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26

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B.	PAGE	CORRESPONDENCE—Continued.	PAGE	Electrotyping and Stereotyping—Contd.	PAGE
Biography :		Reply to "W. M.," A.....	375	Inserting Original Etchings in Electrotype- Plates.....	574
Bardeen, C. M.....	269	Rules of Capitalization.....	235	Making Reverse Electrotypes.....	80
Brantley, Daniel Troy.....	63	Suggestion for a "Cut" Exchange.....	59	Mount Half-tones on Metal Bases, To.....	569
Campbell, Robert J., Illustrator.....	44	Type Arrangement in the Composing- room.....	59	New Electrotyping Plants.....	85
Carll, Joe.....	60	The Typewriter and the Union in Kansas City, The.....	847	New Electrotype Craftsmen, A.....	549
Designers and Engravers of Type :		Union Side of the Kansas City Strike.....	847	New Plating Dynamo, A.....	249
Beeler, Charles Henry.....	417			Notes and Queries on Electrotyping and Stereotyping.....	84, 245, 426, 569, 711, 858
Brechin, Henry.....	243	E.		Rapid Stereotyping.....	81
Early American Representatives of the Letter-cutters' Art.....	709	Editorial:		Silver Electrotyping.....	84
Hanrahan, John E.....	95	Advertising for Printers.....	370	Small Cause for Strike.....	47
Heyer, Charles E.....	573	American Printer on British Printing, An.....	362	Stereotyping Half-tones.....	427
Whehrle, John M.....	852	Beginning of the Twentieth Century.....	518	Third Annual Convention of National Electrotypers' Association.....	109
Felder, Edmund A.....	87	Classic Art for Advertisers.....	543	Wet Blackleading Machine.....	426
Fisher, William W.....	65	Common Sense versus Cheap Printing.....	569	Engraving:	
Hann, Benjamin.....	83	Concise and Explicit Contributor, The.....	543	About Zinc Half-tones.....	563
Harold, Frank W.....	69	Department of Commerce and Industry, A.....	542	Aluminography as a Substitute for Relief Printing.....	283
Leary, Charles J., the Blind Printer.....	838	Department of Printing Trade Economics.....	543	Brochure on Half-tone, A.....	126
Merrill, H. S.....	287	Editorial Control of THE ISLAND PRINTER.....	230	Chapped Hands.....	566
President Diaz, of Mexico.....	63	Editorial Notes.....	230	Chrome Alum in the Enamel Solution.....	702
Ross, Charles B., Jr., Artist.....	700	Editorial Notes.....	230, 361, 541, 683, 833	Colloid Emulsion for Process Negatives.....	853
Smith, Harold Morgan.....	357	Engravers' Proofs.....	683	Davenport Not Going West.....	282
Wiener, H. A. E.....	69	Establishing a Newspaper.....	232	Decline of Steel Engraving, The.....	451
Wilson, Dr. W. P.....	86	Fallacy of Fillers, The.....	230	Developer for Wet Negatives.....	561
Winchell, Edward Everett, Sketch of.....	708	For Our Troops in the Philippines.....	232	Distillate for the Silver Bath.....	561
Bookbinding:		Highly Glazed Paper and Its Objection- able Color.....	834	Drawing for the Newspapers.....	282
Bookbinder's Paste, Clean and Lasting.....	717	Indictment of the.....	231	Educative Half-tone, The.....	282
Bookbinding for Printers.....	53, 226, 362, 544, 686, 837	Irresponsible Asserter, An.....	53	Effect of the Arc Light on the Eyes.....	452
Lettering Individual Names in Gold on Booklets.....	563	Lithographic Work on Letterpress Ma- chines.....	542	Electro-Acrophag, The.....	126
Monthly Eds. for Blank Books.....	583	National Export Exposition at Philadel- phia, The.....	52	Elementary Chemistry for Photo-engravers.....	450
Nine-hour Day, The.....	53	New Woman and.....	52	Employer's Side of the Recent Strike in New York, The.....	707
Notes on Practical Bookbinding.....	563, 717	New York Typothete Booming, The.....	230	Employer's Side of the Engravers' Strike in New York, The.....	707
Sale of Popular Books, The.....	564	Postal Rates on Authors' Manuscript.....	685	Enamel Solution that Will Keep.....	706
Tabletting Glee.....	717	Printers' Prices in New York.....	372	Engrave White Letters on Black Ground, To.....	561
C.		Printers' Schoolmaster, The.....	232	Etching in Steel Plate.....	125
Colored Insets:		Printing Trade in the Argentine Republic.....	50	Exchanges.....	284
Ault & Wiborg Co.....	532, 676	Private Mailing Cards.....	231	Extraordinary Christmas Number, An.....	451
Brittany.....	221	Problem of Local Wonders in New Typeset- ting Machine.....	542	First American Engraver, The.....	706
Old Road in Virginia, An.....	221	Question of Foreign Trade.....	368	First Successful Photo-engraver.....	283
Red Raspberries.....	367	Remedies for Electricity in Paper.....	50	Graded Scale of Prices for Half-tone.....	451
Salted and Canned.....	237	Right to Publish Portraits and Names, The.....	534	Grain to Tint Electrotype from, A.....	125
Waves.....	675	Selling Ink without Chromos.....	834	Induced by the Negative.....	853
Composing-room:		Siding Scale of Wages, A.....	564	New Color Filters.....	853
Invention to Simplify Rulework, An.....	287	Significance of the Fifth.....	633	Opaque Spots in Negatives.....	853
Largest Sizes of Type to Purchase.....	226	THE ISLAND PRINTER as an Educator.....	633	Patents.....	285, 854
Notes on Job Composition.....	91, 258, 411, 569, 716, 866	The Inland Printer Cover Competition.....	53	Per Inch Charge for Engraving, The.....	282
Review of Specimens Received.....	449, 606, 715, 859	Two Important Copyright Decisions.....	833	Perchloride of Iron.....	561
Type Arrangement in the Composing- room (correspondence).....	547	Worth or Value of a Foreman, The.....	230	Process Engraving Notes and Queries.....	125, 561, 706, 853
Correspondence:		Electrotyping and Stereotyping:		Process Year Book.....	831
Buying an Office with Small Capital.....	547	Alleged New Embossing Process, An.....	569	Progress in Half-tones.....	451
Concerning Certotypes.....	548	Brigit Half-tones.....	558	Publishers and Engravers, The.....	561
Convict Printing.....	237	Bronzing Electrotype.....	713	Retouching Aristo Photographs for Half- tone Reproduction.....	561
Correction, A.....	59	Calculate the Capacity of a Metal Pot, To.....	710	Retouching Glossy Prints.....	125
Forcible Reminder, A.....	235	Can Not Make Good Stereotypes.....	713	Retouching of Half-tones, The.....	452
Galoskowsky, Mr. Theo. F., Explains.....	235	Chicago Situation, The.....	248	Serious by Night.....	853
Good and Bad Printing.....	375	Clay Stereotyping.....	711	Start Photo-engraving, To.....	127
Incident and Example of the Ad. Fake, An.....	375	Clay versus Papier-mâché Stereotyping.....	711	Stop in Half-tone, The.....	127
Keeping Track of Cuts and Drawings.....	61	Coat Your Blocks.....	248	Talbot, William Henry Fox.....	126
Mammoth Ad. A.....	61	Compositors from the Engraving Mills.....	853	Three-color Process.....	706
Mercenheimer and the Typograph in Ger- many, The—a Reply.....	236	Doctoring Stereotype Metal.....	853	Three-color Process in the Magazines.....	706
Model Print Shop, A.....	841	Does Electrotyping Pay.....	84	Transfers from Half-tones, Steel Dies for.....	706
More About Ragged-Edge Composition.....	235	Dry Stereotyping.....	249, 427, 569, 570, 713, 859	Type Transfer.....	706
Notes from Scotland.....	691	Effect of Strong Current.....	859	Varnish for Photographs Before Re- touching, A.....	853
Opinion Regarding Convict Printing, An.....	235	Elastic Molding Material.....	711		
Printer's Trip Awheel, A.....	669	Electrotypers' Association Election.....	569		
Printer's Union, The.....	243	Electrotypes from the Engraving Mills.....	853		
Proposed Visit of British Papermakers to the United States and Canada.....	60	Electrotyping with a Battery.....	860		
		Employ a Competent Foreman.....	249		

Engraving—Continued.	PAGE
White and Black for Process Drawings.....	125
Size Etching versus Electrotyping.....	284
Estimating:	
Anchor Folder Estimate.....	124
Catalogue Estimate.....	124
Comparative Weights.....	886
Competitor's Cut on a Folder, A.....	123
Envelopes.....	123
Estimate for a Carriage Catalogue.....	753
Estimate on 500 Receipt Books.....	573
Estimating by Percentage.....	533
Estimating Notes, Queries and Comments.....	123, 443, 573, 753, 886
Furnishing Estimates.....	753
Music Composition.....	443
Posters.....	123
Price List on Commercial Work.....	574
Producing Seed Catalogues.....	753
Seeman System of Estimating.....	753
Shopping and Price-cutting.....	886
Showing the Printer's Charge for Storing Paper in Quantities for Publishers.....	124
Useful Information.....	754
Weight of Envelopes.....	443

I.

Illustrations—Full-page:	
Cathedral Spires, Platte Cañon, Colo.....	735
Children's Pages.....	234, 402, 850
Christmas Morning.....	836
Convention of the Photographers' Association of America.....	133
Crater Lake, San Juan Mountains.....	832
Equal Division, An.....	840
Faith.....	227
Fifteenth Annual Banquet of the Old-Time Printers' Association of Chicago.....	746
Harvesting in New Zealand.....	850
He Giveth His Beloved Sleep.....	358
Holland Playmates.....	350
Holy Night.....	409
Le Lion Amoureux.....	228
National Export Exposition, Philadelphia: Figures on Northwest Corner Main Building and West Side Main Building.....	78
Portraits of Four Officers.....	46
Niagara Falls.....	382
Old Bill.....	826
Out for a Spin.....	422
Panoramic View of Wellington, New Zealand.....	712
Picturesque Colorado.....	58
Portland Group of Mines, The.....	546
Printer's Trip Abweil, A.....	568
Reception to President McKinley by the Press Club of Chicago.....	406
Ring Out the Old, Ring In the New.....	572
Saint Valentine.....	682
Sheep Study.....	533
South Atlantic Squadron of the United States, The.....	704
The Inland Printer Cover Designs.....	389, 390, 391, 392, 393, 394, 395, 396
Thirtieth Annual Franklin Dinner of the Chicago Typothetae.....	744
Threshing from the Stook.....	840
United Typothetae Convention, New Haven:	
Delegates and Visitors.....	102
Snap Shots on the Trip to Glen Island.....	101
Vesper Bells.....	42
Views at San Jose, Cal.....	558
Village Blacksmith, The.....	558
Weighing the Deer.....	410
Illustrations—Small:	
A Happy New Year to All.....	537
Absent But Not Forgotten.....	876
Agriculture, Navigation and Manufactures, Asheville, N. C.....	222
Aim High.....	681
Alton Book-plate.....	840
Anticipation.....	518
Blue Saturday.....	246
Bookbinding by William O'Shea.....	718
Booklet Covers by E. E. Winchell.....	710
Bunny.....	267

Illustrations—Small—Continued.	PAGE
Cartoons by Joe Carl.....	64, 65
Chicago Trade Press Association.....	559
Chicago Trade Press Association Excursion to Omaha.....	76
Children's Pet, The.....	239
Cleveland Lad, A.....	699
Consumption.....	703
Conan Outfit, A.....	254
Corner of Boston Harbor, A.....	451
Court in Machinery and Transportation Building, Pan-American Exposition.....	873
Cover by J. C. Leyendecker.....	439
Cover by Robert J. Campbell.....	441
Cradle Song of the Soul, A.....	738
Crying Cayuse Twins.....	100
Curly.....	265
Cycling Under Difficulties.....	690
Daisies.....	693
Decoration by Will Carqueville.....	439
Decorative Design by C. W. Traver.....	407
Decorative Panels by Robert J. Campbell.....	440
Demoralization.....	848
Dewey of the Future, A.....	401
Electrotypes' Convention, New Haven:	
A Few of the Electrotypes.....	110
Another Snap Shot of the Capitol at Hartford.....	111
Hotel Davenport.....	110
Statue of Col. Thomas Knowlton.....	110
Evening.....	695
Expectation.....	703
Exposition Committee, Big Six's Printing Exposition.....	437
Farming in Algeria.....	247
Father Time.....	363
Five O'Clock Tea.....	842
Fighting Portrait.....	557
Four Designs Submitted in THE ISLAND.....	90
Friendly Visit, A.....	830
Gin'me a Bite.....	248
Grandma and I.....	276, 277
Graphic Arts, Horticulture and Forestry Buildings, Pan-American Exposition.....	885
Help Me Up.....	262
Hint to Advertisers, A.....	724
Hitting the Pipe.....	689
In Fact, a Water..... U. S. S. Oregon, Iowa and Scindia.....	241
Interesting Moment, An.....	723
Isleta, New Mexico.....	553
Lesson in Foreshortening, A.....	375
Liberty Bell.....	85
Listening to the Birds.....	224
Little Fortune-teller, The.....	556
Little Hostess, The.....	556
Little Miss Fauntleroy.....	564
Little Red Riding Hood.....	585
Lone Palm on the Florida Coast, A.....	883
Machinery and Transportation Buildings, Pan-American Exposition.....	886
Madonna Study.....	371
Man Behind the Gun, The.....	401
Man with the Plow, The.....	692
Marci Maid, A.....	728
Marta.....	555
Mastication.....	848
Meditation.....	252, 556
Melody.....	844
Montreal Herald Banquet, The.....	881
Moses in the Bulrushes.....	380
Moticane.....	447
Mother and Child.....	365
Mount Hood.....	562
Mountain Cycling with Drag Brake.....	689
Mountain Pasture, A.....	251
National Export Exposition, Philadelphia:	
Baltimore & Ohio R. R. Station.....	72
Bourse, The.....	98
Broad Street, Looking North Toward City Hall.....	70
Broad Street Station, Pennsylvania R. R. Central Figure of West Pavilion.....	73
Drexel Institute.....	61
Facsimile of Poster.....	47
Girard College.....	71
Independence Hall.....	95

Illustrations—Small—Continued.	PAGE
Main Building.....	44
Main Entrance.....	66
Masonic Temple.....	67
Plan of Grounds and Buildings.....	49
Portraits of Two of the Officers.....	75
Reading Railway Terminal.....	74
School of Industrial Art.....	121
Seal.....	52
Top of Main Entrance.....	71
United States Mint.....	85
United States Postoffice.....	84
Washington Monument.....	97
West Facade of Main Exhibition Hall.....	45
West Pavilion.....	80
New Drummer in Foreign Lands, The.....	86
Noon in Chunn's Cove.....	226
Norman.....	713
Now Don't You Tell a Living Soul.....	351
Now I Lay Me.....	350
Old Mill at Cedar Grove, N. J.....	715
Old Virginia Horseless Carriage, An.....	418
One Black Bull.....	681
One-Man Office, A.....	361
Our Kid.....	692
Our Puerto Rican Cousins.....	264
Pickaninies.....	692
Pine-Tree State Miss, A.....	687
Plaza, The, Pan-American Exposition.....	878
Portrait Studies by C. F. Whitmarsh.....	698
Portrait Studies by Charles B. Ross, Jr.....	700, 701
Portrait Studies by N. Brock.....	693
Portraits:	
Arnold, Charles R.....	734
Beeler, C. H., Jr.....	417
Behrens, J. H.....	109
Birkinbine, John.....	72
Black Diamond Express.....	898
Brantley, Daniel Troy.....	243
Brehmer, Henry.....	243
Calvert, Thomas.....	593
Campbell, Robert J.....	440
Capehart, Alexander S.....	377
Carl, Joe.....	64
Charlton, George J.....	750
Charlton, James.....	750
Clark, P. H.....	109
Coes, Loring.....	109
Cushing, J. Stearns.....	103
DeVinne, Theodore L.....	104
Delaney, John H.....	404, 437
Diaz, Gen. Porfirio.....	83
Donnelley, T. E.....	103
Farrell, James P.....	437
Felder, Edmund A.....	75
Foulkrod, W. W.....	48
Franklin, Benjamin.....	78
Gehring, Charles E.....	437
Hampton, Gen. Wade.....	388
Hanna, B. W.....	48
Hauhrahan, John E.....	95
Hanson, M. P.....	287
Healy, Jerome F.....	404, 437
Hoyer, Charles E.....	373
Hood, Albert J.....	78
Hornick, C. W.....	274
Hudson, Franklin.....	103
Hunter, William B.....	897
Jamison, Harry V.....	734
Koerner, Herman T.....	273
Leary, Charles J.....	838
Lee, T. W.....	896
Lee, Wilson H.....	104
Little, Joseph J.....	104
Lloyd, Charles W.....	400
MacKellar, Thomas.....	736, 737
Meder, Charles J.....	734
Mergenthaler, Ottmar.....	430
Merrill, H. S.....	287
Morehouse, Cornelius S.....	103
Mott, Kiah C.....	734
Murphy, George S.....	112
Nathan, Marcus.....	437
New Building for Government Printing Office.....	892
Newman, James.....	112
Newman, Nathan.....	437

INDEX.

v

Illustrations—Small—Continued.	PAGE
Palmer, Frank W.	371
Peck, Ferdinand W.	377
Peters, George E.	109
Potter, Charles	601
Price, Franklin	126
Ross, Charles B., Jr.	700
Ruskin, John	846
Rycken, John	754
Simms, Charles Harries	377
Smiley, Thomas F.	112
Smith, Harold Morgan	557
Stoddard, Claude	437
Stubbs, William A.	384
Sutter, Edward Payson	288
Talbot, William Henry Fox	707
Weatherly, S. B.	289
Widener, P. A.	289
Wilson, William P.	75
Winchell, Edward Everett	708
Winn, Henry R.	871
Wright, Sidney L.	48
Young, Thomas U.	112
Poster Show at Paris Exposition	845
Posters by Robert J. Campbell	441
Presidents of the United States	420
Print Shop of B. McGinty	841
Quiet Game of Draw, A.	396
Quiet Game of Mumbledy Peg, A.	859
Raphael Beck Design, The	273
Realization	703, 848
Rhode Island Mascot, A.	666
Roanoke River, The	424
Shelling Peas	560
Sketches by Robert J. Campbell	440
Some Reminders of Back Issues of THE	
INLAND PRINTER	283
Southern Blossom, A.	607
Southern Labor	564
Stimie, The	238
Suggestion to Advertisers, A.	57
Suggestive Cut for Printers' Advertising	548
Sulicides, The	236
Swannanoa River, The	50, 51, 53
Teaching the Young Idea to Shoot	245
They're Off	829
Thoughtful Moments	878
Thoughts of Youth, The	280
Title of Robert J. Campbell	441
Trump of Modern Times, The	691
Trump of Olden Time, The	690
Truant, The	742
Trying Grandma's Glasses	373
Twins, The	554
United States Publishers' Building, Paris	
Exposition, 1900	376
United Typothetæ Convention, New	
Haven:	
Boarding the Train for Hartford	107
Capitol Building	108
Franklin Elm	105
On East Rock	105
Pequot Club House	106
Temple Street	106
View Down the French Broad River	576
View from Pleasant Mountain Gap	598
Wash Drawings by Charles B. Ross, Jr.	700, 701
Watching Kitty	364
Winding Grandfather's Clock	556
Won by a Neck	233
Young Napoleon, The	571
Young Salt, A.	730

L.

Lithography:	
Advertising Architect, The	748
Aluminum	120, 423, 854
Are Lithographic Engravers Good Orthog-	
raphers	251
Are the Modern Processes Dangerous to	
Our Welfare as Graphic Artists	120
Art Work and Manufactured Product	120
Automatic Feeder on the Rotary Color	
Press	599
Chemistry and Composition of Red Litho-	
graphic Printing Inks	749

Lithography—Continued.	PAGE
Coating of Metal Plates for Surface Print-	
ing	858
Color Scales for Measuring Variations of	
Minute Differences in all Possible	
Combinations of Colors and Their	
Names and Tints	120
Combinations of the Prime Colors	855
Degrees of Strength	855
Commercial and Art Engraving Processes	
on Copper Plate	425
Commercial Litho Specimens	250
Efficient Damping Fluids	250
Etching on Mother-of-Pearl	597
Future of Lithography, The	424
German Specimens of Commercial Litho-	
engraving	748
Gold Lacquers in Printing on Tin	423
Grain on Metal Plates	748
Graining of Aluminum Plates for Litho-	
printing	597
Graphic Arts at the Buffalo Exposition	120
Great Combination in the Lithographing	
Industry, The	250
Hemmen's Color Scale	251
How Much Capital is Used in Starting a	
Lithographic Plant	597
How to Dissolve Tallow	250
How to Draw and Engrave Music on Zinc	
Plates	424
How to Print Lead-pencil Drawings from	
Aluminum and Zinc Plates	424
Ideal Lithographic Trust, An	599
Illustrations, etc., at the Paris Expon-	
sition	423
Improved Zinc Plates	854
Inks and Varnishes Used in Printing from	
High-tetched Stones on Lacquered	
Tin	597
Interesting Letter, An	122
Lithographic Color-work from Grained	
Paper	423
Lithographic Commercial Specimens and	
Engravers' Contest	855
Lithographic Supplies	734
Manual Training Schools, The	748
Microscopic Engraving	121
Model Lithographic Plant, A	749
Motors on Lithographic Printing Ma-	
chinery	120
Music Transferring from Punched Plates	120
National Art Advisory Board for the 1900	
Exposition	250
National Jury for Paintings at Paris	423
New Way to Print Lithographic Commer-	
cial Work	120
Notes and Queries on Lithography	120, 250, 423, 597, 748, 854
Patents	426, 750, 853
Physical Point of Perfection, A	423
Positive and Negative Stipple Tints	748
Preparing Lithographed Work for Type-	
press Printing	121
Principles of Tone and Tint Lithography	121
Printing from Aluminum Plates (cor-	
respondence)	60
Printing Grain Textures or Crayon Work	
in the Type Press	252
Printing Transfers	854
Production of Aluminum	250
Production of Zinc	250
Roentgen Rays in Printing, or Impres-	
sions Without Ink, Roller or Press	120
Simultaneous Negatives for Use in Three-	
Color Printing	599
Some Water Colors, White and Black,	
and Cardboard Used in Water-Color	
Painting	423
Specimen of Limestone from Athens	
Greece	597
"Sticking Up" or Registering Sheet in	
Color Work, The	748
Stone or Aluminum—Which is the Best	
for a New Lithographic Firm to Adopt	423
Synchronic and Stenochromic Printing	
versus Artwork's Press	749
Time Required for Answers in this Depart-	
ment	250

Lithography—Continued.	PAGE
Type-to-Stone Transfer Impressions	854
Useful Book for Artists, Engravers, Photo	
and Process Lithographers, A.	597
What Should a Lithographic Pressman	
Know	122
What the Rotary Press Lacked	748
Zinc Plates versus Solid Rollers	250
M.	
Machine Composition:	
Another Linotype Record	384
Average Output on Brevier Linotypes	861
Copper-facing Type	266
Dow, Mr. Lorenzo	385
Energistic Operator, An	715
Gas Governor	266
Goodson Factory, The	714
Lanston and Simplex Machines, The	716
Linotype Measurement	266, 383
Mergenthaler, Ottmar	384, 860
Notes and Queries on Machine Composi-	
tion	80, 263, 383, 84, 714, 860
Overtime in New York Machine Offices	714
Papers of the Press League, The	871
Peccewore on the Linotype	80
Question of Arithmetic, A	714
Simplex and Duplex Linotypes	267
Squirts	80
Typesetting Machines in Small Newspa-	
per Offices	263
Veteran Compositor's Reminiscences	584
Wants to Learn the Linotype	81
Washington Linotype School	87
Wicks' Typesetting Machine, The	385
Miscellaneous:	
"A Penny for Your Thoughts" Card	739
Advance in the Price of Law Printing in	
New York	722
Advertising for Printers	127, 603, 878
Advertising Program Nuisance, The, and	
Some Things Ament	56
Agreement of the Press League, The	871
Alum Limited, The	447
Amateur Annoyance, The	77
Appropriate Name	728
Artisan, The	73, 240, 403, 552, 697, 846
Ault & Wiborg Designs	588
Big Six's Mammoth Printing Exposition	436
Books and Periodicals	118, 279, 438, 600
Brook, N., Photographer	739, 879
Bullock, "Teaser" System of Electric	692
Motor Control for the Operation of	
Newspaper Presses	136
Business Notices	138, 290, 452, 608, 787, 897
By Special Request	831
Can Not Copyright Photographs	600
Chicago Trade Press Association	559, 728
Coers, Loring	443
Commercial Artists' Association of Chi-	
cago, The	865
Costly Place to Live, A	855
Crying Cayuse Twins	100
Dinner to Dr. Professorverein	439
Don't Take Water	226
Echoes from the Press Club of Chicago	
79, 244, 407, 705, 851	
Employing Printer, The	270, 237, 397, 548
End-of-the-Century Foolishness	604
Establishing a Newspaper	221, 361, 339, 681, 828
Expert Ad.-Writers and the Compositor	77
Extra Pay for Printer-soldiers	602
Fire in Chicago, A	757
First Hot-presser of Paper, The	243
First Movable Type	62
Fractional Currency Needed	242
Franklin, Benjamin	67
French Opinion of the Boers, A.	571
Goodson Graphotype, The	137
Graphic Arts Display at the Pan-American	
Exposition, The	272
Gridiron Club's Visit to Charleston, The	692
Growing Prosperity of American Manu-	
factures, The	46
Gutenberg and Printing	862

Miscellaneous—Continued.	PAGE
Gutenberg Exhibition in Mayence on the Rhine	421
History of the Rubaiyat	574
Horseless Trucks	698
Influence of Ruskin on Typography, The	827
International Commercial Congress, The	57
Kelmscott Press, The	568
Lackawanna Railroad, The, and Three of Its Officers	896
Latest Portrait of Gen. Wade Hampton	388
Library of the Press Club of Chicago	858
Machine That Prints, Folds and Wire-stitches the <i>Yod's Companion</i>	135
Making India Ink	66
Man of Tomorrow, The	606
Mark Twain's Work as an Editor	408
Master Printers' Association of Chicago, The	401
Montreal Herald Banquet, The	881
More Folds and a Few Other Devices for the Printer	677
National Export Exposition, Philadelphia	72
Cameras at the Exposition	134
Dexter Exhibit, The	68
Exhibitors in the Industries Related to Printing	68
Notes About the Exposition	85
Virginia Press Association at the Exposition	67
New Business Manager of Philadelphia <i>North American</i>	287
New Business Manager of St. Paul <i>Dispatch</i>	274
New Government Printing Office at Washington, The	891
Newspaper Gossip and Comment	112, 275, 431, 565, 729, 872
Nineteenth Century Hapnephens	699
Office Boy's Influence on Commerce	465
Official Catalogue of the Paris Exposition 87 Old Machine Press	377
Old-time Printers' Celebration, The	747
Oldest Printing Press	67
Origin of Tommy Atkins	710
Outing of Illinois Editors	850
Paper Statistics	722
Paper's Predecessor	441
Parcels Post for Printers	703
Paris Exposition of 1900, The	737
Patents of Interest to Printers	111, 280, 448, 604, 728, 887
Penmanship of the Boers	548
Philadelphia Commercial Museum, The	63
Portrait is Not Property, A—Name and Face Can Be Used by Others	245
Poster Mailing Card, The	740
Printers' Committee	703
Printer's Opportunity, The	703
Printing Trades in Various Countries	417
Printing Without Ink	62
Private Mailing Cards	421
Promotion of W. Ross Wilson	262
Publishers' Building at the Paris Exposition in 1900, The	376
Quaker Newspapers	747
Reading Matter for Our Soldiers in the Philippines	437
Reading of Manuscripts, The	848
Reminder of Put-in-Bay, A	594
Revenue Stamp Printing	707
Revolution in Color-work	233
Second-class Lives and First-class Funerals	700
Some Folds in Paper and Their Uses to the Printer	359
Subscriber and the Ad-Writer, The	872
Substitute for Celluloid	687
Tastes and Qualifications	43
The INLAND Printer Covers	387
Thirteenth Annual Franklin Dinner of the Chicago Typothetis	745
Trade Notes	132, 280, 442, 593, 755, 894
Trade Prospects in the Philippines	125

Miscellaneous—Continued.	PAGE
Triumph of American Presses	894
Two Well-known Railroad Officials	750
United Typothetis Convention, The	103
Wanted—A Missionary Printer	87
Weatherly, S. M., in New York	289
What is a Printer	860
Wonderful Collection of Autographs, A	879
Yellow Journalism	545
Young Man in Business, The	435
Young Typographer, A	694

O.

Obituary:	
Burton, Augustus G.	132
Calvert, Thomas	893
Clarke, Robert	131
Cunningham, Haines D.	288
Dalley, James J.	131
Griffin, Richard Montgomery	289
Kelly, D. E.	288
MacKellar, Thomas	736
Mergenhaler, Ottmar	430
Potter, Charles	601
Robertson, Touro	755
Rycken, John	754
Suter, Edward Payson	288
Wells, Harriet G.	131
Winn, Harry	871

P.

Poetry:	
Advertisements	568
Anarchyria	274
Cradle Song of the Soul, A	738
English Language, The	713
Linotype, The	588
Man with the Hose, The	839
Song of the Inland Press	563
Post-offices	723
Advertisements Printed on Samples of Goods	877
Delivering at Carrier Postoffices	724
Entering a Paper as Second-Class Matter	724
Legal Liability of Subscribers	877
Mailing Calendars	724
Notations Made on Proofs Mailed as Second-Class Matter	877
Our New Department of Postal Information	723
Perforated Inserts	877
Printing of Corner Cards on Envelopes	724
Printing the Words "Entered as Second-Class Matter"	724
Returning Papers	724
Sample Copies	724
Pressroom:	
About Stock and Ink	743
Bad Purple Ink	235
Black Ink that Can Be Removed from Paper with a Steel Pointer	253
Blue Ink Rubs Off	379
Care of Machinery, The	256
Cigar Box Labels	98
Color-work from One Cut	831
Copying Ink	97
Deciding, Printing and Embossing	380
Hatters	577
Difference in Stock	577
Difficulty in Keeping Down Quads and Slugs	256
Electricity	96, 252, 378, 575, 741
Embossing	97, 98
Embroidery by Printing Method	577
Heavy Impression on Ends of Sheet and Low in Center	254
Importance of the Durability of Printing Paper	577
In a Quandary	255
Life of a Gear Wheel	253
Making Ready Vignettes	577, 578
New Embossing Process	255
Offset	97
Old Rollers and Bad Make-ready	856

Pressroom—Continued.	PAGE
Patents	99, 257, 351, 579, 743, 857
Photo-grain Plates	253
Pressroom Queries and Answers	96, 252, 378, 575, 741, 856
Printing in Book Margins	380
Printing on Aluminum	254
Printing on Bond Papers	379
Printing Pen Portraits	98
Printing Without Ink	253
Prodigious Piece of Printing and Binding	578
Remove Ink from Aluminum, To	577
Rollers Depositing Imprints on Forms	254
Rubber Stamp Ink	379
Slurring on Job Presses	379, 380
Then and Now	378
Tympans, Changeable Inks, Etc	255
Unnecessary Complaint, An	379
Varnished Labels	253
Vignetted Edgings	856
Wants Instruction in Half-tone Cut Make-ready	742
Wants to Advise C. & P. Press to Make Folding Boxes	743
Wants to Know How to Print Better on Rough Letter Paper	742
Printing Trade Economics:	
Policy of the New York Committee on the Improvement of the Printing Business	882
Report of the International Typographical Union	884
Notes	885
Proofroom:	
Adjective versus Adverb	129
All Right	129
Choice of Prepositions	247
Common Sense in Spelling	587
Compounds, Possessives, Etc	702
Dangerous Misprint, A	849
"Director" and "Providence"	702
Discrimination in the Use of Words	223, 364, 537, 679, 829
European Daily Newspapers	849
Following Copy	129
Grammar and Idiom	702
Imperfect Expressions	849
Interpreted Compounds	571
Matter of Usage, A	388
Plural Form, A	570
Plurals of Abbreviations	849
Possessive Abbreviation	702
Possessive Questioned, A	246
Pronunciation	246
Pronunciation of Automobile	849
Proofroom Notes and Queries	129, 246, 387, 570, 702, 849
Punctuation:	
Quotations	388
Rules of Capitalization (correspondence)	235
"Since" and "Ago"	571
Spelling	849
Strange Query and a Hasty Answer, A	129
Years in Roman Numerals	702

T.

Type and Typefoundry:	
Abney Text Italic	88
Becker	270, 271
Brandon	429
Card Mercantile	72, 73
Condensed Studley	864
Courts	726, 727
Encore	584
Engraver's Roman	428, 429
Holiday Cuts	429
Italia Condensed	863
Knickerbocker Old Style	428
Old Style No. 13	582, 583
Palmer	89
Quill and Quill Outline	725
Sillson	428, 429
Wayward Ornaments	88
Yonkers Text	428

INDEX TO ADVERTISEMENTS.

	PAGE		PAGE		PAGE
Acme Staple Co.....	149, 309, 465, 530, 670, 890	Chicago & North-Western R'y.....	337	Grand Trunk Railway.....	341
Aluminum Novelty Co.....	138, 146, 486, 899, 923	Chicago Electrotype & Stereotype Co.....	22,	Griffin, H., & Sons.....	183, 311, 489, 637, 787, 918
Aluminum Plate & Press Co.....	30, 31, 208, 342,	312, 485, 639, 786, 919			
	619, 908	Chicago, Milwaukee & St. Paul R'y.....	138,	Haddon, John, & Co.....	28, 140, 142, 212
American Three-Color Co.....	152, 153	183, 290		Hamilton Manufacturing Co.....	39, 219, 355,
American Type Founders Co.....	204, 205, 452,			531, 675, 799, 823, 899	
	617, 639, 864	Chicago Paper Co.....	147, 295, 462, 613, 762, 903	Harding Bros.....	146, 295, 459, 612, 763, 903
American Writing Paper Co.....	170, 204, 480,	Child & Rolfe Co.....	38, 307, 344, 509, 664, 809	Harris & Jones.....	178, 306, 472, 526, 781, 812
	529, 774, 816	Child Acme Cutter & Press Co.....	181, 250, 305,	Harris Automatic Press Co.....	192, 329, 505,
Arabol Manufacturing Co.....	135, 301, 485, 635,	485, 635, 779, 810			489, 799, 977
	779, 809	Cincinnati, Hamilton & Dayton R'y.....	455	Hellmuth, Charles.....	32, 310, 487, 638, 786, 919
Armour Glue Works.....	182, 311, 489	Coe, Loring, & Co.....	153, 297, 335, 627, 773, 815	Herrick & Cowell.....	22, 312, 488
Ashton, W., & Sons.....	458	Columbia Printing Ink Co.....	138, 155, 307, 495,	Hoe, R., & Co.....	290, 465, 518, 609, 657, 818
Atchison, Topeka & Santa Fe Railway.....	22, 528	529, 780, 913		Hoerner, J. S.....	486, 610, 637, 762, 903
Ault & Wiborg Co.....	49, 143, 237, 365, 532, 676, 824	Condon, Thomas F., & Co.....	292, 294, 458, 613	Hoke Engraving Plate Co.....	145, 293, 457,
Automatic Box Machinery Co.....	8	Cottrell, C. B., & Sons Co.....	145, 296, 461, 616,		612, 761, 901
			758, 764, 905	Howard Iron Works.....	18, 301, 485, 635, 779, 809
Babcock Printing Press Manufacturing Co.....	156, 198, 345, 517, 666, 803	Cramer, G., Dry Plate Works.....	40, 299, 356,	Huber, J. M.....	172, 298, 484, 620, 765, 817
			532, 670, 824		
Bahrenburg & Co.....	138, 169	Crawley, E. Sr., & Co.....	154, 155, 922, 923	Illinois Engraving Co.....	527
Barnes-Crosby Co.....	492, 493	Crecent Embossing Co.....	924	Illinois Paper Co.....	11, 302, 356, 532, 676, 824
Barrett Bindery Co.....	454, 486, 787	Crutinger, C. W.....	152, 312, 488, 639, 786, 919	Inland Type Foundry.....	16, 204, 291, 340, 516,
Bates Machine Co.....	143, 291, 332, 608, 609, 638,	Cunningham, Frank A.....	455, 758, 897		660, 864
	757, 786, 903	Dayton Globe Iron Works.....	22, 312, 488, 639	International Color-Photo Co.....	182, 310, 487
Bausch & Lomb Optical Co.....	213, 459, 613,	DeJonge Louis, & Co.....	183, 311, 489, 637, 787	Isaacs, Henry C.....	15
	762, 902	Delaware, Lackawanna & Western R. R.....	143, 923		
Beck Engraving Co.....	32, 312, 488, 639, 786,	Dexter Folder Co.....	37, 140, 220, 453, 494, 510,	Jones, C. H.....	455
Bell Chalk Plate Co.....	903	772, 912		Jones, John M., Co.....	5, 291, 510, 650, 801
Benedict, George H., & Co.....	179, 301, 349	Dick, Rev. Robert, Estate.....	176, 301, 485, 635,	Juergens Bros. Co.....	15, 307, 494, 513, 774, 810
Bingham Bros. Co.....	291	779, 809		Kantor, A. A.....	146, 295, 459, 613
Bingham's, Samuel, Son Manufacturing Co.....	482	Dittman Overlay Co.....	22, 312, 488, 639, 919	Keith, Paper Co.....	664
Bininger Engraving Co.....	11, 14, 22, 32, 34, 513,	Dittmar Engraving Co.....	169, 312, 488, 639, 786	Keystone Type Foundry.....	481
	655, 805	Dixon, Joseph, Crucible Co.....	146, 294, 458, 610,	Knox, Andrew W.....	183, 292, 311, 489, 609,
Black & Clawson Co.....	22, 312, 488, 639, 788, 919		612, 763, 917		637, 787, 918
Blackhall Manufacturing Co.....	144, 292, 456,	Duplex Printing Press Co.....	192, 516, 517, 796	Lancaster Machine & Knife Works.....	918
	611, 760, 902	Edwards, Deutsch & Heitmann.....	453	Latham Machinery Co.....	184, 321, 467, 650, 910
Blomgren Bros. & Co.....	35, 477, 652	Electric City Engraving Co.....	23, 209, 339, 521,	Lehigh Valley R. R.....	898
Boorum & Pease Co.....	38, 309, 356, 629, 916	653, 807		Lewis, E. St. Elmo.....	147
Bormay & Co.....	460, 615, 668, 916	Electro-Light Engraving Co.....	157, 200, 493,	Lindenmeyr, Henry, & Sons.....	520, 907
Boston Engraving Co.....	182, 310, 487, 638, 904		628, 774, 810	McGinty Feed Gauge Co.....	147, 295, 462, 613,
Boston Printing Press Co.....	157, 309, 493, 628,	Electro-Tint Engraving Co.....	216, 673		763, 904
	668, 819	Emmerich & Vonderlehr.....	24, 220, 356, 813,	McLees, Frank & Bros.....	169, 459, 613, 906
Brinkerhoff & Barnett.....	759		622, 530, 913	Malloy, J. D.....	295
Bronson's Printers' Machinery House.....	170,	Farmer, A. D., & Son Type Founding Co.....	899, 907	Martinson, L., & Co.....	183, 311, 489, 637, 787, 918
	308, 493, 639, 774, 916	Flood & Vincent.....	924	Massachusetts Publishing Co.....	295, 612, 763, 903
Brown Polding Machine Co.....	215, 299,	Franklin Engraving & Electrotyping Co.....	177,	McGill, Edward L.....	11, 302, 478, 634, 778, 802
	344, 629, 778, 816		197, 506	Mengenthaler Linotype Co.....	12, 218, 350, 622,
Buckie Printers' Roller Co.....	36, 320, 348	Franks, Harry.....	609, 615, 668, 802		767, 814
Buffalo Printing Ink Works.....	183, 317, 486,	Freund, William, & Sons.....	157, 301, 485, 635,	Merriam, G. & C., Co.....	33
	630, 788, 806		779, 809	Merrill Printing Machine Co.....	149
Buffalo Electrotype & Engraving Co.....	33	Fuchs & Lang Manufacturing Co.....	160, 161,	Miehle Printing Press & Manufacturing Co.....	196, 197
Bullock Electric Manufacturing Co.....	15,	631, 663			
	210, 291, 486, 637, 638	Fuller, E. C., & Co.....	167, 201, 473, 525, 608,	Missouri Brass Type Foundry Co.....	762, 903
Burbank Engraving Co.....	302, 614		654, 811	Monon Route.....	354, 455, 758
Burrage, Robert R.....	146, 294, 458, 612, 762, 903	Gally, Merritt.....	458, 613, 762, 902	Morrison, J. L. Co., 24.....	319, 338, 341, 519, 650, 819
Burton's, A. G., Son.....	29, 353, 662	Gane Bros.....	757	Murray Machinery Co.....	29
Business Directory.....	185, 313, 497, 641, 789, 929	Gatchel & Manning.....	757	National Electrotype Co.....	22, 312, 488, 639,
Butler, J. W., Paper Co.....	1, 189, 325, 501, 645, 793	General Engraving Co.....	181, 491, 783		786, 919
		Gibbs-Brower Co.....	150, 151, 202, 466, 522	National Engraving Co.....	38, 615
Cabot, Godfrey L.....	183, 311, 489, 637, 787, 918	Gilden & White Co.....	153, 176, 305, 478, 634,	Neidich Process Co.....	348, 349, 508, 658, 911
Campbell Co.....	2, 3, 190, 191, 194, 326, 327, 328,		778, 783	Neostyle Envelope Co.....	341
	329, 502, 503, 504, 646, 647, 648, 798, 799,	Godfrey & Co.....	34, 312, 488, 639, 786, 919	New Champion Press Co.....	181, 630, 907
Campsie, John W.....	903	Goetz, C. P.....	33	Niagara Paper Mills.....	802, 897
Caps Bros.....	34, 142	Goss Lithographing Co.....	182, 310, 487	Nixon, Martin, & William H., Paper Co.....	180
Caxton Type Foundry.....	899	Goulding & Co.....	6, 214, 332, 333, 514, 661	O'Bannon, J. W., Co.....	182, 311, 489, 637, 787, 918
Challenge Machinery Co.....	15, 213, 332, 455,	Goss Printing Press Co.....	147	Okie, F. E., Co.....	300, 468, 469, 628, 629, 660,
	530, 670, 759, 806	Goudy, Fred W.....	147		661, 905
Chambers Bros. Co.....	40, 299, 356, 532, 676, 824	Graham, Edward K., & Co.....	183, 311, 489	Old Berkshire Mills Co.....	24, 213
Champion Coated Paper Co.....	16, 340, 341,				
	534, 652, 808				
Champlin, D. H., & Co.....	13, 211, 347, 507				
Chandler & Price.....	140, 166, 207, 352, 626, 777, 917				
Chicago & Alton R.....	32, 310, 487				

PAGE	PAGE	PAGE
Olds' Gasoline Engine Works .....146, 294, 458	St. Louis Photo-Engraving Co ..146, 295, 459,	Unitype Co .....163, 203, 346, 631, 665, 822
Olds' Motor Works .....613, 763, 904	613, 762, 903	
Oswego Machine Works.10, 138, 319, 333, 518,	Sanders Engraving Co .....334, 667	Van Allens & Boughton.....173, 304, 470, 524,
780, 906	Scott, Walter, & Co..25, 303, 454, 463, 621, 766, 813	776, 808
	Seybold Machine Co..7, 195, 330, 331, 454, 625,	Van Bibber Roller Co .....146, 294, 458, 612,
	651, 799	762, 902
Paper Mills Co .....319, 453, 478, 529, 775, 820	Shepard Loose-Leaf Book Co...316, 636, 674, 927	
Parsons Paper Co .....168	Sheridan, T. W. & C. B.....21, 139, 483, 771	Walcutt Bros.....33, 297, 480, 627, 773, 815
Parsons, W. H., & Co .....10, 139	Shmiedewend, Paul, & Co.....11, 141, 210, 354,	Walker, W. G., & Co.....176, 322, 462, 519, 608
Pavyer Printing Machine Works.....147, 317,	454, 509, 664, 758, 818	Wanner, A. F., & Co.....175, 478
462, 629, 780, 819	Shoemaker, J. L., & Co..32, 310, 487, 638, 758,	Want Advertisements ..144, 292, 456, 610, 760, 899
Peerless Printing Press Co....9, 322, 495, 515,	756, 919	Webster Manufacturing Co.....22, 312, 488,
662, 820	Shonberg, I .....32, 310, 487, 638	639, 786, 919
Pelouze Scale & Manufacturing Co.....142, 147	Slade, Hipp & Meloy.....183, 311, 489, 637, 787, 918	Weid & Sturtevant.....141, 175, 319, 478, 632,
People's Bible History Co ..455, 474, 475, 633,	Southern Railway .....164, 492, 809	773, 913
785, 925	Sprague Electric Co ....162, 206, 464, 618, 757,	
Photo-Electrotype Engraving Co.....182	768, 915	Wesol, F., Manufacturing Co.....26, 27, 142,
Pittsburg Photo-Engraving Co .....175, 491, 783	Standard Engraving Co., New York .....919	196, 452, 469, 610, 623, 758, 759, 770, 909
Plymouth Paper Co.....453, 489, 637, 787, 918	Standard Engraving Co., Philadelphia...200,	Wetter, Joseph, & Co...139, 157, 220, 354, 509,
Pope, A. W., & Co .....147, 295, 459, 613, 763, 904	632, 806	608, 672, 809
Powell, F. M., Co .....452, 459	Standard Machinery Co .....142, 165, 217, 338	Wheeler, E. O., & Co.....458, 608
Printing Machinery Co...159, 205, 471, 523, 671, 821	Stevens, F. H., Co.....32	White, James, & Co.....143, 155, 302, 343, 634,
		778, 802
Queen & Crescent Route .....495, 628	Tarcolin.....32, 312, 488, 639, 787, 918	Whitfield, Howard.....486, 638, 918
Queen City Printing Ink Co...174, 318, 336, 634,	Thomson, John, Press Co .....512	Whiting Paper Co .....40, 299
775, 896, 912	Tympalyu Co.....452, 496, 640, 788, 800, 801	Whitlock Printing Press Manufacturing Co.....158, 306, 468, 624, 769, 914
	Typewriter Type Co.....608, 612, 758, 897	Whitmore Manufacturing Co.....22, 312, 488,
	Type Mercantile Agency.....317, 494, 628	639, 788, 918
Ringler, F. A., Co.....20, 353, 634	Ullman, Sigmund, Co...171, 199, 460, 511, 669, 921	Wickersham Quoin Co...453, 478, 634, 778, 897, 920
Rochester Optical Co .....32, 310, 487, 638, 787	Union Card & Paper Co .....183, 311, 489, 637	Williamson-Haffner Engraving Co...182, 310,
Rosback, F. P .....804, 898	United States Envelope Co.....174, 308, 476,	487, 638, 786, 919
Rosenow & Co .....490, 904	632, 672, 800	
Rowe, James .....40, 299, 476, 532, 676, 824		Yarger, Samuel.....18, 142
Royle, John, & Sons .....14, 302, 462, 614, 788, 920		

EVERYTHING IN PAPER



**J.W.
BUTLER PAPER
COMPANY**



© INNER CHI.

212 TO 218 MONROE ST. CHICAGO

PLAIN TALKS BY THE MANAGER.

XII. "Squeeze"

A press that can do perfect half-tone work, and do it fast, can do anything that the up-to-date press builder has been able to conceive.

There are a great many printers who think that they can't get good half-tone results unless the impression is a long, lingering one.

This "dwell" is not so necessary as it seems.

Of course, in order to get perfect half-tone results, or perfect results in any kind of printing for that matter, every point on the plate must be touched by the impression and must be touched with both firmness and delicacy.

But the press does not have to lie still while this is being done.

You must admit that with such a press of sufficient "squeeze"—one having that rigidity of mechanism which insures an unvarying register at speed—you can get a perfect result in a very small fraction of a second.

This is the most valuable feature of the CENTURY press.

Its construction and its new mechanical devices not only enable it to stand, indefinitely, the tremendous squeeze which is necessary in quick, good work, but makes an imperfect register on the part of the machine an impossibility.

The CENTURY impression is sharp, firm, clean and swift.

If you have an idea that quick, perfect work is impossible, you are altogether wrong.

The whole secret of the fast, good work which the CENTURY can do lies in the fact that the great pressure employed instantly sets the ink to the paper. Without this pressure, the "dwell" is necessary, and less speed and smaller output, of course, results.

I am not given to talking technicalities in these advertisements, as I believe in letting those things wait until we get to talking business.

But in this case I want to disabuse your minds, if I can, of the idea that a certain amount of time is necessary to get a good half-tone impression.

If I haven't done so, ask me a few questions.

The Manager.

THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO.

710 Craig Street, MONTREAL.

5 Madison Avenue, NEW YORK.
15 Tudor Street, E. C., LONDON.

"CENTURY" AND MIEHLE AGAIN.

When in the course of a controversy a contestant bids for the tears of a sympathetic public and seeks to arouse its indignation against an adversary by the false statement of fact, it behooves the accused to enter a denial, that the shedding of tears publicly may cease, pending an examination of the allegations of the injured one. We admit frankly the sorrows we have brought upon the head of this our respected competitor, but the "Notice to the Trade," printed over the signature of The Miehle Printing Press & Manufacturing Co. (and embraced herein), on which its plea is based, we are under the necessity of pronouncing an unqualified falsehood.

The CENTURY Press has not been adjudged to be an infringement of the Miehle Company's patent, and no injunction has been ordered or issued against the further manufacture and sale of the said press. On the contrary the decision

which furnished the pretext for the statement "Notice to the Trade" affects merely a detail of the construction of a subordinate mechanism which has been employed in some, only, of the many CENTURY Presses produced by us. But this decision in nowise affects the manufacture or sale of the CENTURY Press, which continue as usual, the offending device having been replaced by another of equal efficiency.

While it is an unusual course to pursue, we have determined to hold The

Miehle Printing Press & Manufacturing Co. responsible for its official statement, and we take this opportunity to notify the said concern that unless it makes full, manly and public reparation for the injury it has sought to do us, we shall bring an action for libel in an amount sufficient to deter it from further similar statements.

THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO.

15 Tudor Street, E. C., LONDON.

5 Madison Avenue, NEW YORK.

710 Craig Street, MONTREAL.

Whenever the fertile brain and energy of man conceives and builds a good machine and puts it honestly and properly upon the market, there appear to be some individuals in line always ready to pirate it and profit by the reputation gained by the inventor and manufacturer. And the Miehle Company have had this experience to contend with. The Campbell Printing Press & Manufacturing Co. — sometimes called the Campbell Company (who go around the country contracting with various factories, not over-loaded with work, to build presses for them) — after making several attempts of their own, which they seem to have abandoned, finally adopted the original Miehle movement and built what they called their present "Century" Press. We scarcely need recall the bombardment of advertising they indulged in, as most printers have read it. The Miehle Company entered suit against them in the U. S. Circuit Court, of which notice was given in the trade papers at the time, and have now received a decision in our favor and an order for an injunction against them for infringement of the Miehle patent, and the Miehle Company will now proceed to collect damages for such infringement.

THE MIEHLE PRINTING PRESS & MFG. CO.

August 10, 1899.

NOTICE TO THE TRADE.

The Campbell Printing Press & Manufacturing Co., sometimes called the Campbell Company, very largely advertised a certain press called the "Century" and sold quite a number of the same.

The merit of this Century Press consisted in the fact that it contains the Miehle patented bed movement.

The Miehle Company brought suit against the Campbell Company for making and selling this Century Press, and after a hotly contested litigation the United States Court at Chicago has just decided and decreed the Campbell Company's press to be an infringement of the Miehle Company's patent, and ordered an injunction to issue against any further manufacture and sale of the said press. Notice of this suit was given by the trade papers when it was entered.

THE MIEHLE PRINTING PRESS & MFG. CO.

Chicago, Ill., August 10, 1899.

***We are desirous of calling the attention of
the trade to the following facts which
concern the CENTURY Press:***

FIRST.—It will be recalled that when the CENTURY Press was first introduced it demonstrated its capacity for higher speeds and more accurate register than any press upon the market.

SECOND.—This, because the facts were matters of public knowledge, our competitors did not deny, but contented themselves with statements to the effect that such speeds and such accuracy could not be maintained permanently.

THIRD.—Since the initial performances of the CENTURY Press demonstrated its value as an earner upon all classes of work, many hundreds of these have gone into use throughout the United States, Canada, Great Britain and the countries of Europe, and wherever installed and operated they have been a source of unqualified satisfaction to their possessors and to us.

FOURTH.—Whereas, it was predicted by our competitors and the more conservative members of the printers' craft that the claims made for the CENTURY Press could not be fulfilled in actual practice, it is nevertheless a fact that all claims made for this machine have over and over again been put to the test of actual practice, and in no instance have we failed to demonstrate the soundness of our contention that the CENTURY Press is capable of producing a larger quantity of high-grade cut or color work in a day's run than any other press.

FIFTH.—Not only has the CENTURY Press proven its superiority to other machines in point of speed and register, but it has brought to the pressman a rigidity of impression totally unknown before its introduction, and it is by reason of this fact more particularly that the current opinion among pressmen is so uniformly favorable to the CENTURY Press.

SIXTH.—After recalling the above, we desire to announce that we now introduce a further factor in the problem of trade competition; a still higher speed in the CENTURY Press than even the CENTURY Press has yet attained. This we are enabled to do because of the increased efficiency of the ordinary feeder, which, within the last few years, has so rapidly increased where CENTURY Presses were used as to warrant us in making another stride in the direction of greater output. Machines so arranged we are now prepared to deliver.

THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO.

15 Tudor Street, E. C., LONDON.

5 Madison Avenue, NEW YORK.

710 Craig Street, MONTREAL.

TWO THINGS NECESSARY.

You can't get rich in the newspaper business unless you can get advertising and keep it.

To do this, two things are necessary.

One is circulation.

The other is a clean, handsome, legible, up-to-date paper. And the first of these depends upon the second.

People not only want the news quickly, but they want it served up to them in an attractive, modern form.

Advertisers not only want to get into the paper the people read, but they want clean, clear, striking-looking ads.—not muddy, smeared, illegible affairs.

Therefore, in order to get circulation and advertising, you must have a modern press, capable of turning off a paper of metropolitan appearance, and getting it on the street ahead of all competitors.

That press is the MULTIPRESS, and it has no equal.

It is a web press, printing directly from flat forms of type.

It prints, pastes, folds, cuts off and delivers either 4, 6 or 8 page papers at the rate of from 5,000 to 6,000 an hour.

It handles half-tones perfectly, and a small man and a big boy can run it to the limit.

THE CAMPBELL COMPANY,

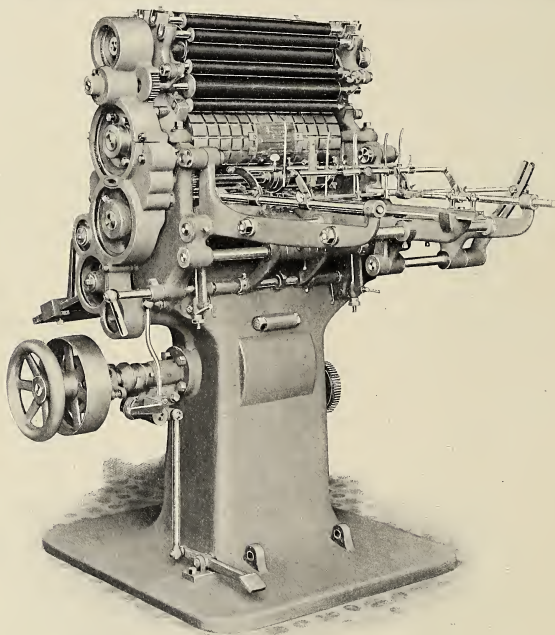
334 Dearborn Street, CHICAGO.

15 Tudor Street, E. C., LONDON.

5 Madison Avenue, NEW YORK.

710 Craig Street, MONTREAL.

THE "LITTLE WONDER'S" BIG BROTHER



THIS is our new press for form 14 x 17 inches, stock 15 x 18 inches. It has all the good points of our smaller press. The speed is guaranteed at a minimum of 5,000 per hour on envelopes, card stock not less than nine thousandths of an inch thick, on tags, blotters, candy-bags, etc. It has also a hand sheet-feed and a type-box. Like the Little Wonder, it not only feeds itself automatically, but stops itself if for any reason it fails to feed. For full particulars, address

THE HARRIS AUTOMATIC PRESS CO.

NEW YORK OFFICE:

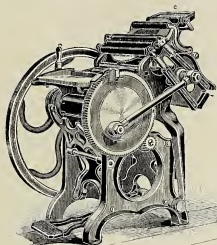
1203 Havemeyer Bldg., 26 Cortlandt St.

NILES, OHIO, U. S. A.

CHICAGO OFFICE:

35 Commerce Bldg., 14 Pacific Avenue.

Jones Gordon Lightning Jobber Ideal Paper Cutter



JONES GORDON PRESS.

Notice Points of Superiority.

Very Heavy. Steel Draw Bars and Shafts. Great Strength.

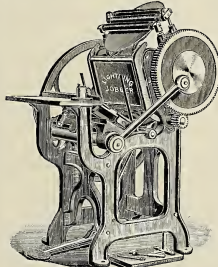
Perfectly True. Our beds and platens are scraped to a perfectly true surface after planing, thus making it practicable to print a solid form without overlay or underlay.

No Long Shaft sticking out in the way with our steam fixtures.

Feed Table to Right of Gear Wheel. Think what an advantage having the feed table so far to the right. It gives the pressman more elbow room. Acts greatly to convenience of feeding. **BIG THING.**

SIZES AND PRICES.

8 x 12 inside chase.	-	-	-	\$165.00
10 x 15 "	-	-	-	250.00
12 x 18 "	-	-	-	300.00
14 x 22 "	-	-	-	400.00
14 1/2 x 20 "	-	-	-	450.00
Steam Fixtures, \$15; Old Style Long Fountain, \$16; Duplex Fountain, \$22; Roller Throw-off, \$25.				



LIGHTNING JOBBER.

No other press ever built has attained such immediate popularity.

SOME OF THE POINTS.

Guaranteed to print a solid form. Simple in construction. Very light running. Very strongly built. Shafts Steel. Draw Bars Steel. Machine cut Gearing. No Cams. Impression Throw-Off. Depressable Grippers. Same style of Carriage and Impression Screws as used on the Jones Gordon which is built by the same firm.

SIZES AND PRICES.

7 x 10 inside of chase, two rollers.	-	\$75.00
8 x 12 " " " " " "	-	85.00
9 x 13 " " " " " "	-	95.00
10 x 15 " " " " " "	-	120.00

JONES GORDON.

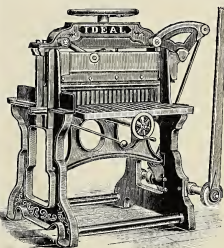
Would Not Exchange Them.—I purchased one 12 x 18 and one 8 x 12 Jones Gordon one year ago and would not exchange them for any job press in the world. I printed 1,000 books of 250 pages each, containing blank forms and half-tones, and the Duplex Ink Fountain did its work so nicely that there isn't a noticeable difference in the ink distribution on a single page of the books. The Brake, Form Starter, Throw-off, and numerous improvements must be tried to be appreciated. The presses run noiseless and are very fast, and are money-makers.—G. H. STODUM, Caro, Mich.

LIGHTNING JOBBER.

Forms Fill the Chase.—We are very much pleased with the 9 x 13 Lightning Jobber. The press has been running pretty steadily for ten hours a day at the rate of 2,100 impressions per hour and does good work, many of the forms being large laundry lists which are printed three on and take up the whole chase. We shall shortly put in another of them which is proof that we are satisfied.—A. E. BECKWITH, Norwich, Conn.

IDEAL PAPER CUTTER.

Don't Care to Trade.—The Ideal is a dandy. Cuts cuts, cardboard or paper, all that can be put under the clamp. I don't care to trade it for any other make of cutter.—N. G. THOMPSON, S. W. Oswego, N. Y.



THE IDEAL CUTTER.

PRINTERS' and BOOKBINDERS' CUTTER

WITH QUICK MOVING BACK GAUGE.

Front table 16 inches wide in 30 and 32 inch cutters, instead of the usual 12 inches. In the 25-inch cutter it is 12 inches.

PRICE LIST.

25-inch will square 25 inches.	-	\$110.00
30 " " " " 30 "	-	175.00
32 " " " " 32 "	-	200.00

LIBERAL DISCOUNTS TO DEALERS

ALL HAVE PATENTED FEATURES FOUND ON NO OTHER MACHINES.

WE ARE DOING A LARGE EXPORT BUSINESS.

WRITE FOR PRICES.

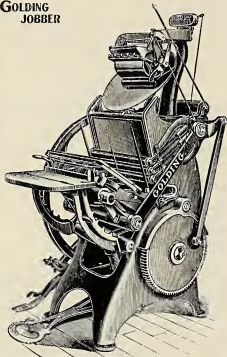
The JOHN M. JONES Co.

NEW YORK OFFICE:

78 WARREN STREET,
NEW YORK CITY.

MANUFACTURERS

PALMYRA, NEW YORK, U. S. A.

GOLDING
JOBBER

Golding ^{AND} _{CO.'S} Machinery



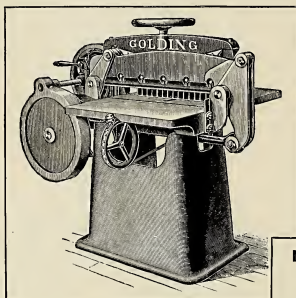
AND LABOR=SAVING TOOLS

Twentieth Century Models

represents the perfection of thirty years' experience in the manufacture of Printing Machinery and Tools.



We are manufacturers of the most complete line of Platen Presses, Paper Cutters, Rule Tools, Sticks, Galleys, Cases, Cabinets and Labor-Saving Contrivances, and through our business connections are able to offer foreign buyers unprecedented opportunities for obtaining the best in the market at a reasonable figure ❀ ❀ ❀



Catalogues and pamphlets describing our machinery, type, tools and inks will be sent to any part of the world upon request ❀ Estimates for entire outfits will be furnished for intending purchasers ❀ ❀ ❀



GOLDING & CO.

BOSTON - 183 Fort-Hill Square
NEW YORK - 28 Elm Street

PHILADELPHIA - 1004 Arch Street
CHICAGO - 78-80 W. Jackson St.



SELLING AGENTS

Gr. Britain, Ireland, Germany
and France:

M. P. McCOY

LONDON: Phoenix Works,
Phoenix Place, W.C.
PARIS: 108 Rue de Rennes.

Sweden and Norway:

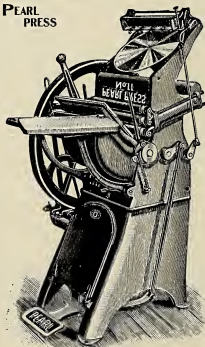
E. C. GJESTVANG

STOCKHOLM - Sweden
CHRISTIANIA - Norway

Australasia:

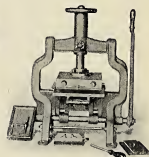
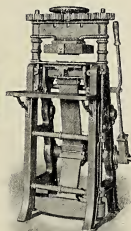
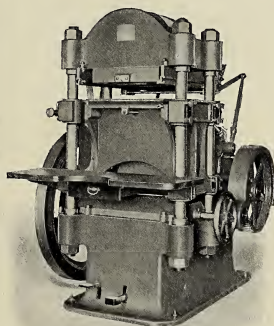
A. COWAN & SONS, Ltd.

MELBOURNE, Victoria.
SYDNEY, N. S. W.
ADELAIDE, S. Australia.

PEARL
PRESS



Seybold Embossers



THE SEYBOLD MACHINE COMPANY

MAIN OFFICE AND
FACTORY

DAYTON, OHIO, U. S. A.

8 AND 10 READE STREET, NEW YORK

347 AND 349 DEARBORN ST., CHICAGO

Patentees and Builders of

Paper Cutters

In Five Styles and Seven Sizes.

DUPLEX TRIMMERS
EMBOSSING PRESSES
FOLDING MACHINES
HAND STAMPERS

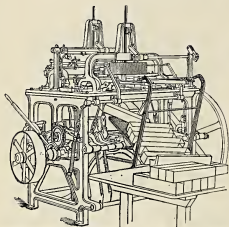
SIGNATURE PRESSES
BACKING MACHINES
NUMBERING MACHINES
KNIFE GRINDERS

ROTARY BOARD CUTTERS
DIE PRESSES
ROUND-CORNER CUTTERS
SMASHING MACHINES

Etc. Etc.

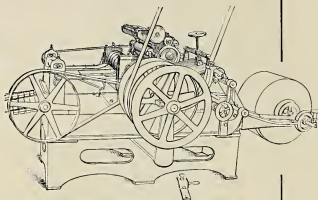
NEW LABOR=SAVING MACHINERY

FOR
Printers
AND
Box
Makers



BRIGHTWOOD AUTOMATIC BOX MACHINE

Sets up a stiff box of any size, automatically, at 1000 per hour



ROTARY AUTOMATIC CARTON MACHINE

Cuts and creases and prints. Speed 7500 per hour

SPECIALTIES

**Brightwood
Automatic Box
Machine**

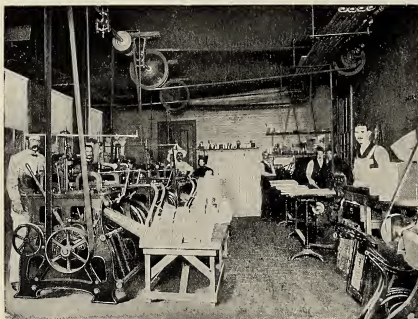
**Rotary Automatic
Carton Machine**

**Universal
Cutter and Creaser**

**Universal
Embossing Machine**

Gluing Machines

Printing Presses



The capacity of this Brightwood shop is fifty thousand boxes daily

SPECIALTIES

**Brightwood
Automatic Box
Machine**

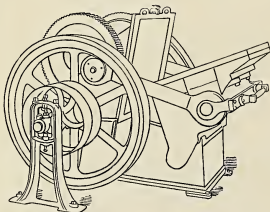
**Rotary Automatic
Carton Machine**

**Universal
Cutter and Creaser**

**Universal
Embossing Machine**

Gluing Machines

Printing Presses



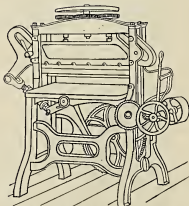
UNIVERSAL CUTTING AND CREASING MACHINE

The cutter and creaser in use. In modern box shops

Send for prices, details and
samples to

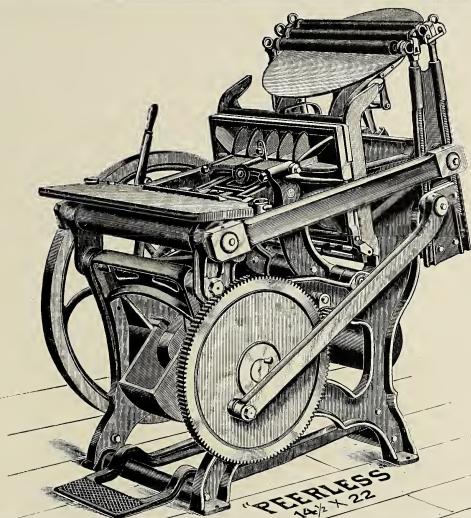
**Automatic
Box Machinery
Company**

**270 Congress Street
BOSTON**



RELIABLE PAPER CUTTER

The Peerless Job Press



Is the best of Disk Presses. ✱ Thoroughly up to date

PEERLESS COMFORT—All impression screws in sight and easy to get at. The throw-off arrangement has a natural movement, and is very handy. The gear-wheel is placed below the feeding level—an important advantage over the obstructing gear of Gordon presses. No obstructions to feed or delivery.

PEERLESS IMPRESSION—Has a very powerful compound toggle movement, with stalwart supporting side arms. The full force of the impression acts directly upon the center of the platen, making the Peerless platen strongest where all others are weakest. All movements are direct, and do not depend on fast-wearing cam rollers and cam ways.

PEERLESS DURABILITY—While the Peerless is unexcelled for profitable and rapid production, ease of operation and quality of work, it should be specially remembered that, owing to expert workmanship, true principles of construction, and an experience of twenty-

five years in building, it gives the maximum of endurance with the minimum of wear.

The Peerless press is famous for giving long as well as good service. It will stay with you years after cheaply built presses have gone to the junk pile. Per year of service and per thousand of output it is veritably the cheapest press in the market.

PEERLESS STRENGTH is proved by the numerous Peerless presses which are in use for embossing and extra heavy work. No other disk press has been found able to stand this strain. The small amount of repair bills on presses put to these exceptional uses is further proof of their strain-bearing capacity.

PEERLESS SPEED—Rapidity, without noise or jar. Easy to feed, as there is an absolute rest for that purpose. Easy to run by treadle. Quick make-ready.

PEERLESS SIZES—Built in six sizes. Long and short fountains.

For circulars and prices address

American Type Founders Company

General Selling Agent

New York
Boston

Chicago
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Buffalo
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Denver
Portland

Cleveland
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San Francisco

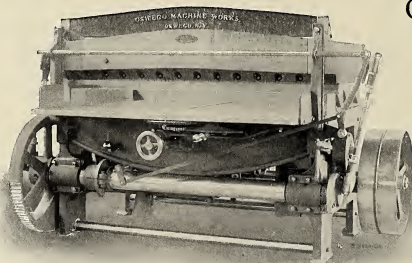
W. H. Parsons & Company
Paper
Manufacturers

*Exporters of all grades of Paper, Printing Presses, and
 of everything connected with the paper and
 printing trades.*

320 Broadway, New York
U. S. A.

Cable address, "UNITPAPER."
 Using Lieber's Standard and A B C Codes.

The Brown & Carver Cutters...



74-inch Brown & Carver Cutting Machine.

Cut—
 SQUARE,
 CLEAN and
 FAST.

SELLING AGENTS.

VAN ALLEN & BOUGHTON, . . . 17 to 23 Rose St., New York.
 C. R. CARVER, . . . 25 North Seventh St., Philadelphia, Pa.
 T. E. KENNEDY & CO., . . . 415 East Pearl St., Cincinnati, Ohio.
 MILLER & RICHARD, . . . 7 Jordan St., Toronto, Can.
 AMERICAN TYPE FOUNDRY CO., . . . 405 Sansome Street,
 San Francisco.

OSWEGO MACHINE WORKS,

Chicago Salesrooms—319 Dearborn St.
 J. M. IVES, Western Agent.

OSWEGO, N. Y.

The Reliance

Unprecedented
Power and
Strength

...THE ONLY...

Photo-Engravers' Proof Press on which perfect proofs of half-tone cuts the full size of the platen, as well as perfect proofs of the tiniest line engraving, can be made. For proving color plates, where the slightest variation is fatal, the register is perfect.

In use by prominent Photo-Engravers and Three-color Plate Makers in the United States and Europe.

IT WILL PAY YOU TO INVESTIGATE

FOUR SIZES MADE:

Style A (Extra heavy).	Platen, 15 x 20 inches.
Style B (Extra heavy).	Platen, 20 x 25 inches.
Lion (Extra heavy).	Platen, 22 x 30 inches.
Mammoth (Extra heavy).	Platen, 24 x 32 inches.

For further information and prices, write to the manufacturers,

PAUL SHNIEDEWEND & Co.
195-199 SOUTH CANAL STREET,
CHICAGO, ILL., U.S.A.

A.W. PENROSE & Co., 8 and 8a Upper Baker Street, Lloyd Square, W. C., London,
England, Sole Agents for England, France, Australia and South Africa.
Also for sale by KLIMSCH & Co., Frankfurt a Main, Germany.



ⓑ INNER HALF-TONES HAVE TONES

IF IT IS QUALITY AND RESULTS
YOU ARE AFTER THEN
USE

ⓑ INNER PLATES
CHICAGO



SEND FOR SAMPLES
OF THE FOLLOWING:

Rudyard Covers
Persian Covers

ILLINOIS PAPER CO.
181 Monroe Street,
CHICAGO.

PIONEER OF

Gauge Pins

TO THE WORLD!

All the Best.
First and Latest.

ATTACHMENTS
for the Job Press.

Ask your dealer for them
or send to

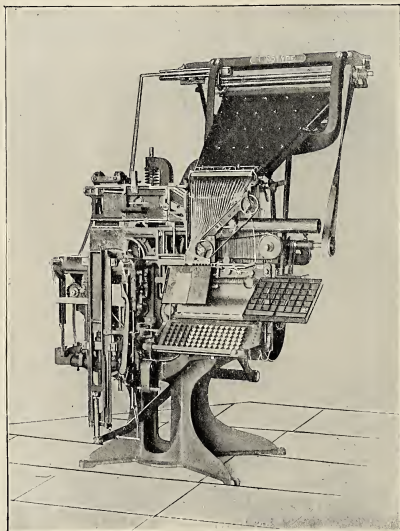


EDWARD L. MEGILL, Inventor, Patentee, Manufacturer,
No. 60 Duane St., NEW YORK

LINOTYPE ECONOMY



The following estimated cost of running one Linotype for one year is regarded by the users of the machine as being substantially correct:



THE LINOTYPE—7,000 in Daily Use.

Interest on \$3,000.00 at 6 per cent, - - - - -	\$180.00
Interest on \$200.00 for possible extras at 6 per cent, - - -	12.00
Insurance, \$2,400.00 at 2 per cent, - - - - -	48.00
Gas, \$1.00 per 1,000 feet, - - - - -	40.00
Power, one-quarter horse-power, - - - - -	50.00
Repairs and renewals, - - - - -	25.00
Depreciation,* - - - - -	150.00
Interest on 1,000 pounds metal (\$70.00) at 6 per cent, - - -	4.20
Total, - - - - -	\$519.20

Making \$10 a week. An output of 200,000 ems weekly is 5 cents per 1,000 ems. Add this to rate paid operator and the first cost is obtained.

*"A large machine—such as the Linotype—requiring only one-quarter horse-power to run it, and without rapidly revolving parts and no vibration, its life is practically unlimited, especially if given intelligent care."

—Report of Mechanical Engineers, New York City, June, 1897.

For terms, etc., address....

MERGENTHALER

LINOTYPE COMPANY

P. T. DODGE,
President.

TRIBUNE BLDG.
NEW YORK CITY.

The LEIGER Automatic Paper-Feeding Machine

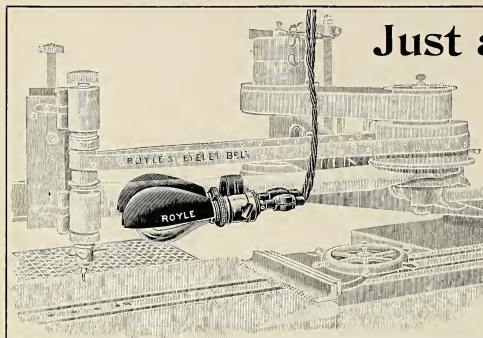


D. H. Champlin & Co.

—————Proprietors
277-279 Dearborn Street
Chicago, Ill.

Eastern Agents.....

GIBBS-BROWER CO.
150 NASSAU ST.
NEW YORK



Just a Word to Photo-Engravers.

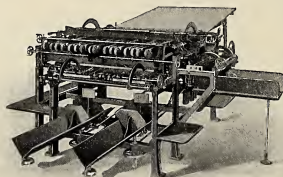
CONVENIENCE is an element of considerable importance to the profitable operation of an engraving plant. Our machines are the easiest to handle and the quickest to bring results. No detail is neglected, hence their value. "A word to the wise."

John Royle & Sons,
PATERSON, N. J.



INNER IN THE BUILDING
HALF-TONES CHICAGO

Largest range of any machine ever made.



MADE BY

Brown Folding Machine Co.
ERIE, PA.

Agents:

New York.—Weld & Sturtevant, 44 Duane Street.

London.—M. P. McCoy, Phoenix Works, Phoenix Place, Mt. Pleasant, W. C.

19th Century Creation.

CHALLENGE
MACHINERY
UP-TO-DATE

If you're looking for a thoroughly "up-to-instant" Job Press, one that will hold its own against any competition, one that will give you the finest quality and the greatest quantity of work, you should see the

CHALLENGE-GORDON...

It has brains in its make-up; it is a 19th century product. Illustrated circular tells all about the new improvements; ask for one.

FOR SALE BY
DEALERS ONLY.

Manufactured by THE CHALLENGE—
MACHINERY CO., 2553 Leo Street, CHICAGO.



At Reduced Prices!

Machinery

FOR Bookbinders and
Printers...

First-Class Secondhand Machines
A SPECIALTY.

GET MY PRICES AND TERMS
BEFORE PLACING ORDERS.



HENRY C. ISAACS,

78 Warren St., NEW YORK.

OW it's the Northwestern Miller!
In its class, this paper stands as high as does the Inland Printer in its own field, and like the printers' journal, it has put on a dress of half-point set type. ♣ We have received from this concern the following unsolicited testimonial: — "The present dress of the Northwestern Miller, which you recently furnished, we believe to be the most beautiful face we have ever used. ♣ It is clear cut and easily read. ♣ Its chief value, however, lies in its labor-saving qualities. ♣ Being half-point set, it is easily justified, corrections are easily made and the compositor is enabled to do work with absolute accuracy instead of by guess-work. ♣ It is also cast on Standard Line, the advantages of which are so apparent that it is almost beyond belief that a printer could be induced to buy type not on this system." — If you want the best type accept no other but Inland make.

Inland Type Foundry ♣ 217 - 219 Pine
Saint Louis

THE INLAND PRINTER.

No. 1 ENAMELED BOOK...

BEAUTIFUL SHADE OF WHITE.

HAS SPECIAL FINE COATING FOR HALF-TONES.



*Size of Building,
280 by 500 Feet.*

*Capacity,
2,000 Reams Daily.*

**The Champion Coated Paper Company,
HAMILTON, OHIO,**

Manufacture a complete line of Coated Papers, etc.

...INCLUDING...

ENAMELED BOOK,
COATED MANILA,
CARDBOARD,

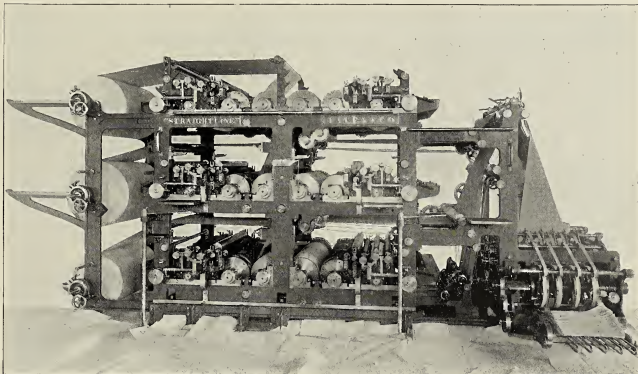
LITHOGRAPH PAPER,
LABEL PAPER,
SOAP WRAPPERS, Etc.

Stock carried by Paper Dealers throughout the United States. ❁ ❁

WE FILL ORDERS ONLY THROUGH JOBBERS.

THE GOSS PATENTED STRAIGHT-LINE COMPOUND NEWSPAPER PRESSES

ARE THE MOST MODERN AND UP-TO-DATE MACHINES ON THE MARKET



BUILT to produce complete newspapers—from 4 to 48 pages. They occupy small floor space, are easy runners, and produce the largest number of papers in the shortest time. From the time of leaving the rolls all webs run in a straight pathway until they are printed, associated together and folded—there is no turning or twisting of any kind. Any mechanic will appreciate this one thing, which enables him to use the ordinary print paper much more successfully than by former methods. You can change from an 8 to 10, or 10 to 12, or 12 to 14, or 14 to 16, or 16 to 20, or 20 to 24, or 24 to 32, or 32 to 40, or 40 to 48 page paper instantly; the only thing necessary is to carry the number of rolls to produce the given number of pages, without any mechanical changes whatever.

We also make up these machines so that extra colors in addition to the black can be run at one and the same operation at full speed.

Special rotary presses are built for magazine and pamphlet work at a high rate of speed. We are builders for the trade. Let us know what you want and we will produce the machine that will make you money.

THE GOSS PRINTING PRESS COMPANY

PATENTEES AND MANUFACTURERS

SIXTEENTH ST. AND ASHLAND AVE., CHICAGO, ILL.

NEW YORK OFFICE, 312 TEMPLE COURT.

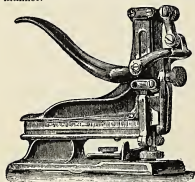
BOSTON OFFICE, 12 PEARL STREET.

No. 5 Breech-Loader Binder.

THIS machine occupies but little room ($1\frac{1}{2}$ x $5\frac{1}{2}$ inches), and can be loaded up at the breech with 100 staples at a time. It drives each staple through the paper or other material to be fastened together, and clinches it firmly and smoothly, with but slight effort of the operator. The staples are strung on rods, and can be readily pushed into the rear of the machine.

IT WILL BIND ANY THICKNESS, FROM 1 SHEET UP TO 40 OR 50 SHEETS,

and do the work in a quick and perfect manner.



SAMUEL J. YARGER

MANUFACTURER

WIRE STAPLING MACHINES AND STAPLES.



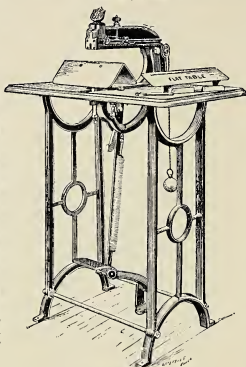
THIS machine is an outgrowth of more than a decade of years' experience in the manufacture of Stapling Machines. It works on an entirely different principle from any other stapling machine. One of the main points—it has *plenty of room* between the table and driving device. The staple case being rigid on the staple magazine, and with the upward movement of the table, it will clamp the work tight before the staple enters. After the staple is driven, the clinching device works perfectly. There is but one adjustment, which is very easily understood.

It will stitch through the fold, and through the back from 2 sheets up to 5-16 inch in thickness, and 11 inches from margin. The wearing parts are all made of malleable steel and not liable to break or get out of order.

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(Pat. May 3, 1896)



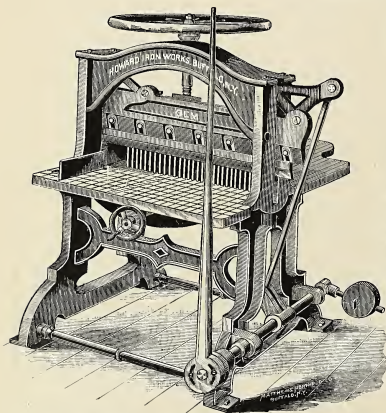
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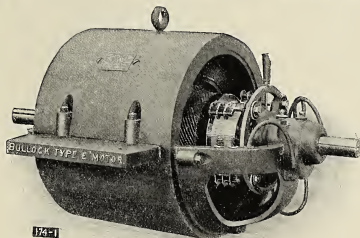
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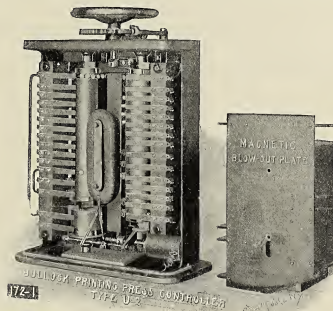
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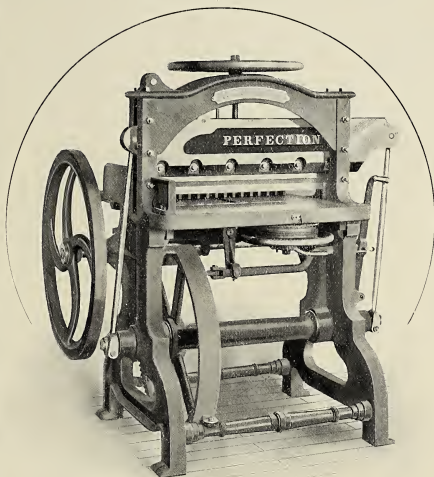
1899

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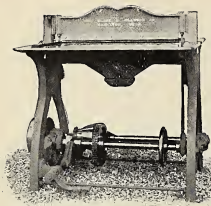


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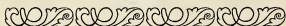
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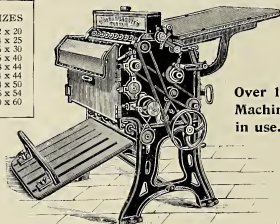
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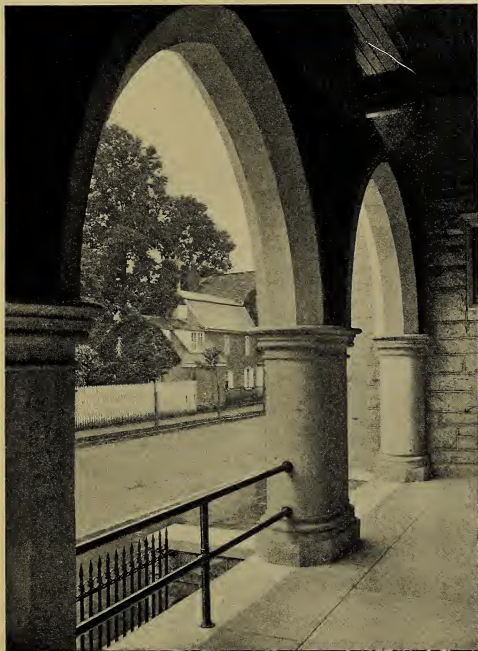
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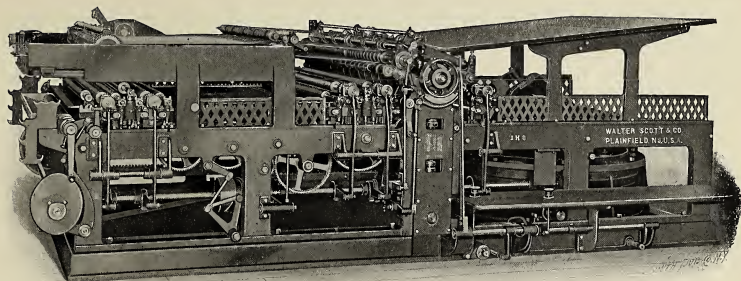
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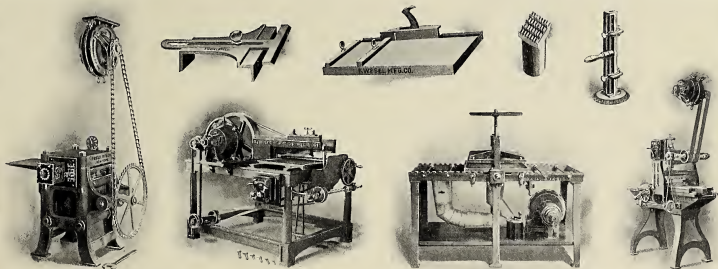
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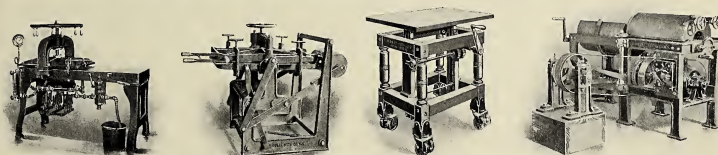
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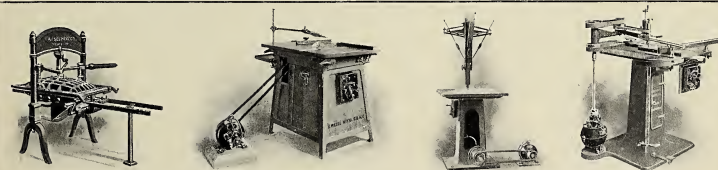
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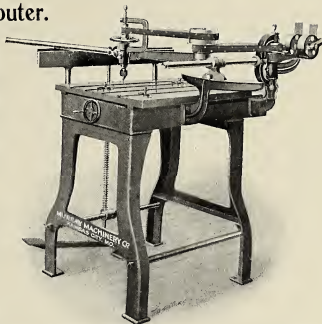
THIS ROUTER has the double spindle, the belt runs between two bearings instead of one as in the old-style plain router. It has the large bed and arm rest on the side, and the double bearing on spindle, giving more even pull on spindle, consequently doing finer work and lasting longer. The spindle is made cone-shaped at top and bottom, and as soon as it begins to wear tighten jam nuts, and immediately you draw it to the center and do away with any wobble.

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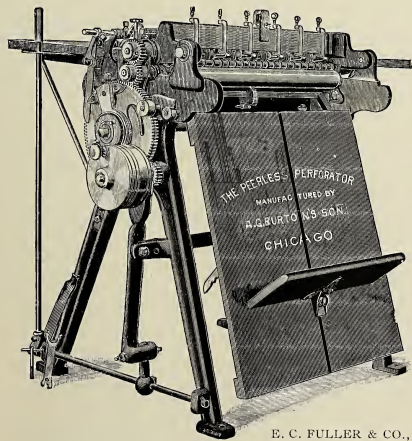
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THIS ROUTER is made for offices that need a good, plain router for little money. This machine is made of very best of material and workmanship, but has not the movable bed or double head. It is practically the same as the high-priced routers now on the market, and also has the radial arm, which some manufacturers claim is an improvement.

By not having movable bed and double head, and by having main belt run over cone pulley at first joint of arm (same as other makes), we can make this router for about \$30 less than our Straight-Line Router and at about half the price of machines now on the market that are practically the same class of router.

We will guarantee this machine to do the finest work and send it out on trial.

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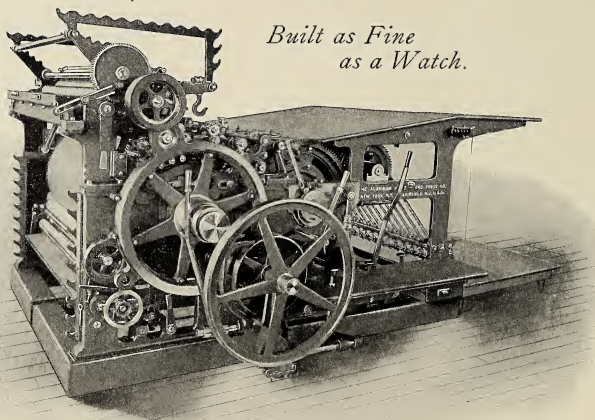
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This press is now in operation in many of the leading lithographic shops in United States and Canada, and has proven a great success.

Evidence is shown of the satisfaction this press is giving by the duplicate orders constantly received from firms who have had one or more of these presses in operation during the past year.

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We control all patents for surface printing from aluminum.

All presses using aluminum are subject to licenses granted through our agents.

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Alumographic Rotary Press



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Replying to your letter regarding your rotary presses, we take pleasure in saying, your rotary presses in our establishment are giving entire satisfaction, and we consider them a very excellent machine.

Yours respectfully,

J. STAMM LITHOGRAPHING CO.

Asst. Mgr.



The Aluminum Plate & Press Company,
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Gentlemen:--

Yours of the 28th inst., asking us how we are pleased with the two Rotary Presses you furnished us, received. We deeply will say, that the presses are running to our entire satisfaction. The first press has been running constantly for a trifle over two months and we think the best evidence to you of our being pleased with it, was when you received our order for a second press, which second press has now been in constant operation in our establishment a trifle over two weeks. The work we have been executing on these presses is to our entire satisfaction. We predict that it is only a matter of time when every color lithographer in the States will use Rotary Presses and print from Aluminum. If we had the room we would give you an order for two more, but as we are, being cramped for room, we will have to defer ordering more of your presses until after we get into our new building.

Respectfully yours,

GOES LITHOGRAPHING CO.
Charles Goes Presd.



Superior Aluminum Plate & Press Co.
 Gentlemen:--
 The two Rotary Aluminum Presses you lately set up in our establishment are doing excellent service and we take pleasure in accepting them as your constant.
 The much able to express our appreciation of your efforts to thoroughly instruct our employees and the very satisfactory manner in which all your promises have been fulfilled.
 Very truly,
 The Cabinet Lithography Co.
 By J. H. Campbell

Estimates on Special Work Promptly furnished



Aluminum Plate & Press Co.,
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Gentlemen:--

The Aluminum Rotary Press which we purchased from your Company has been in constant use in our factory for the past six months, and we have had abundant opportunity to thoroughly test its qualities. We take pleasure in informing you that it has in every particular given entire satisfaction. As the press was a novelty we were at first somewhat prejudiced against it, having used nothing but Hoe flat bed presses for the past thirty years.

The superior qualities of your Rotary Press has, however, quite overcome this prejudice. The high speed which your press can attain, its close register under all circumstances, and the ease with which the press is operated make it a valuable addition to our plant.

We also take pleasure in informing you that we find we can now handle and prepare the Aluminum Plates as easily as we can the lithographic stones.

Very truly yours,
 Brett Litho. Co.

See illustration and description of this wonderful machine on opposite page.

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The Aluminum Plate & Press Co.

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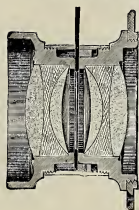
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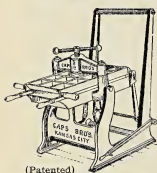
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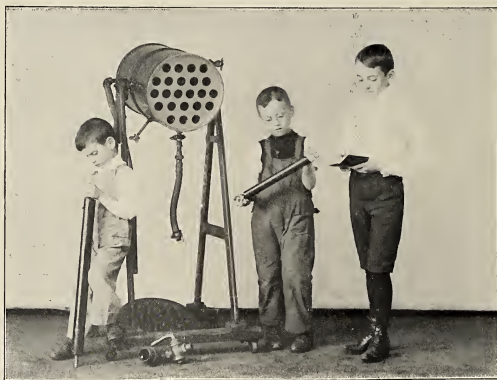
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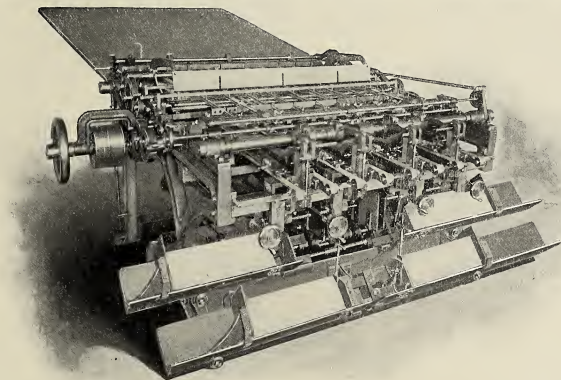
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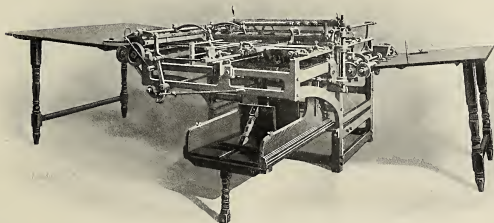
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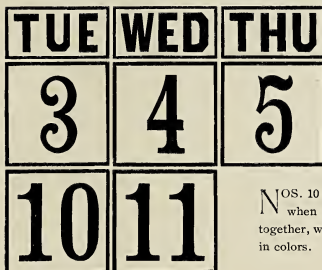
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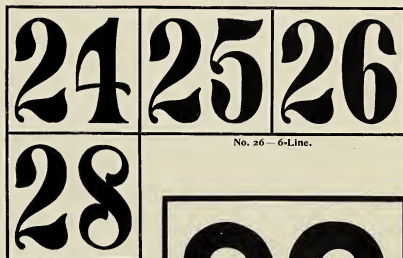
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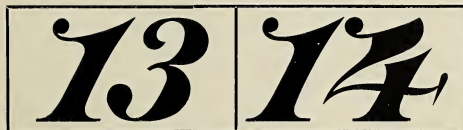
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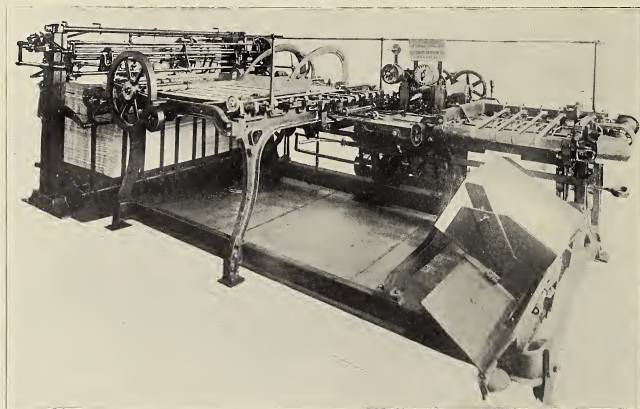
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INLAND PRINTER

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VOL. XXIV. No. 1.

CHICAGO, OCTOBER, 1899.

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TASTES AND QUALIFICATIONS.

BY A. K. TAYLOR.

THE tastes of different people tend in different directions. From a taste for racing horses to taste in dressing, and from a predisposition for German grand opera to the cup that cheers and inebriates — each after his kind. The man who knows about race horses discourses freely to the man who knows naught concerning them, and the latter believes all that he can remember of what the horseman tells him about horses, for it is a subject that he knows not of. And the tailor instructs him that hesitates as to the selection of apparel, that he may get that which becomes him, for, saith the tailor, "Even now Kipling is not abroad in the land — and no other man may attire himself as he and live." And thus to the end of the chapter does he that knows enlighten him that is in the dark. But, perchance, there may be an exception in the case of the man who knows just how his printing should be done. For, in truth, one man may not tell another how printing should be arranged and executed — for does not every man know, or think he knows!

And oftentimes does the printer take his cue from his customer and pass critical judgment upon the work of the artist making sketches from which cuts are to be made; for does it not often transpire that the printer knows as much about drawing, composition and color values as the weatherwise ground-hog knows about esoteric Buddhism?

It is not every day that a man is asked to pass judgment on a work of art. And still more seldom would the artist give heed to the opinion of a printer. But when the artist is doing work for the printer, the case is different. The printer feels keenly the importance of displaying a nice, artistic discrimina-

tion and critical insight into all things concerning this particular piece of work, because, forsooth, does not the humble artist have to change it if it does not suit the refined and highly educated taste of the man who employs him? And that is often the reason that the work is not satisfactory to the printer, because he can have made whatever changes he suggests, thus making sure that the artist earns his money. And why not? Does not the printer have to change job after job in order to assure some over-generous customer that he is not being swindled by getting the job up just right the first time!

There are not very many men who are equally good at many kinds of work. For the best practical results most people prefer to go to the man who has just a reasonable number of talents, and who works at them regularly. It does not inspire one with confidence to find a doctor doing his own plumbing — and the same principle applies all along the line.

Of course, there is great satisfaction in the belief that no matter what you have to be done, if you just had time you yourself could do it better than any one else you know of — and that not having time yourself, you do the next best thing by hiring some one to do it for you; and, that the man you hire may have a proper and adequate idea of your own capabilities, it consequently becomes necessary for you to tell him how the work is to be done. By unnecessarily close oversight, minuteness of direction, and frequent alteration of unimportant details you make your employe despair of ever doing anything right the first time, and the result is that he begins to depend upon his employer for directions and suggestions as to his work which he would never have done if left to himself. Of course, we must recognize that a certain amount of general direction to a

new hand is essential in order to drill him into the position he is expected to fill, but it often does not stop at this point, and the result can not but be unsatisfactory to both employer and employee.

A workman is employed in order that certain work may be done for you by him with the minimum of attention at your hands. If he proves by his own work to be incompetent, it is your own fault if you still employ him. His work will be unsatisfactory, and your own efforts probably will not avail in making his work better. If he is competent the work will be done much better without your directions than with them, because if he attempts to follow

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XXV.—BY F. HORACE TEALL.

OBJECTION has been made to the use of the word "rotatory," as if it could express nothing but what is meant by "rotary." All the dictionaries except the Century support this notion of identical sense in the two words, for each of them gives each word as a definition of the other — an unfortunate error, because most persons think any such statement found in the dictionary must be right. "Rotary" should be used in speaking of things that themselves rotate, or are characterized



MAIN BUILDING, NATIONAL EXPORT EXPOSITION, PHILADELPHIA, PA.

The main building of the National Export Exposition, open in Philadelphia from September 14 to November 30, 1899, is 1,000 feet long and 400 feet wide. It includes three pavilions, two stories in height, and a spacious auditorium with a seating capacity of 5,000. In this auditorium the sessions of the International Commercial Congress will be held, and concerts will be given every afternoon and evening by the leading musical organizations of the country. The building covers an area of nine acres, and there is an area of floor space aggregating twelve and one-half acres. The main entrance is in the north pavilion, opening into a lobby 60 by 90 feet, beyond which and between the north and central pavilions is the auditorium, 200 feet long and 140 feet wide. On either side of this auditorium are arcades for exhibits, 78 feet wide by 300 feet long. The pavilions are constructed of brick and structural steel, and are each 90 by 380 feet. Each are two stories high, the second floor of the northern pavilion to be devoted to the offices of the Exposition; the second floors of the other pavilions will be given up to exhibits. Each of the entrances to the main building are flanked by pedestals, on which are groups of statuary, representing various industries, and the pediments over the various entrances of all of the buildings contain heroic figures, symbolizing various aspects of manufacture and commerce. The walls of the main building are covered with a coating of white "stucco" and the cornices are made of the same material. Around the roof runs an iron balustrade of rich design, and from the numerous staffs on the roof float the flags of all the nations who will be represented in the International Commercial Congress.

your ideas, the work ceases to become his own production and he consequently loses the incentive which his own efforts inspire, thus making the work below his standard.

When you have work requiring qualifications which you do not possess, turn it over to those who have the necessary qualifications, and have the decency to admit it, at least to yourself, that you do not know it all. But when anything comes your way, if you have a way, grasp it firmly with both hands so that he who might otherwise make hampering suggestions will concede that what you do not know about the business he is not able to supply. But be sure you're right.

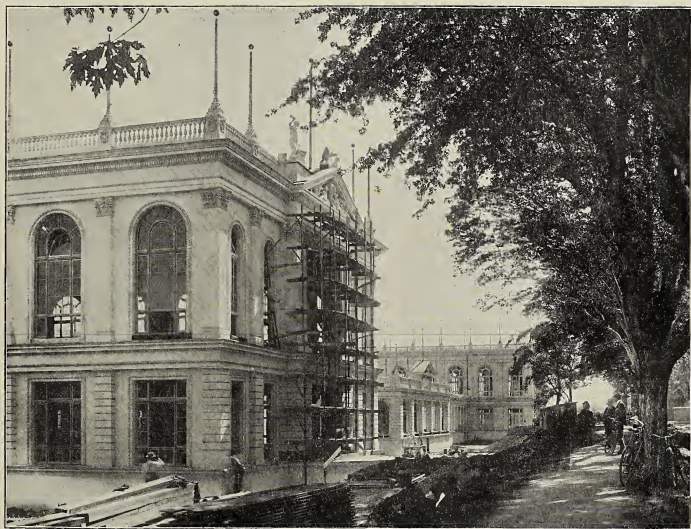
by having parts that rotate, and "rotatory" of things that cause other things to rotate or are of the nature of rotation. Thus we have rotary steam-engines, and it is not correct to call them rotatory; rotatory muscles should not be called rotary; and the motion of a rotary or revolving machine or part of a machine is rotatory, not rotary. It is not probable that "rotatory" would ever have been used at all if it expressed nothing different from the meaning of "rotary."

Here is an attempt at restriction that might better not have been made: "This word [same], like 'former' and 'latter' and the pronouns, should be

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used as sparingly as possible." This was written, probably, because its writer noticed in his reading a sentence that would have been much better with repetition of another adjective, but in which "same" had been used instead in the second place. It is misleading advice, because "same" may often be used legitimately and advantageously when it would be easily possible not to use it, and even the fact that repetition of some other word is sometimes advisable does not make such repetition always

different from every other one. Two extremes are marked in our arrangement of the words, sarcasm and satire being always sharp and offensive more than any other, and badinage and banter rather good-natured. Even the dictionaries do not keep them all distinct in definition, and some dictionaries treat "sarcasm" and "satire" almost as being identical in meaning. This being fact, it is well worth while to call attention to the following, from the Standard Dictionary: "Banter is the touching upon



WEST FAÇADE OF MAIN EXHIBITION HALL AND CENTRAL PAVILION, NATIONAL EXPORT EXPOSITION, PHILADELPHIA.

With a rapidity hardly before equaled in the history of undertakings of like character, work on the buildings for the National Export Exposition was pushed toward completion. The above picture (taken in July) shows the western façade of the main exhibition hall and the ends of the south and central pavilions. Above the cornice of the latter the figure showing prominently is that representing "Stone"—a workman engaged in dressing for use a rough block as it has come from the quarry. The figures in the pediment above the scaffolding on the west end of the central pavilion represent the Continent of Africa. Though the time to the date set for the opening of the Exposition seemed short when this picture was taken, all the work was completed on the opening day.

advisable. It is a fact, however, that "same" is frequently used when it should not be. Here is an instance, from a letter to the editor of a newspaper: "I have read the paper for eight years, and it would be a hard blow for me to abandon it, so used am I to the same." This sentence would have been far better without the last seven words.

Sarcasm, satire, ridicule, raillery, derision, jeering, mockery, irony, chaff, badinage, and banter are qualities of expression not always clearly distinguished, though every one of them is really

some fault, weakness, or fancied secret of another in a way half to pique, half to please; badinage is delicate, refined banter. Raillery has more sharpness, but is usually good-humored and well-meant. Irony, the saying one thing that the reverse may be understood, may be either mild or bitter. All the other words have a hostile intent. Ridicule makes a person or thing the subject of contemptuous merriment; derision seeks to make the object derided seem utterly despicable—to laugh it to scorn. Chaff is the coarse witticism of the streets, perhaps

merry, oftener malicious; jeering is loud, rude ridicule, as of a hostile crowd or mob. Mockery is more studied, and may include mimicry and personal violence, as well as scornful speech. A satire is a formal composition; a sarcasm may be an impromptu sentence. The satire shows up follies to keep people from them; the sarcasm hits them because they are foolish, without inquiring whether it will do good or harm." Except that mockery would hardly include personal violence, this seems to be very clear and accurate.

In some correct uses of "satisfy," this verb has very nearly the same sense as "convince"—so nearly that it could not always be said that one of the words was misused where the other would seem better; yet these words etymologically, and in the best usage, are very distinct in sense. One may be satisfied that something is true without having to be convinced; it is not correct to say that one is convinced when he holds an opinion without having been persuaded to it. To "convince" one is to satisfy him by conquering him with evidence or argument; to "satisfy" him is simply to make enough knowledge in his mind, without reference to overcoming adverse inclination. Alfred Ayres, in "The Verbalist," says that "satisfy" is "often unnecessarily, if not absolutely improperly, used in the sense of 'convince,'" and quotes a sentence containing the words, "The Court is satisfied that it was your intention," etc., as an example of the use he disapproves. The sentence is not amenable to such criticism, as the speaker may not have needed to be convinced, and may easily have meant what he said literally—simply that he had no doubt.

The "Public Ledger," Philadelphia, is quoted as saying: "It would be a reform in the use of the word if 'scholar' could be limited to learned persons, and 'pupil' limited to youths or others under instruction." As a mere matter of distinction in the use of the words, these limitations might constitute a reform; but in the sense of making a correction, or restoration of former good standing, they would fail. It would not be scholarly to deprive "scholar" of its primary meaning of a learner in school; the other meaning is a special development, not inherent in the word. A better reform, were one needed, would be always to say "a learned man," or "a man of much learning," instead of "scholar" in this sense.

Many persons have the habit of saying that they do something "semi-occasionally." Probably not many would continue the habit if they knew that "semi-occasionally" is not acknowledged as a legitimate word.

One would hardly think of saying anything about a word like "setback," because it is of a kind that is essentially colloquial merely, and not likely to be taken very seriously into literary use. Here is something about it from "The Verbalist," that makes the subject important enough for a short paragraph:

"Since we place the adverb first in all such compound words as outset, inset, upset, outcast, outcome, and the like, why should we not do likewise with 'backset?' Of course this must mean, why should we not use 'backset' instead of 'setback,' but it does not say so. With 'backset' we *do* 'do likewise.' One who criticises words so closely should not be so careless in using them. Moreover, we do not place the adverb first in *all* such words, for 'offset' and 'set-off' are both in legitimate use, and so are 'backset' and 'setback.'"

(To be continued.)

THE GROWING POPULARITY OF AMERICAN MANUFACTURES.

BY B. S.

THAT the growing popularity of American manufactures in all parts of the world is recognized by the manufacturing and mercantile communities of other nations is shown by a series of statements just published in the monthly summary of commerce and finance issued by the Treasury Bureau of Statistics. This series of statements, which is to be followed by others of a similar character from month to month, will indicate to our manufacturers and exporters what the people of other parts of the world are thinking and saying about their products. While the general growth of our export trade has been phenomenal, the feature which has naturally attracted most attention is the growth in exportation of manufactures and their popularity in markets formerly held by other nations. The exports of manufactures from the United States are now averaging \$1,000,000 a day. In the 212 days from January 1 to July 31 the exports of manufactures were \$211,975,904, or practically \$1,000,000 a day, while in the corresponding period of 1895 the exports of manufactures were \$110,389,940, or practically \$500,000 a day. That this phenomenal growth, by which our exports of manufactures have practically doubled in four years, should have attracted attention is not surprising, and it is both interesting and instructive to know what is being said about it by those interested in similar lines in other parts of the world.

The following are extracts from the statements published in the summary:

From the *Mark Lane Express*: "The importation into England of foreign agricultural machinery, principally from America, and intended for transshipment, is constantly increasing. During the past few months the steamers of the Wilson line have landed in Hull unusually large quantities of agricultural machinery and implements. Practically the whole of it is sent abroad, large quantities being for Russia, which a few years ago was supplied almost wholly with the English-made article."

From the Belgian vice-consul at Bangkok: "The bicycle is met with in every street of the capital. Europeans are not the only patrons of cycling; the Siamese have acquired a taste for it, and the Chinese, in spite of their costume, which renders bicycle riding difficult, have even followed their example. Most of the bicycles now met with in Siam are of the American, English or German origin. One American

bicycle sells at 280 ticals, the tical equaling 30 cents; another firm imports American cycles, which sell at 240 ticals. German machines imported are found too heavy for Siam, and dealers have been asked to import machines which could compete with American cycles."

From a Smyrna correspondent of the *British Trade Journal*: "Among the nations now struggling for supremacy in

pass some trial orders for tools from England, but they informed me that English prices are too high, and that they could have bought the same articles from Germany or the United States more cheaply. I am at a loss to account for the American competition, when one takes into consideration the heavy cost of transport, and especially when it must be admitted that the goods are said to be in no way inferior to those of British manufacture."

From the *London Mechanical World*: "Undoubtedly we are indebted to American designers for many practical notions, particularly in milling and grinding machinery, but in general it may be said that the conservatism which dominates our business methods has much to do with the apparently indifferent showing made by our machine-tool makers in comparison with American manufacturers. In England we rarely meet with a catalogue of machine tools which gives such detailed particulars as will enable the construction of the machine to be made out and a probable estimate of its capabilities obtained. On the other hand, the American machine-builder takes the prospective purchaser into his confidence, giving information which would almost enable any builder to make the machine who was so disposed. English builders object to this policy, which they consider as 'giving too much away,' but facts are against them if the success of American toolmakers is conclusive evidence on the matter."

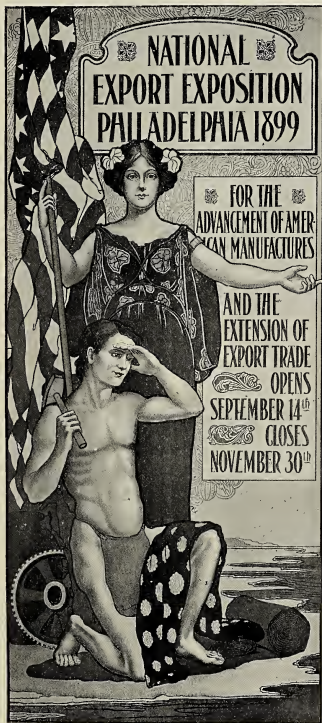
From the *London Engineer*: "We see no reason why statements favorable to American engines should be made if they are not true. We have the best interests of the locomotive-builders of this country at heart, and we should wholly fail in our duty if we said pleasant things and maintained that the typical English locomotive must be the best for Austria or South America or China or Africa just because it is the best for the railways of the United Kingdom. Americans more fully understand what is needed for railway service in a new and cheap country than we do, and we ought not to be too proud to learn from them."

From the *British South African Export Gazette*: "Among the thirty-three classes of American goods enumerated as being exported to Africa in March, twenty show an increase and eleven a decrease. The increases include cycles, builders' hardware, sewing machines, scientific instruments, clocks and watches, cotton manufactures, leather manufactures, canned beef, pickled beef, hams, pork, molasses, sugar, mineral and vegetable oils, manufactured tobaccos, books and seeds. The figures are full of import for all classes of British manufacturers, showing as they do that American competition has to be met in all departments of trade. The energy which our trans-Atlantic cousins put into all their new departures is earnest of a sufficiently active exploitation in the near future, which can only be met with renewed care and energy on the part of English firms."

From the *Canadian Manufacturer*: "It is the opinion of many Canadian importers of such goods from the United States as come into competition with those from Great Britain that the discrimination of twenty-five per cent in favor of British goods has only a trifling effect upon the volume of imports from the United States. Canadian consumers of the leading articles, made of iron or steel, and of other metallic goods, show a decided preference for those made in the United States, and will not take British goods even if the preferential duty causes them to be proportionately lower in price."

A GREAT HELP TO PRINTERS.

Find inclosed \$1 for renewal of my subscription to THE INLAND PRINTER for six months. I have been a subscriber for three years and could not well do without it. It is a great help to printers, and especially to those who are young in the craft.—*Frank Clouds, New Record, Centerville, Ind.*

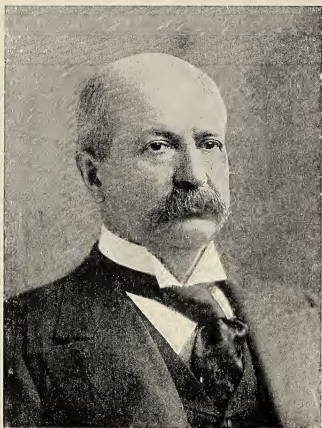


FACSIMILE OF POSTER FOR NATIONAL EXPORT EXPOSITION.

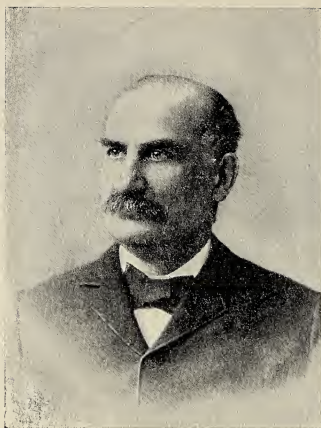
The Exposition has been widely advertised in numerous ways. This poster, 20 by 45 inches in size, lithographed in several colors, is one of the methods of publicity adopted to let the world know of the Philadelphia enterprise. Large quantities have been distributed,

our markets we must number the Americans, who have thrown themselves heart and soul into the battle, and it appears to me that in a very short time they will prove most formidable antagonists."

From the British consul at Mariupol, Russia: "There is still a large market in Russia for machinery, machine tools, leather belting, wire ropes, shovels, coke forks, mining and other tools. I prevailed upon some of the local dealers to



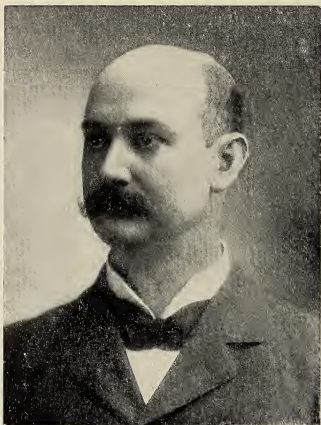
P. A. B. WIDENER, PRESIDENT.



W. W. FOULKROD, FIRST VICE-PRESIDENT.



SYDNEY L. WRIGHT, TREASURER.



B. W. HANNA, SECRETARY.

FOUR OF THE OFFICERS OF THE NATIONAL EXPORT EXPOSITION.

This Exposition will be open from September 14 to November 30, 1899, at Philadelphia, U. S. A.

(See articles elsewhere.)



Reproduced by Color Photography from original painting by Lanssare.

AN OLD ROAD IN VIRGINIA.

Copyright 1959, The Osborne Co. 523 Broadway, N. Y.

THIS SHEET PRINTED WITH OUR PHOTO-CHROME COLORS.
THREE IMPRESSIONS

THE AULT & WIDORG COMPANY
NEW YORK

PRINTING INKS

Cincinnati - New York - Chicago - St. Louis - London



(Entered at the Chicago Post Office as second-class matter.)

A. H. MCQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY,

212-214 MONROE STREET, CHICAGO, U. S. A.

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ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: 602 American Trade Society Building,
150 Nassau street.

ALBERT MELBER, Eastern Agent.

VOL. XXIV. OCTOBER, 1899. No. 1.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these industries will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

Two DOLLARS per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CANNOT USE CASH.** **LOCAL BANKS UNLESS EXCHANGE IS ADDED:** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Subscriptions forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make foreign money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the orders in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

The INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newswriters and type foundries throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newswriters who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phoenix Works, Phoenix Place, London, W. C., England.
W. C. HOBBS, 5 Totterden street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RATHBUN, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
HERBERT BAILEY & Co., 39 Cuba street, Wellington, New Zealand.
G. HEBELER, Grunmischer Steinweg 3, Leipzig, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, 12 Neustrasse, Riga, Russia.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

THE exhibit which THE INLAND PRINTER contemplated making at the National Export Exposition, at Philadelphia, in conjunction with about twenty papers belonging to the Chicago Trade Press Association, has unfortunately been abandoned, owing to the impossibility of securing the coöperation of enough members to make a proper showing.

IT is interesting to observe that the disposition of the Japanese is apparently to look almost exclusively to the United States in educational matters, as the total number of Japanese students residing abroad, as shown by the census figures, was 2,465, and of this number, 2,178 were in the United States, 129 in Germany, 47 in Russia and Russian colonies, 46 in England and English colonies, 21 in China, 14 in Corea, and 10 in France.

WHEREVER commerce goes the printing press must follow, and the vast expansion of American commerce throughout the world is well indicated by the consular and treasury reports. This of itself is enough to stimulate the manufacturers of American printing materials, but in addition it is notable that the superiority of American machinery and manufactures for the printing trade enables them to compete successfully in the home market of foreign countries.

NOT only are our exports to Africa rapidly growing, but they are evidently taking the place to a greater or less extent of those articles formerly supplied by other countries. The *British South African Export Gazette* in a recent number calls attention to the fact that imports into British and Portuguese Africa from the United States are rapidly increasing, and that the increase from 1892-3 to 1897-8 was 281 per cent; in articles competing with British goods the increase was 140 per cent, and in noncompeting articles 565 per cent.

EXPORTS from the United States to Cuba, Porto Rico, Hawaii and the Philippines were, according to a statement just prepared by the Treasury Bureau of Statistics, larger in the fiscal year just ended than in any preceding year in the history of our commerce with those islands. Even the reciprocity years, 1892, 1893 and 1894, in which the exports from the United States to Cuba and Porto Rico were greatly increased, do not show as large a grand total as does 1899 with all of the disadvantages of war conditions which prevailed in Cuba, Porto Rico and the Philippines during a part of the year. The figures, it is proper to add, do not include the exportations to the islands in question by the Government, either for use of its troops or in aid of the temporarily destitute.

REMEDIES FOR ELECTRICITY IN PAPER.

NUMEROUS remedies have been suggested for the removal of the annoyance of electricity in paper, but the vexation remains as subtle and obstinate as ever. To arrive at some solution of the trouble, the editor of the *Pressroom Queries and Answers* in this number proposes a symposium of experiences from pressmen and others, so that out of a multitude of counsel wisdom may appear. *THE INLAND PRINTER* hopes that there will be a generous response to the invitation, and that a little electric light may be discovered.

PRINTING TRADE IN THE ARGENTINE REPUBLIC.

THE printing industry of Buenos Aires has developed considerably within recent years. By introducing capable workers from Europe and

by a rather high duty, is also instrumental in keeping the industry backward.

The German element takes a prominent place in the trade. In job printing it is really only the German houses which produce anything like good work. In lithography, also, the Germans are foremost, but there are some Italian firms which are worth mentioning.

Buenos Aires has one hundred and thirty-nine printing and lithographic establishments, thirty bookbinderies, several metal-printing works and pasteboard goods factories, engraving and stereotyping establishments, etc., employing altogether about four thousand people. There is also a paper mill of considerable capacity, to which the government has granted a special reduction in the duty on imports of raw material, enabling it to compete suc-



THE SWANNAOA RIVER, ASHEVILLE, N. C.

Copyright, 1896, by C. F. Kay, Asheville, N. C.

the United States it has been possible to turn out the finer grades of work which was formerly all done abroad. In lithography, especially, some fine work is being done, and modern posters, labels, etc., are now executed in an artistic manner, worthy of being classed with the best work of the leading establishments in the United States and Europe. Even bank notes, which in former years were made exclusively in England and the United States, are now being made in Buenos Aires, although not with the degree of perfection of the older countries. Cases of counterfeiting are quite frequent, indicating the skill the operators have attained.

Printing, however, has not kept pace with lithography, for many reasons. The small number of skilled compositors and printers, the deficient education of the youths, the lack of a good training school, the inferiority of the type, which is of all kinds, all act to retard the development of the industry. The cost of the type, which is increased

cessfully with foreign countries, especially in news and wrapping paper.

The printing trade in the Argentine Republic is not in a good way. It may, however, be said to be an improvement on the condition before Argentina's great financial crash, by which all foreign credit was withdrawn, which caused many firms to close and created additional competition when the merchants who had been importing paper and other material for the printing houses began themselves to offer printed matter at extremely low prices. A contributing cause was added when the State prison began to take away the public printing. The municipal authorities opened a lottery printing place of their own, in which other official printing also was done. In this way private trade was deprived of a good deal of business. In addition, almost all the railways, street car companies, larger gas companies, etc., which have the privilege of importing free of duty everything necessary for their operations,

import all their printed matter from England (the gas companies are all in the hands of Englishmen), and in this manner deprive the local trade of a large quantity of business. The duty on imported printing paper is thirty-five per cent of its value, and the paper mill fixes its prices as near those of the imported paper as possible. This difference of thirty-five per cent also makes it possible for the larger houses to send their orders to Europe and with it pay the printing. Only through a revision of the tariff can this state of affairs be remedied.

Competition is further engendered by compositors who lose their positions and have anything saved availing themselves of the easy way in which credit is obtained from the import houses to set up in business for themselves, and taking work as cheaply as possible. There are Italian printing houses in

and some smaller houses which also import paper, etc., as a side issue.

The importation of printing paper has fallen off considerably, as the paper factory at Zarate has been able to hold in check the competition from abroad. The better qualities of paper, common writing and foreign post, as well as all sorts of linen paper, envelopes, etc., are imported. Good linen paper is almost exclusively imported from England through Hutton y Cia.

Printing machinery is largely imported from France and also from Belgium. The Marinoni machines, on account of their low cost and simplicity, are very popular among the less skilful, and are in good demand. German machines of different makes for the finer work are extensively used. Of lithographic steam presses, besides Marinoni's, the



THE SWANNANOA RIVER, ABOVE KENILWORTH, ASHEVILLE, N. C.

Copyright, 1896, by C. F. Ray, Asheville, N. C.

Buenos Aires in which the work is done by the father, mother and children and a dozen other relatives who form a business family into which no stranger will be admitted. The better class of work is never, however, intrusted to such workers as these.

The import of printing machinery, type, paper and similar articles into the Argentine is chiefly done through German firms. Of late strong efforts have been made by American houses to capture the market, but unavailingly, through not having a stock on hand to suit the immediate demand. Only by having the goods on exhibition can Americans expect to break in on the German trade, and they never can make an impression by seeking orders simply. The principal importers of printing materials are: Wiengreen y Cia., Hoffmann y Stocker, Simon Ostwald y Cia., Curt Berger y Cia., Schürer-Stolle, Hoppe y Cia. (former Guido Aigner), Angel Estrada y Cia.,

Schmier, Werner and Steinschen find a ready sale. Minervas are found in all makes and sizes, but of late a preference has been given to the Hogenforst and the Phoenix press, made by Schelter & Giesecke. The bulk of the trade in lithographic presses, as well as in cutting machines and gilding presses, is controlled by Karl Krause, of Leipsic, whose machines can be found in almost all the printing shops.

The principal advantage which the Germans have is in the large stock of machinery that they keep, obviating the loss of time in awaiting delivery from the home manufacturer. This is a strong pointer for Americans seeking Argentine business.

Type of all styles is imported. The lack of uniformity in the kinds employed makes work more difficult. The importations of type have decreased of late, as the local industry is flooding the market with imitations of the European article. The

Argentine printing house employe may be said to pick up rather than learn his trade. There is entire lack of system and no cohesion among the men themselves. At twelve or fourteen, children with a very imperfect education are sent out by their parents to earn a living where they can. And just as it chances the child becomes a compositor, press hand or a bookbinder. He stays at his apprenticeship, as it may be called, only until he sees an opportunity to obtain a better position. In this way he gradually learns his trade, but his work always shows a lack of thorough training.

Under such circumstances the lack of a good job printer is always felt, and it would be comparatively easy for all-round printers to obtain profitable positions in Buenos Aires. How great is the demand for good compositors may be judged from the fact that the German newspaper proprietors have actually taken people from other trades and taught them how to set type and run the press so that they might get out their papers.

The wages vary considerably. While it is rather difficult to decide where the apprentice ends and the journeyman begins, it may be said that the compositor and printer gets about 80, 90 up to 150 pesos (\$19 up to \$34.50, gold), and the younger workers about 20 to 25 pesos (about \$6) per month. The German compositors in the German newspaper offices receive from 160 to 170 pesos (\$36 to \$39), but have to work at night, as a rule. The working time is usually nine hours, and extra work is paid at a certain rate. The hours are, as a rule, from 7:30 to 11 A.M., and from 12:30 to 6 P.M. Besides Sundays, all Catholic holidays are kept, when they only work half a day.

The relation between the employer and employe is far from close on account of the frequent changing. With the exception of a few larger establishments which have formed a beneficial society among their employes, little has been done to bring the two elements of the trade nearer each other. A beneficial society, "Sociedad Tipografica Bonaerense," which has existed for years among the printers, is probably the only society of any prominence. It has some hundreds of members. Neither have the employers any association. The men have, however, no trade union. As a result, the method of calculating work differs materially. In most of the old establishments the old en calculation was used, and it was only eighteen months ago that the alphabet system was introduced. Some of the larger newspaper printing houses at that time commenced to pay a fixed amount, 120 pesos (\$27.60), for night work.

The way of living differs from that in European countries. It is always advisable to board in a private family. For a room, the price is usually 20 pesos, and for board (two meals a day), about 25 pesos (\$5.75) or more. People intending to go to

the Argentine must not suppose that everything will go a rushing to them. Skilled workmen in all branches are always in demand, but it always takes some time for the foreigner to get accustomed to the ways of the country. If he likes to work he will soon get used to the new conditions and feel at home. Few people leave the Argentine after getting through the first year.

The condition in the interior provinces in regard to wages, etc., is about the same as in the capital.

THE NATIONAL EXPORT EXPOSITION AT PHILADELPHIA.

UNDOUBTEDLY the most pronounced effort for the advancement of American manufactures and the extension of export trade of which we have any knowledge is comprised in the great Export Exposition at Philadelphia, which opened



SEAL OF THE EXPOSITION.

September 14 and which will be closed on November 30. The Exposition is under the auspices of the Philadelphia Commercial Museum and the Franklin Institute. The Second International Commercial Congress will convene during the Exposition, and in addition to the accredited delegates about 20,000 business houses in foreign countries have been invited to send representatives, and a large attendance is assured.

Samples of manufactured and raw products from every part of the world are on exhibition for study and comparison with American products, and in a few days by these means one can attain a clear idea of the possibilities of trade with the various countries, and what adaptations or alterations are necessary to be made in American products or manufactures to compete in the open markets of the world.

A valuable department is that designed to aid the American manufacturer by showing him how his goods must be packed, labeled and put up for shipment in order to meet the approval and requirements of foreign trade. For instance, in some countries forms of packing that are usual in the United States entail loss on foreign merchants through increased import duties, and thus discourage trade relations

with us. In other countries goods must be carried into the interior in carts or on muleback, and must therefore be put up in water-proof packages of convenient size and weight. In still other cases, custom-house regulations require packages to be specially marked in ways not usual with us. Ignorance of these requirements frequently leads to serious loss and bad feeling between the American manufacturer, who does not realize the necessity of departing from home methods, and the foreign merchant, who thinks he is being intentionally injured.

The highly practical and educational character of the Exposition can not therefore be overestimated, and there is little doubt that the first interests to experience the result of its influence will be those pertaining to the graphic arts.

AN IRRESPONSIBLE ASSERTER.

THERE is a story told of Mr. Mike Madden, who when foreman of the *Chicago Times*, chanced to look up the work of an irresponsible botch who by some inadvertence had secured a chance to "sub." Mr. Madden's comment on the work was thus: "Slug —, you have set your take to the wrong measure. You've set it in the wrong type. And you've dumped it in the wrong place — otherwise it is all right." In the August issue of *The American Pressman* the following item appears:

While in Chicago recently, I paid a visit to THE INLAND PRINTER pressroom, and, to my surprise, saw a young lady cutting overlays, a position that should be filled by a journeyman pressman. I have been a subscriber to THE INLAND PRINTER for a considerable space of time, but I, for one, shall discontinue that trade journal, and I hope that every pressman will do the same, until such time as THE INLAND PRINTER sees fit to employ a journeyman pressman as overlay cutter on a trade journal that receives more than one-half of its subscribers from compositors, pressmen, and feeders.

This is signed by one F. H. Stevens, and purports to come from New York. As the assertion has been given space by Mr. Galoskowsky, who otherwise so very ably conducts our esteemed contemporary, we beg to say that THE INLAND PRINTER owns no pressroom, it has no printing plant, it does not engage young ladies to cut overlays. THE INLAND PRINTER has a large circulation, but it is mostly among employers, and not ten per cent of its subscribers are among compositors, pressmen, and feeders.

The writer of the item noted presumably blundered into the office of The Henry O. Shepard Company, printers of THE INLAND PRINTER, and taking advantage of the courtesy of the company, which permits a free inspection of its fine plant at all times, has endeavored to establish himself in the estimation of honest men by stamping himself as a spy, void of sense or honor.

The Henry O. Shepard Company conducts a union office. It has the union label. It is conducted to meet all the requirements of the trade, and of these

matters, President Bowman, of the International Printing Pressmen's Union, is fully cognizant.

The futile malice of Mr. Stevens' letter is very apparent, and we trust that our esteemed contemporary, the *American Pressman*, will consider that publishing such an assertion, even by so reliable an authority as the gentleman quoted, is at the best a severe strain on the editorial courtesy that admirable journal has hitherto maintained.

THE INLAND PRINTER COVER COMPETITION.

IT is exceedingly gratifying to report the satisfactory character of the specimens submitted by the contestants for the cover-design prize offered by THE INLAND PRINTER. This publication has been the means of attracting attention to not a few decorative artists who have since won celebrity, and as there is a strong indication that the department of pure typography is demanding a greater interest from the public, it is not improbable that the reward to the student of chaste type selection and arrangement will approximate that of his brother of the pencil and brush in the not distant future.

The cover-design of the present number, executed by Mr. W. S. Wrenn, of the *Chicago Times-Herald*, has been awarded the prize this month. There are a number of others of merit, and it is hoped that no printer will feel discouraged by non-success at first, as it is the intention of the magazine to show other designs later.

There have been a large number of letters received, explaining the difficulties of the writers in preparing designs and asking advice, etc. To these we reply that while it is our earnest desire to give every printer a chance to compete, we can not depart from the published rules.

Written for THE INLAND PRINTER.

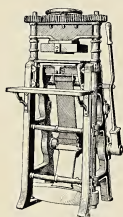
BOOKBINDING FOR PRINTERS.

BY A BINDER.

THERE are two general types of hand-stamping presses, the one a bench press and the other a standing press built for heavier work, which at the same time can do all the work of the lighter machine. The bench press, however, has a large field of usefulness and will answer most of the requirements of a small shop. As shown in the illustration, the press is to be fastened to a stout bench so as not to shake under the impression stroke, and should be placed high enough for the sliding bed and the lever to be convenient to the operator. Below may be drawers for dies and tools. The platen is raised by a lever at the right side; and it may be as well to warn the reader here that in selecting a press it would be well to examine this part of the machine carefully. On many bench presses especially, the platen rises but slightly — barely $\frac{3}{8}$ of an inch. This is not enough, as a press can not be fed readily with less than a $\frac{3}{4}$ -inch opening. The hand-wheel adjustment at top

of the press raises and lowers the head to allow for the make-ready, the same as the impression screws of a printing press regulate the impression. Behind the press are two or more Bunsen burners projecting into the head. Most presses of this type have a sliding bedplate that is especially convenient for small work, badges, etc. Another improvement is a block sliding into the head on grooves, so that the usual clamping up between dogs is not necessary — also sliding chases for holding small lines of type, so that a single name or title may be set up and stamped quite readily.

What is called the hand-lever stamping press is a tall machine that stands on the floor, bringing the operator's eye on a level with the platen. These presses are strong and the long lever gives them considerable power. The plan of constructing this style of press has not changed in fifty years, and many machines of that age will be found doing good service today. Such a machine will stamp almost



HAND STAMPING PRESS.
(Made also for power.)



HAND STAMPING PRESS.
(On bench, with drawers beneath.)

any size cover in leaf or blind, and they are also used by manufacturers of leather goods for graining. The same machine is built with power attachment.

Many binders successfully dispense with a stamping room, depending for this work on the houses that stamp for the trade. There are shops that make a business of stamping and casemaking, a healthy competition serving to keep their prices at the lowest point. Many reasons make this course advisable. A journeyman stamper serves three years' apprenticeship, and yet in this time may not become familiar with all the different materials that are used for book-covers. Stamping, to be profitable, must be executed without the spoilage of covers or waste of gold, which necessitates the employment of a girl expert at gold-laying.

Many printers who make no pretense of binding (in fact most of the large houses), are equipped with wire stitchers; so it is unnecessary to dwell on the need of our bindery securing one of these machines, at least. There is little to say regarding the respective merits of the several machines on the market; on general principles one may conclude that

the price is a fair indication of the value of any machine, although this is not always true by any means. Here, too, the buyer should avoid the secondhand machine — the so-called "thoroughly-overhauled-and-put-in-order" machine. In the first place,



Capacity,
 $\frac{1}{4}$ to $1\frac{1}{2}$ inches.



Capacity,
1 sheet to $\frac{1}{2}$ inch.



Foot Power.

WIRE STITCHERS.

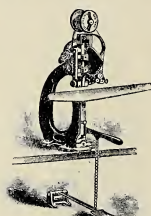
the old stitchers are out of date. They require more adjustment — more preparation — before a job can be started. While an old machine will require a No. 23 wire to stitch $\frac{1}{2}$ inch, a new stitcher will staple the same job with a No. 20 wire, and while the old pattern is working with a racket and a click, the new machine is silently doing better work.

Wire stitchers range in size and capacity from the little hand contrivance that the business man has on his desk for wiring papers together to the machine that drives a staple through $1\frac{1}{2}$ inches of stock. This machine also handles work as thin as $\frac{1}{4}$ inch, adjusting readily to the thickness of the job, and is made ready for stitching through the saddle by the simple removal of the top table.

A wire stitcher should be run by power so that the operator is unhampered, in order to secure the maximum output, as this depends entirely on the feeder's skill. The choice between a trough or sad-



Capacity, 1 sheet to $1\frac{1}{2}$ inches,



Foot Power, Bench.

WIRE STITCHERS.

dle feed must be decided by the operator, although the saddle is now more commonly in use.

If a machine is secured that will stitch from one sheet to one-half inch of thickness, two types of which are shown, a capacity would be obtained covering all but the most unusual jobs. Most of the

machines have interchangeable tables, so that work may be sewn either through the side or saddle. Other machines have a table adjustable to either style of sewing, being in two pieces hinged down the center. A well-designed stitcher has the arm long enough for sewing a folio. While most of the machines drive the staple from the top arm, many are sold where the staple is driven up through the table.

Some of the foot-power stitchers set on a bench, making a cheap machine, but the wire stitcher that stands on its own pedestal is certainly better, although costing a little more. If a foot-power machine is bought, it is advisable to secure one that is convertible to a power machine if necessary.

In conclusion it is safe to say, other things being equal, that the best machine is the one that employs the thinnest wire to a given thickness of work, because it has the best contrivance for straightening and supporting the wire. Special machines are



Gas Heater.



Steam Jacket.



Oil Lamp.

THREE STYLES OF GLUEPOTS.

built for special kinds of work — for instance, there is a wire stitcher for the corners of paper boxes.

With the wire stitcher our plant is completed, there remaining only the innumerable small tools and appurtenances coming into daily use and the little stock it will be necessary to carry. Millboard numbering from 15 to 60, a roll of black crêpe book cloth, a few skins of leather, a piece of cheese-cloth or super, as it is called; twine and thread for sewing, and glue and paste for general work.

Many tools may be secured gradually as the need for them shall arise, but others must be provided at



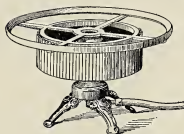
LETTERING PALLET.



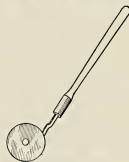
STEEL CASE GAUGE.

the very beginning. Among these are the bone and wooden folders for cloth casemaking and hand folding; a common backsaw for "sawing out"; two or three pairs of large shears; cutting knives, paring knives, and a gold knife, with a number of cobblers' hammers for general work.

Paste and glue require special receptacles. For glue there are several kinds, one heated by kerosene; another, and the kind most commonly used in small binderies, heated by gas. The large binderies



FINISHER'S GAS STOVE.

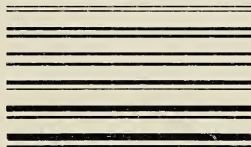


FINISHER'S ROLL.

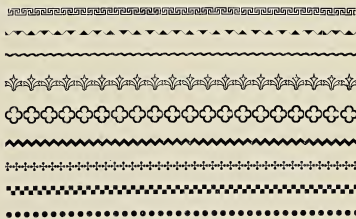
mostly use gluepots with steam jackets. But the newest and finest thing on the market is the electrical gluepot, which is in every way as convenient and perfect as can be. There should be a gluepot for the forwarder and another for the casemaker. A hole should be cut in the table and the gluepot sunk on a stand underneath so that its brim is flush with the table. For paste, shallow wooden tubs are used that can be conveniently carried from one bench to another.

In casemaking a steel gauge is used to insure that the boards are laid down true and the backs are all of the same width.

To fully equip the finisher a considerable outlay is necessary, but a small plant does not require any great variety of lines and ornaments. A finisher should have brass type for lettering; but if new,



SOME STRAIGHT LINE ROLL DESIGNS.



A FEW DESIRABLE ROLLS.

clean, deep-cut lead type is used, equally good work can be turned out. A single and double line creasing iron will come into constant use, and a few

rolls engraved in simple design may be provided. These designs are engraved on the periphery of thin brass wheels mounted on handles. Other ornaments are engraved in brass and mounted in handles singly.



ORNAMENTAL CORNERS.



SOME GRACEFUL ORNAMENTS.

On the edges of book-covers sometimes a single line is used, and at others a roll of straight cross-lines. It is easy to see that a finisher may put any amount of value in brass ornaments, but for the class of work our bindery is reaching for it is not necessary.

A finisher's gas stove is also needed for heating tools; and a lettering pallet, and albumen, gilding powder, sponges and bowls, are required.

A cutting block is nice to have, but not always necessary, and sooner or later a sieve and brush for making spot edges will be found of value.

(To be continued.)

Written for THE INLAND PRINTER.

THE ADVERTISING PROGRAM "NUISANCE" AND SOME THINGS ANENT.

BY CLARKE HELME LOOMIS.

"A RAPIDLY growing evil which newspapers must face sooner or later is the so-called 'advertising program' nuisance. Already the business men are commencing to protest at this semi-respectable blackmail, and well they may. . . . Arouse yourself to that sense of duty which you owe the business community, if not yourself."

The above is an extract from an address delivered not long since by a gentleman prominent in the newspaper world, and the writer desires, firstly, to take some exceptions thereto, and, secondly, to give newspaper men a few suggestions as to successfully combating this "rapidly growing evil," which the speaker quoted says they "must face sooner or later."

Now let us commence with the beginning. The advertising program is declared a "nuisance" and a "rapidly growing evil." That it is "rapidly growing" the writer is prepared to admit; but a "nuisance" and an "evil"—how? From what standpoint? During a somewhat thorough and extensive experience—covering a period of twenty years, and embracing almost every known department of journalistic and advertising work—the writer has

never heard the advertising program denominated a "nuisance" or an "evil" by any *business man*—nor by any one excepting the back-number merchant with the dusty shelves and fly-specked goods, who includes in the category every other form of publicity—he "don't believe in advertising."

It can not be denied that the advertising program has its merits as a medium between seller and buyer—so has anything that allows the man having something to sell to place his name and business under the eye of the public. It is generally inexpensive, and, what is important, the advertiser is, by its use, allowed to say something new to prospective customers. In this respect it differs much from a certain class of country newspapers (and there are others) in which ads. are allowed to stand until the face of the type is worn down below the shoulders, and the mass so thoroughly cemented together by the ties of long companionship that the compositor is obliged to fire it up against a brick wall when he does finally come to distribute it.

A little investigation of "whys and wherefores" serves to elucidate the fact that the advertising program is a "nuisance" to no one but the newspaper man, and his peculiar view of the matter is not altogether surprising when one reflects that the cash receipts from the program business are almost invariably shoved into the trousers pockets of some hustling professional solicitor, rather than into those of the newspaper man. Therein lies the key to the situation.

Now, admitting the advertising program to be a "nuisance" (from the standpoint of the newspaper man)—what is the newspaper man going to do about it? The live business man will always avail himself of every opportunity of bringing his business before the public, consequently he will continue to advertise in programs and other "evils" of like nature. There is, then, but one thing left for the newspaper man to do—pull off his coat and go in and have it out with the professional program advertisement solicitor on his own grounds. This idea, by the way, is not new, nor especially fresh in application, but seems to need repetition. So long as business men will use this class of mediums (and they always will) let the newspaper man get the business himself instead of allowing the outside solicitor to get it. There are many good programs and other advertising "schemes" (so-called) that can be worked by the local newspaper man, and the demand for that class of advertising space kept so well supplied that the outside professional solicitor has no show in the field.

There is the theater program, the form for which can be kept standing and utilized to the advantage of the newspaper man every time a local entertainment takes place. There are various celebrations and holidays with programs of local interest that will warrant an advertising program. And, lastly—

but not by any means least—are the many forms of town and county "write-ups," special editions, etc., that can be gotten out by the local newspaper man with resulting acquirement of prestige and greenbacks. (This particular matter was covered by the writer some time ago, in *THE INLAND PRINTER*, the article being copied into *Newspaperdom* and other journals.) And when the cash proceeds from this class of advertising find their way to the pocket of the newspaper man, there will, the writer ventures to say, be no further talk of "advertising program nuisances" and "rapidly growing evils."

The point is this: let the local newspaper man evidence the same spirit of hustle-and-get-after-business that exists in the make-up of the professional program and "write-up" man, and the latter will perforce be obliged to hunt "green fields and pastures new" where the other kind of newspaper man still calmly sleeps and dreams that winged cherubs are hovering about handing him out fat advertising contracts on gold-lined platters.

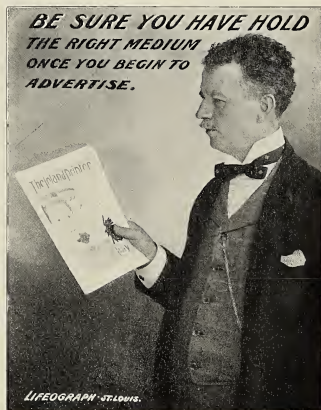
THE INTERNATIONAL COMMERCIAL CONGRESS.

The International Commercial Congress, a conference for the extension of international commerce, by accredited representatives of the leading governments and chambers of commerce of the world, is to convene at Philadelphia, October 10, 1899, during the National Export Exposition. It is under the auspices of the Philadelphia Commercial Museum, and will meet in the great auditorium specially constructed for the purpose. The governors of many States and the mayors of the larger cities will be in attendance at the opening. The occasion will be honored by the presence of the full Diplomatic Corps stationed at Washington. The mark of the highest favor of the United States Government will be conferred by Hon. William McKinley, President of the United States, who, it is expected, will welcome the delegates and pronounce the opening speech at the Congress.

The internal stability of a nation and its influence in the world's development are dependent in large degree on the importance and steadiness of its foreign commerce. The regulation of foreign commerce in such a way as to provide for its greatest development consistent with native interests is of prime importance to every nation. A clearer understanding of conditions will be afforded by a conference comprising specially accredited delegates from the governmental and business interests, each presenting in its best form the position and policy of his own country. Freedom of discussion is a first condition of success in such a conference, therefore the delegates will all be appointed for this Congress especially. A discussion of the world's trade by men interested in its development. A meeting of minds representing all the varying interests of the world, and so harmonizing these interests as to provide a fund of information which will leave its effect on the foreign policy of every nation represented. It is peculiarly fitting that this, the first international commercial conference in the world's history, is to be held in the United States of America, which, having won for itself a dominant position in the world's industry, is beginning to claim a similar position in the world's commerce.

All the more important nations of the earth will be represented by specially appointed government delegates. There will also be present many influential business men appointed as delegates from the leading chambers of commerce and other organizations of like character in Latin America, Europe, South Africa, India, Australasia, China, Japan and

other countries. These gentlemen, who are leading merchants and buyers in the open markets of the world, will come prepared to discuss the commercial conditions affecting trade relations between the United States and the countries which they represent. American chambers of commerce, boards of trade, and similar organizations, will be represented at the Congress to the number of several hundred. The delegates will be business men of high standing from every part of the United States. There will be every opportunity for a full and fair discussion of all topics affecting international trade, by men particularly interested and competent to consider every phase presented. Officially appointed government delegates and regularly appointed



A SUGGESTION TO ADVERTISERS.

Illustration specially designed for *THE INLAND PRINTER* by the Lifeograph Company, St. Louis, Mo.

delegates from the various commercial bodies in foreign countries will be the guests of the city of Philadelphia during the Congress.

In addition to the accredited delegates, about twenty thousand leading foreign business houses have been invited to send representatives to the Congress and Exposition. Those who accept this invitation will be able to attend at a minimum expense, as arrangements are being made for reduced transportation rates, etc. To all who come there will be afforded an exceptional opportunity to inspect and compare the best products of the world's industries; to meet the world's leading business men, and to establish new and valuable business connections. Subjects of greatest importance to American interests will be presented by men of national influence and reputation. In addition to those who will come from abroad, some of the best minds of the United States will be heard at the Congress. The deliberations of the Congress will be in English, but no modern language will be excluded.

DO NOT see how we can get along without *THE INLAND PRINTER*, and if we can not pay you for it in advertising we can in cash, and here it is. We can get our money back in the first number if it is like its predecessors.—A. H. Smith, manager *Avoca Publishing Company, Avoca, Pennsylvania.*



PICTURESQUE COLORADO.

Engraved by
 THE WILLIAMSON-HARRIS ENGRAVING CO.,
 153 Arch St., Denver, Colorado.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

CONVICT PRINTING.

To the Editor: AYER, MASS., August 24, 1899.

I have run against something that I think should be "aired," and call it unfair competition.

People in my territory are getting printing done at the Massachusetts Reformatory, at Concord Junction, Massachusetts, and at prices that are below cost. Just had a customer who wanted I should print him some half-sheets (21 by 29), and when I told him my price, showed me one he had had, fairly well printed, that he paid at the Reformatory only \$2.50 for 200. This is competition with a vengeance. Other people have told me the same thing—about how low they could get work done there. This should certainly be put a stop to, and think Massachusetts printers should know it, and legislation brought to bear on such things—in this or any other State.

Probably you can suggest a remedy through your valuable columns.

HUNTLEY S. TURNER.

Any remarks?—EDITOR.

TYPE ARRANGEMENT IN THE COMPOSING-ROOM.

To the Editor: MIDDLEBURY, VT., June 23, 1899.

In my opinion, the present system which seems to pervade a great many job composing-rooms, namely, that of arranging the various type faces *in series*, could be improved upon. This "series idea" was certainly a good one, and coming as it did when there was little or no system in use, was welcomed as a happy thought, and many printers wondered why it had not occurred to them before. To make it plain, we will say, here is one cabinet containing ten cases of De Vinne and six cases of Florentine, ranging from 6 point to 36 or 40 point. The next cabinet contains two or three other series, and so on throughout the office. Now, I may be mistaken, but I will wager that not one office in ten has sufficient spaces and quads to keep all those cases filled, in working order, making it necessary to use a space and quad case. This useful adjunct to a well-regulated office is a good thing no doubt, but it annually wears out more shoe leather than—well, more than it ought to, for it makes little difference what the line may be, the compositor has to walk way across the office to get spaces. Two trips are often necessary, as compositors are not infallible, and sometimes (?) discover their own errors.

Now, by way of improvement, I would suggest that, so far as is possible, one cabinet shall contain nothing but 6 point, with spaces and quads conveniently arranged on top of that cabinet or near enough to be reached without leaving the frame. Another cabinet to contain 8 point, another 10 point, and so on. The object of this change is the saving of time over the present system, and is best shown by an everyday example. For instance, here is the copy for a note-sheet circular. The compositor sizes it up in his mind and concludes that it will stand about an 18-point head letter. He has not fully made up his mind as to what that letter shall be, but let him stand for a moment before the labels of the 18-point cabinet and the solution of the matter is easy. He can see at a glance. Sometimes it happens that the very

case he wanted is set out, and he has got to use something else. Here is where there is considerable time saved, for instead of walking all around the office to find another case, he remains right there, sets his line, and spaces it without leaving the frame. No chasing each other to the space case, you see. This could be arranged by keeping either a pair of cases containing roman or some body letter on top of each cabinet, or, better still, to have the case-manufacturers supply a portable space and quad case for each cabinet, one which would hold about one-sixth the amount of the regular space case. To be sure, the chances are that at first some cases among the 6 or 8 point sizes might get mixed, but after a little time this would be overcome, and, to my mind, result in a great saving of time.

I should like to ask if this system has been tried and with what success. To be brief, I would like to hear something said for or against it.

GEORGE A. BRACE.

A FORCIBLE REMINDER!

To the Editor: BOSTON, August 26, 1899.

The manager of our art department made a requisition on the office for a new desk the other day. The desk was not forthcoming as quickly as he thought it ought to be. The result was that some ten days after receiving his first



requisition we received the inclosed photograph, which showed exactly the state of the desk he was compelled to use at that time.

I think this is probably one of the most original reminders of requisition that has ever been made.

Yours sincerely,

CHARLES H. TAYLOR, JR.,
Business Manager *The Boston Globe*.

SUGGESTION FOR A "CUT EXCHANGE."

To the Editor: LANSING, MICH., September 7, 1899.

An idea has just come to us which we think would be beneficial to printers using electrotypes, zinc etchings, etc., for advertising their own or other people's businesses. We, as doubtless many others, agree with "Musgrove," when he says, in July issue of *THE INLAND PRINTER*: "If I had a printing office I'd never send out a bit of advertising unless it had a picture or design on it." A printer generally has his cuts made to fit his subject, but the thought has occurred to us, that if a man had catalogues containing the cuts of different firms about the country, he could quite possibly find something that would fit his advertisement admirably and thus, by corresponding with the printer who owned said cut, he could make an arrangement by which they

might exchange, paying the difference there might be in the cost of the two. For instance, we have just put out a piece of advertising with a picture of Benjamin Franklin upon it. The electrotype cost us about \$1.25, and we venture to say there are plenty of printers who own a cut of Benjamin Franklin, who would have been glad to have fired it at us in order to get rid of it. Our idea would be to establish a "cut exchange." Say, for instance, fifty or one hundred printers should decide to print a list of the cuts that they would be willing to part with and send same to each of the other printers, the others doing the same. It would then be comparatively easy for a printer in want of cuts, that would be of no use after they were used, to exchange for others, thus saving considerable expense in his advertising. We should like to hear from some one else on the matter.

H. H. STALKER & Co.

PROPOSED VISIT OF BRITISH PAPERMAKERS TO THE UNITED STATES AND CANADA.

To the Editor:

LONDON, ENG., August 5, 1899.

I have noticed with interest the complimentary references in the American press to the proposed party of British papermakers to visit the United States and Canada this summer. However, I regret to state that, owing to the numerous late additions made to the party, it was found that none of the first-class transatlantic liners—British, American, German, and French—could offer accommodation for more than half the party, owing to the enormous volume of passenger traffic which the steamship companies have to provide for, it being estimated that over 40,000 Americans and Europeans will have to be carried back between June last and November next. I was, therefore, compelled to postpone the visit—not *abandon* it, as a British contemporary (unauthorized) has put it—until about the latter end of May or the first week in June of next year, when I have every reason to believe I shall be accompanied by a thoroughly representative party, anxious to make a close and personal acquaintance with their American confrères and help cement the present, and, I trust, an indissoluble bond of unity between the two branches of the great Anglo-Saxon race. In behalf of the members of the party, and also of myself, I beg, through the columns of your valuable, interesting and instructive journal, to thank the large body of American and Canadian paper and pulp makers, papermakers' engineers, and the North American trade in general, for their very kind, hospitable and gracious invitations to the party to visit their works, and entertain the members. I can assure them if they will but extend their invitations to the party for next June, such indulgence would be highly appreciated, and I am sure the British trade will be happy to reciprocate most heartily all favors and courtesies extended to the British party, if, as I hope, the United States and Canadian trade will return the visit in the following year. I am sailing about September 20 for the United States and Canada, in order to complete arrangements for the party well in advance, which, by the way, makes my second visit to the United States this year.

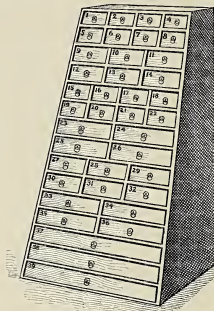
S. CHARLES PHILLIPS.

KEEPING TRACK OF CUTS AND DRAWINGS.

To the Editor: MINNEAPOLIS, MINN., August 14, 1899.

Having never seen an article in THE INLAND PRINTER, or elsewhere for that matter, on how to keep track of original drawings and photographs, it might be of interest to some of your readers to know of the method adopted by the writer and used in the *Northwestern Miller* office, Minneapolis. The accompanying drawing shows the cabinet or case in which the drawings are kept. The boxes range in size from 2 by 3 inches up to 2 by 3 feet. Pasteboard boxes, such as are used in the pigeonholes of an office desk, are made to

fit the various-sized openings. This makes it easy to get at them, as the box can be removed, and also keeps the drawings practically dustproof. These boxes should be numbered. A large-sized invoice book will make a good catalogue in which to paste a proof of the drawing. On this proof write the number of the box in the cabinet in which you place the drawing. Mark the number also on the back of the drawing, so in case you wish to use it you can replace it without looking up the number in the catalogue. All the



proofs of drawings and photographs can be kept in one catalogue if desired, but where there are a large number of either photographs or any special kind of drawing, it would be well to keep them in separate catalogues, as it would be much easier to find them. These invoice books have an index which is very convenient for locating the proofs.

In our case we make these catalogues do double duty by marking the case figures which contain the cut or electrotype in black ink and the number of the box containing the original drawing in red ink. By this system it will not take more than a few minutes to get any cut or original drawing.

HENRY HAHN.

PRINTING FROM ALUMINUM PLATES.

To the Editor: NEW YORK, September 13, 1899.

Our attention has been frequently called to the fact that a large portion of the higher class lithographic printers insist that the aluminum plate is inferior to the lithographic stone in the production of the finest grade of work. So persistently has this assertion been made and so generally has it been accepted by those who have no practical experience on the subject, that it should no longer be permitted to pass unchallenged and uncorrected.

That such an impression should have prevailed is wholly due to the want of actual knowledge of the qualities of aluminum and their remarkable adaptability to the conditions of surface printing. It is not at all surprising, therefore, that those who have had as yet no opportunity of testing the plate should be skeptical as to its merits, especially as compared with the artistic and excellent character of the work performed on the stone, which has maintained its high reputation against all rivals till the advent of the new printing medium.

As actual demonstration is the best evidence, and as the aluminum printing plate has not only been thoroughly tested but has proved in the most conclusive and satisfactory manner its capability for the execution of the highest grades of surface printing, we hold that, when properly prepared and

treated, it is not only equal but in every essential particular superior to the stone. To secure the best results, however, it is vitally important that the utmost care and attention should be given its preliminary treatment, for, failing in that, it can not and will not come up to the highest requirements of the art.

The whole secret of the success of the plate consists in a strict observance of the proper method of treatment, a point which can not be too strongly emphasized upon the minds of all who are entrusted with its preparation before its reception of the design or drawing. This care is decidedly necessary in the highest grade of printing, and the greatest vigilance is therefore demanded in the surfacing of the plate. Of course, where the work is of a medium quality, the same rigid scrutiny is not so imperatively necessary. In this, as in other respects, much depends on the character of the printing.

As to the materials required in surfacing the plate, too much scrutiny can not be exercised in their selection. If the plate is to be used in the reproduction of a superior quality of printing, wooden balls and flour pumice should be employed in the grainer. With these appliances, under the skilful direction of a competent operative, the very finest grain can be put upon a plate, which will prove to be not only equal but superior to that on the stone. In whatever way the graining is done and for whatever description of work it is intended, whether fine, medium, or coarse, the plate should be free from depressions and elevations, which produce those inequalities on the surface that seriously interfere with the uniformity of impression which constitutes the great merit and superior excellence of surface printing. In crayon work, particularly, the grain should be no coarser than is actually necessary to cut the crayon or pencil in the process of drawing the design. An experienced workman will have no difficulty in regulating the grain so as to conform to the character of the work.

In the variety of work it rarely, if ever, happens that the same surface can be used for two distinctly different subjects. It is particularly worthy of note that, in cases where paper of a porous nature and cheaper grade is used, it is necessary, in order to maintain the color, to consume a larger amount of ink, thus materially increasing the expense of the work; whereas, by using a better quality of paper requiring less ink, a substantial saving is effected, and there is a corresponding gain in the profits.

In the eager desire to economize, some of the essential conditions are overlooked, and through lack of proper discrimination in the use of the materials, there is not only a diminution of the profits, but the expenses are not unfrequently in excess of the receipts.

In view of these facts, it is clear that too much care can not be exercised in the preparation of the plate, especially as the result to be secured is wholly dependent on its successful treatment.

THE ALUMINUM PLATE & PRESS COMPANY.

GOOD AND BAD PRINTING.

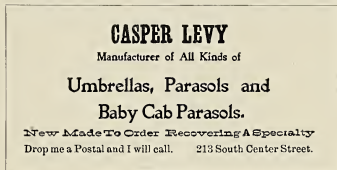
To the Editor: BLOOMINGTON, ILL., Sept. 16, 1899.

We note with encouragement what is being done in St. Paul, Minneapolis and other large cities to save the art of printing from bankruptcy and disgrace, and trust the organization mentioned in THE INLAND PRINTER last May will soon grow to reach all cities and towns, that the proprietors may be benefited and business stimulated. The "cut-price" system now in vogue in so many places is doing great damage to the art of printing as well as demoralizing profits. Wages seem to be on the increase everywhere, while the tendency is downward—away down—in prices, notwithstanding the assertion that better times are here. The writer has been in the printing business in its various capacities for

over thirty years, and never before has competition been so rank as at present—competition of the worst type. We have first-class printing, second-class printing, and printing that will not pass muster at all—yet it is all considered nearly equal in point of competition. We enclose a sample of card printed in a printing office in this city. The proprietor is a boy about thirteen years of age, as we learn, and his "office" is in his father's residence—a residence of no mean proportions, either. Look at this side, then turn it over and see the other side. Is it not artistic?



FACE OF CARD.



BACK OF CARD.

If Casper Levy has any respect for "live and let live," he certainly does not show it in his printed (?) card.

This same young man wrote for a catalogue to one of the Chicago printers' supply houses, stating he wished to buy a lot of "stuff." Instead of receiving the book by mail, a representative of the house came to the city and looked up the young man. The correspondent's name was not in the city directory, so the representative took the parents' name for it that his whereabouts might be located. Imagine the surprise of the traveling man, when, upon asking for "Mr. —," the mother led her little boy to the parlor!

Another instance only where the supply house is wrong in countenancing such ruinous competitors of their regular customers. Some papermen come here, too, look up these little concerns, and sell them at "the same low rates that we sell the *Pantagraph*," etc. This wrong to the legitimate trade by supply houses, and the great wrong by proprietors themselves in cutting profits, is largely responsible for poor printing and the demoralized condition of printing affairs in general, and Bloomington, Illinois, is a town where organization for improvement should not be delayed.

LIF.

A MAMMOTH "AD."

To the Editor: BATTLE CREEK, MICH., Sept. 6, 1899.

A novelty in the printing line was brought out by the committee in charge of the advertising of the Street Carnival held at Battle Creek, Michigan, September 4 to 9, 1899. People passing through the business district of that city on Sunday morning, August 27, were confronted by a poster, neatly pasted on the pavement between the car tracks of the main thoroughfare, which reached as far as the eye

could distinguish in either direction. This huge poster, which is probably the largest "single sheet stand" ever produced, was printed on a roll of paper containing 2,264,000 square inches, in a continuous strip 35 inches wide by over a mile in length.

A repetition of the form used was made every twenty-four inches, and the imprint stated that the printing was done by the Milelong Poster Company.

The work was, however, produced in the erecting rooms of the Duplex Printing Press Company, of Battle Creek, and



A MAMMOTH AD.

Poster over a mile in length pasted on the pavement between the car tracks in Battle Creek, Mich., to advertise a street fair, held September 4-9, 1899. The lettering does not show in the cut, owing to the great reduction from the original.

was what might be termed a by-product of a new machine which they have in course of completion. The result was obtained by diverting the printed web from its regular course through the folder end of the machine, and attaching it to the rewinding device of an offset web, which is a feature of the press recently patented.

The work excited much comment, and doubtless did its share in attracting visitors to Battle Creek's great show.

JOHN B. NEALE.

PRINTING WITHOUT INK.

A good deal has been said in English exchanges recently about a method of printing without ink. The basis of this scheme is an invention for printing by an electrical process, the patents covering which have been acquired by an English corporation. The matter is of some interest to the paper industry, as, if the invention proves to be of the practical value that is claimed for it, paper especially treated will be required.

The printing by this method is effected without the use of ink in any form, by simply bringing the plate into contact with chemically damped paper, linen, silk, wood or other material, the result being a good, clear impression, the density of which can be varied as desired. The resultant print resembles a copperplate or litho engraving in clearness and delicacy, while the operation is as expeditious as, and more simple than, letterpress printing. The ordinary printers' type-blocks, forms, stereotypes and electrotypes constitute in themselves a suitable printing surface, and may be used in a similar way, merely coming into contact with the damped paper to form the print, in place of or in conjunction with the plates above mentioned.

The chemical additions to the paper, which make it susceptible to the electric current, are to be added to the pulp, and are said to be so cheap as to make no appreciable increase in cost. The paper does not depreciate by keeping in stock, and will be supplied by the English company to the

printer in the usual form of reams and reels. It is the intention to grant licenses on moderate terms to papermakers, so that there will be no necessity for changing the usual source of supply. The saving to the printer who adopts electrical printing is, primarily, in the cost of ink, and in time and labor.

It is claimed that all printing presses now in use can be adapted at small cost for electrical inkless printing. The only changes are to leave off the rollers and all movable parts of the inking arrangements, fit a thin sheet of fine rolled zinc around the cylinder as a conductor, connect the negative and positive poles from the electrical supply of the machine, and it is ready for work. The supply of current can be derived from the printer's own driving power by means of an accumulator, or from the public supply where obtainable. The same electric motor that drives the printing machines will also supply current for printing.—*The Paper Mill.*

FIRST MOVABLE TYPE.

Corea was the first of all people to originate movable metal type, says *Harper's*. It was in the reign of King T'a-jong that a font of metal type was cast, the first the world had ever seen. The art of xylography had existed for centuries and clay type had also been used in Japan, but Corea was the first to discern the need of the more permanent and durable form of metal type, and so well did she carry out her plan that the type then cast has come down to the present day practically unimpaired. Each type was built on the principle of the arch, being cylindrically concave on the under side. The purpose of this was to secure a firmer hold



BROAD STREET STATION, PENNSYLVANIA RAILROAD, PHILADELPHIA, PA.

upon the bed of beeswax, which constituted the "form," technically so called. A shallow tray was filled with wax; and the type, after being firmly embedded in it, were "planed" in the ordinary manner. The printer, sitting cross-legged before the form, applied the liquid ink by means of a soft brush, after which a sheet of paper was lightly laid upon the form. A piece of felt was brushed softly across the paper with the right hand, and the left removed the printed page. In this way it was possible to strike off some 1,500 impressions a day.

DANIEL TROY BRANTLEY.

THE INLAND PRINTER takes pleasure in presenting a likeness of a young man of whom Mr. Shepard, the proprietor of THE INLAND PRINTER, is extremely proud. Mr. Shepard is pleased to acknowledge the rapid advance made by Mr. Brantley since he first became acquainted with him, and takes this method of doing so. It



DANIEL TROY BRANTLEY,
Lieutenant U. S. Army.

shows what a colored boy, with a determination to make his mark in the world, can do by hard work.

Daniel Troy Brantley was born in Selma, Alabama, in 1872. His parents were in very moderate circumstances, and the young man had few opportunities for study. When about twelve years old, he came to Chicago and secured a position in the office of Shepard & Johnston, who were then printing THE INLAND PRINTER. In addition to the usual duty of sweeping out, washing rollers, etc., which a boy about a print shop has to look after, Mr.

Brantley had an opportunity of learning the mysteries of the art preservative in the composing-room and pressroom. After obtaining a thorough knowledge of the printing business, he took a position in the office of Israel Cook, on River street, remaining there for several years.

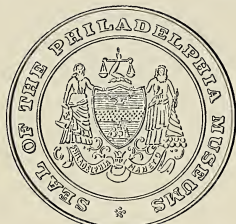
In 1890 he entered the Dennison University, Granville, Ohio, and at the end of four years graduated with high honors, receiving, among other awards, the Greek medal. He then entered the Herring Medical College, Chicago, remaining in that institution for three and one-half years. Had he stayed in the college four months longer he would have received his diploma, but on the breaking out of the Spanish war he was determined to go to the front, and went to Memphis to join the Seventh Missouri Volunteers, afterward becoming lieutenant in Company D. Mr. Brantley was later connected with General Wheeler's staff, and distinguished himself for bravery at the battle of San Juan Hill. He is now in charge of the yellow fever hospital at Manzanillo, Cuba, where his medical training well fits him for the trying work he has to look after.

Lieutenant Brantley informs THE INLAND PRINTER that he is pleased with the country in which he is now located, and believes there are opportunities in Cuba for the colored race which they can not expect to enjoy in the United States. His friends in THE INLAND PRINTER office are glad to hear of his success, and would not be surprised to hear at no far distant date that the one-time office boy had become the governor of Santiago Province.

THE PHILADELPHIA COMMERCIAL MUSEUM.

The Philadelphia Commercial Museum is a public institution, maintained by the city of Philadelphia, the State of Pennsylvania, and the Government of the United States, and devoted to the general extension of international commerce. To its large and busy offices and exhibition halls on South Fourth street, over its threads of business communication stretching out to every important commercial center in the world, come constant reports of trade conditions and opportunities, changes in the condition of business firms, new developments offering profit to idle capital, and new natural products of probable utility in manufacturing industries. A center of commercial information, in equally close connection with business houses all over the world, to which reports and confidential advices are regularly and systematically

issued. A confidential adviser in opening up new markets for all useful natural or manufactured products. A mercantile agency with connections in all foreign countries, reporting not only the general standing of firms, but their disposition and fitness to handle particular agencies. A business institution run by business men, yet carrying on no private transactions. The advice of the Museum is always impartial, and its information is always obtained with confidence. A manufacturer or merchant in the United States, a producer or exporter abroad, an importer, retailer or selling agent in some far-off land—all these apply with equal confidence for the advice of the Institution, and the advice is always given with the same impartiality and care, though in order to do so investigations be required at the ends of the earth. No similar institution or association in the world wields an influence equal to that of the Philadelphia Commercial Museum. With the sanction and support of the United States Government it combines the support and organic affiliation of every important commercial body and an organization of business houses whose aggregate capital dominates the industry and commerce of the United States. To the official connection of many foreign governments through their envoys and ambassadors it unites the organic connection of all the influential Chambers of Commerce and Boards of Trade in the world, whose membership leads the business of every center and whose members individually are in connection with the Museum. The commercial advice of the Institution, when



it refers to merchandise or products, is supplemented by trade samples of the goods described, procured by special commissioners, brought to the Museum to enrich its great foreign trade exhibits, and thence referred to such firms that business may result. The growth of this work has caused the growth of a system for handling it, which is itself one of the best illustrations of the magnitude and thoroughness of the undertaking.

To all well-informed merchants in other countries, and to every progressive manufacturer and business man in the United States, a cordial invitation is extended to visit the National Export Exposition, open from September 14 to November 30, with its innumerable hints for foreign trade extension, and to attend the meetings of the International Commercial Congress, to convene October 10, the greatest gathering of its kind in the world's history, and the fitting climax to a century of commercial and industrial progress.

WANTS THE BACK NUMBERS.

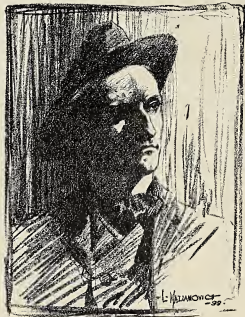
I must confess that I have never missed any paper or magazine as much as THE INLAND PRINTER, and find that I will not feel satisfied without it. Inclosed find \$1, for which send me back numbers, beginning with October, as I desire to have my file complete.—E. Goeth, publisher The Sticker, Schulenburg, Texas.

Written for THE INLAND PRINTER.

JOE CARLL.

BY F. G. C.

WHO is Joe Carll? Most everybody will say, "Why, he's an artist for the *Daily News*, Chicago." But most people are prone to err. The *Daily News* is merely a newspaper on Joe Carll's staff, and it serves a good cause. Few would suspect the truth. Mr. Carll is by birth and instinct a half-savage. Twenty-three years ago he was born in a little Indian village in the southern wilds of Oregon. The village, Roseburg, long since reclaimed from the domination of the painted red man, was then the habitat of the unregenerate, scalp-taking North American Indian. Carll's father was the famous mail contractor, William Carll,



JOE CARLL.

From an auto-lithograph from life, by Lawrence Mazzanovich.

known all over the Pacific Coast as the man who carried dispatches to and from "the lava beds" nearly a quarter of a century ago, when the murderous Apaches, led by that daring chief of massacres, Captain Jack Held, hemmed in 300 regular soldiers of the United States army, of whom he slew two-thirds before relief reached that honeycombed grave.

At the age of eleven years, Joe took his father's advice and removed with the family to Lake View, another southern Oregon town containing fewer Indians but more whisky, and there he saw, for the first time in his life, a real human schoolmaster. He drew pictures of the pedagogue on the blackboard, and the birch across his well-worn knickerbockers. The dual works of art developed incompatibility of

temperament, and one day, while fishing, Joe concluded school life might be tolerable after all, so he induced his parents to send him down to California, where he knew of a nice town, and there he learned to recognize his own name and perform other feats equally wonderful to the natives of

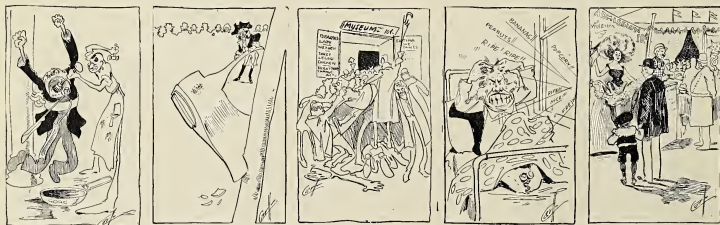


DRAWN BY JOE CARLL.

southern Oregon when he returned home. Country life seemed very slow to him, however, when he got back to Lake View, so one day before breakfast he walked 128 miles to the nearest railroad, to take his first ride on the cars. For the last half of the trip he rode inside, and landed in Portland, a thriving village eighteen miles from Fort Vancouver, which is now on the military map because General Grant, then a second lieutenant, was once stationed there, and for the further fact, though he denies it, that Gen. T. M. Anderson, now in command of the Department of the Lakes, was, some years ago, colonel at that post.

On his arrival in Portland, Joe was taken ill. His malady was picture fever, and when he got a job in the office of Manager Holcomb, of the Oregon Railway & Navigation Company, he mutilated his books with cuts, varying in size from half column to full page, and Mr. Holcomb developed a potent desire for a new clerk. Joe passed the newcomer on the threshold, and that was their first and only meeting. Then the young man made three sketches, which he took to the chalk-plate editor of the *Portland Oregonian*. By accident they were printed, and Joe fell asleep, keeping awake till the paper came off the press. He has fallen asleep many a time since then over his pictures, but that time he had really done the work. His sainted mother woke him up, and he vowed he would not split wood; but when she pointed with tears, gleaming like diamonds, in her eyes, to Joe's first printed pictures, "with his name to 'em," boyish arms wound round mother's neck and together they wept for joy. Long since then that experience became unique in his life. The appearance has ceased to be a novelty, and his arms, now stronger, wind round another neck than mother's.

Three years before he had cast a vote the coming Benjamin contracted the gold fever and went to Alaska. Ten



ILLUSTRATIONS FROM "WHEN THE CHICAGO POST SINGS," DRAWN BY JOE CARLL, CHICAGO.

months, and that is a long time when one season is half a year in duration, he remained, or rather existed there. In that time he was a miner, cleaning up one run with the magnificent find of 30 cents. Then he was a bailiff one term of court, and was dismissed for carelessly drawing a jury. After that he was a clerk. Intending to enter a walking-match, he became a variety actor, and at this he made enough money to paddle a canoe out of the country. Most people regarded him as perfectly harmless, but he acquired a reputation for shiftlessness which sticks to him yet. He will not work all day on one drawing, no matter how small it is. He was next inquired for in San Francisco, where, properly disguised and misrepresented, he got a job as an artist on the *Evening Post*. His work was such that the *Examiner* took pity on the afternoon contemporary and hired him at a ridiculously advanced salary, and probably would be printing his pictures yet next to Pidia E. Linkum's woodcut had he not felt the spirit move him back toward Portland. This time he took a Pullman car and found it a novelty. Thenceforward his career has been the inevitable. Publishers who steal pictures have sunk so low as to pirate sketches made by Joe Carll, who made his debut in Chicago shortly before the recent performance in which Spain played the part of the dying gladiator. With touching pathos, Mr. Carll disclaims any responsibility for that justly celebrated farce. He has been forced to admit responsibility for the Philippine rebellion since Aguinaldo was found studying several of his cartoons drawn before office hours while waiting for the city editor to reach the office. For a few weeks after reaching Chicago, Mr. Carll was a member of the Chicago *Evening Journal* staff. As a *Daily News* artist he became famous. The pictures presented herewith are shown by the courtesy of that paper.

WILLIAM W. FOULKROD.

William W. Foulkrod, first vice-president of the National Export Exposition, and one of the trustees of the Philadelphia Museums, was born in Philadelphia, November 22, 1846, in the section known as Frankford, where the Foulkrod family resided for eight generations.

From July 1, 1890, when Mr. Foulkrod became a member of the firm of Hood, Foulkrod & Co., he has devoted himself to the management of what is one of the largest wholesale dry goods houses in the country. Hood, Foulkrod & Co. was organized to succeed the old firm of Hood,

Bonbright & Co., which was the name under which John Wanamaker conducted his wholesale business from 1887, the date he purchased it from Hood, Bonbright & Co. The firm has been in existence in Philadelphia since 1823.

In addition to his connection with this large establishment, Mr. Foulkrod devotes much of his time to municipal affairs. He has always been a strong advocate and



Photo by Miss Edith Thompson, Nashville, Tenn.
ONE BLACK BAWL.

leader in most public movements having for their object making Philadelphia an attractive business center. He was one of the originators, and has been for eight years president of the Trades League, the largest commercial organization of Philadelphia and one of the largest in the country.

Mr. Foulkrod is a leader in the club life of the Quaker City, having served on the legislative committee of the Manufacturers' Club for several years. He is also a member of the Art Club of Philadelphia, the Historical Society of Pennsylvania and the Citizens' Permanent Relief Committee, which is the only body of its kind in the United States. It is organized for the purpose of extending relief to famine and flood sufferers in any part of the world.

As first president of the Philadelphia & Frankford Railroad, Mr. Foulkrod was largely instrumental in hastening its completion. He still continues in its management. He is president of the board of trustees of the Frankford Presbyterian Church; a director of the Frankford Mutual Fire Insurance Company; also of Frankford library, and is connected as well with quite a number of other charitable and business organizations local to Philadelphia and that vicinity. Mr. Foulkrod is also a member

of the important committees of the Exposition Association, and has been an indefatigable worker in its interests.

At the opening of the Exposition, on September 14, Mr. Foulkrod made the introductory address. After referring to the plans that had made the Exposition possible, and to the appropriations furnished, he said: "I believe I am justified in stating that no Exposition ever held in this country has been brought together in so short a time. It is



DRAWN BY JOE CARLL.



the first exhibition of its kind ever held in this or any other country, and is organized upon broad and liberal principles, the object being to aid the American manufacturer to exhibit his manufactured products and show for comparison what is manufactured in other countries in the same line."

MAKING INDIA INK.

An interesting account of the manufacture of the so-called India ink, which is made only in the Anhui province

this varnish and pork fat are added. The lampblack made by the combustion of these substances is classed according to the materials and the grade of fineness, and also according to the time taken over to the process of combustion. The paste made of this lampblack has some glue added, and is beaten on wooden anvils with steel hammers. Two good hammers can prepare in a day eighty pieces, each weighing half a pound. A certain quantity of musk, of the muskdeer, or of Baroos camphor, for scenting, and gold leaves, varying from 20 to 160 to the pound, are added, to



MAIN ENTRANCE, NATIONAL EXPORT EXPOSITION, PHILADELPHIA, PA.

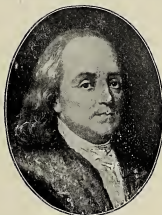
of China, is given by Mr. Fraser, United States consul at Wuku, on the Yangtze, in his last trade report, according to the *Manufacturer*. It is more correctly called China ink—*encre de Chine*—and from Anhui it goes to every part of China and all over the world. In 1895 about two tons of it, valued at £564, were exported from Shanghai to foreign countries. The materials with which this beautiful black ink is made are sesamum, or colza oil, or the oil expressed from the poisonous seeds of a tree extensively cultivated in the Yang-tsze valley, and also well known in Japan. To

give a metallic luster. The materials thus prepared are molded in molds of carved wood, dried, which takes about twenty days in fine weather, and adorned with Chinese characters in gilding. About thirty-two average-sized sticks of ink go to the pound. The price varies from 2s. or less per pound to as much as £7, there being over a dozen different grades. Nearly all writing is done by the natives throughout China, Japan, Korea, Tongking and Anam with this China ink, rubbed down on a stone ink slab and applied with a paint brush of sable, fox or rabbit hair, set in a bamboo holder,

and, when not in use, carefully covered with a protecting brass cap. The superior kinds of this ink appear to be used in China, and not exported.

BENJAMIN FRANKLIN.

One of the ablest men this country ever knew, Benjamin Franklin, was blessed with an excellent father. Benjamin did not like his father's trade, whereon his father took him from shop to shop, allowed him to see different kinds of mechanics at their work, and permitted him to choose his own craft. The whole world has cause to honor the good man's memory. It is well for the entire race that Benjamin Franklin became a printer, for no other calling was so well adapted to the bent of his young mind.



BENJAMIN FRANKLIN.

The shops of Boston were small and the occupations of Boston few, compared with those of our day. In the aisles of the National Export Exposition at Philadelphia will be seen many an article of which Franklin never heard. Electricity has gone far beyond his lightning rod, and iron manufacturers look on his stove as a relic of the past. But it is as good policy now as it was in Franklin's boyhood for a lad to see different products, to form some idea of different pursuits, and to reflect before he enters on his lifework. The earth is cumbered with mechanics who should have been farmers, with farmers who should have been sailors, with physicians who should have been merchants—in short, with men who have mistaken their calling, and who drift on the ocean instead of steering for a port.

An exposition is not a technical school, but it is full of suggestions. The boy who wants to know something about iron, brasswork, leather, wood, shipbuilding or electricity will pick up hints. An exposition is to the future mechanical expert what a great library is to a student or an art gallery to a young sculptor. The world has not done producing great men. For aught we know a James Watt, a George Stephenson, a Humphrey Davy or a John Ericsson may be in the public schools of today.—*The Exposition Bulletin.*

OLDEST PRINTING PRESS.

Reposing honorably in the quiet confines of the Pennsylvania Historical Society's building, is the old Ephrata press. It is identical in build with the common presses described by Moxon in 1683, such as were used by the first printers of Philadelphia, as well as their English contemporaries of the early portion of the eighteenth century.

The wooden framework and part of the covering of two balls, formerly used as an inking apparatus, accompanied the press. It antedates, certainly, the Columbian and Stanhope iron frame presses by more than half a century. It is wholly of wood, except those parts where the use of iron was necessary to prevent wear and impart strength, such as the bar, the hooks of the platen, the iron or steel ribs over which the bed and "coffin" pass to and fro in the process of working off impressions. In this ancient press a vacant aperture, large enough to receive the stone or other substance forming the bed, is shaped by a surrounding wooden structure, technically called the "coffin." The stone is about the size of a seven-column newspaper page.

The earliest record of the press is its purchase in or about the year 1745, by the Seventh Day Baptists of Ephrata. Upon it was printed an edition of the German "Book of

Martyrs," together with other cheerful works of a similar character. During the Revolution, the Declaration of Independence issued from this press in five different languages, the translations being supplied by the Rev. Peter Miller. When the Continental Congress met at Lancaster the currency of the new republic was printed upon the machine.

Later the Ephrata press became the property of Joseph Baumann, and afterward of the senior Heitler, who used it for many years.

In October, 1874, the press was loaned to exhibitors at the memorable Franklin Institute semi-centennial exhibition, where it was operated, in contrast with modern steam presses, by a veteran printer dressed to a close resemblance of Benjamin Franklin. This was the last time the old press was used.

THE VIRGINIA PRESS ASSOCIATION AT THE NATIONAL EXPORT EXPOSITION.

Virginia newspaper men are enthusiastic over the idea of the National Export Exposition and International Commercial Congress. This was evidenced by the action taken by them at the annual meeting of the Virginia Press Association, where it was unanimously voted to attend the exposition and to be present at the opening of the International Commercial Congress, when it is expected that President McKinley, President Diaz of Mexico, General Laubat of France, Admiral Lord Charles Beresford of Great Britain, and scores of other men of world-wide reputation will be present. Hon. Yardley T. Brown, one of Virginia's brightest and most progressive editors, made the speech before the Association which called forth the favorable vote on the question of going to the Exposition. Upon the conclusion of Mr. Brown's address, the vote was taken, and not one member of the Association dissented.



MASONIC TEMPLE, PHILADELPHIA, PA.

EXHIBITORS AT THE NATIONAL EXPORT EXPOSITION, PHILADELPHIA, SEPTEMBER 14 TO
NOVEMBER 30, 1899, IN THE INDUSTRIES RELATED TO PRINTING.

THE industries related to printing will have an important place in the National Export Exposition, and the machinery, materials and products exhibited will illustrate, in a very representative way, the intricacies, beauties and utility of the art. The occasion and the place are especially suitable for an up-to-date demonstration of the rapid growth of printing and the advanced stage of the art and its allied industries, in view of the fact that Philadelphia was the first nurse in America of the printer's art. For fifty years after the Revolution Philadelphia was the chief center of the printing trade, an honor it has since divided with New York and Chicago, and the three cities continue to lead in the volume of printing in this country.

There is no better illustrative example of American genius, ingenuity and enterprise, than is found in the progress of printing and printing machinery in the United States. At the beginning of the century scarcely five hundred persons were employed in the printing art, with an insignificant output, which now occupies over one hundred thousand persons, turning out a product valued at \$150,000,000.

In the early stages of the trade in this country all printing machinery and material was imported from England. Now everything relating to printing is manufactured in the United States, and while little foreign machinery is used in this country, American printing machinery is in active operation

in England, France and other countries, and American printing material and products are largely exported.

While some of the lines allied to the printing trade are not as well represented at the Exposition as they should be, the appended list of exhibitors indicates that the display will be varied and complete.

Speaking of the Export Exposition, the *Boston Transcript*, in a recent issue, says: "All our great world's fairs mark something of historic importance, but usually as a centennial or other anniversary. This great fair in marking an epoch in our industrial history salutes its opening rather than commemorates anything in its past. This will be a more 'practical' fair than any of its predecessors. The show side has been subordinated in the general scheme to great national utilities. Every line of American manufactured products for which there is a market abroad will be displayed. One department will be devoted to packing and labeling, with a view to teaching American manufacturers how to present their goods so as to appeal to the tastes of foreign peoples."

Special mention of some of the exhibits named below will be found elsewhere in this issue of THE INLAND PRINTER. In addition to this, attention is called to the several articles pertaining to the Exposition, scattered through the paper, and to the illustrations of the Exposition, its officials, and views of the city of Philadelphia.

Wolf Brothers.....	Philadelphia, Pa...	Envelope machines.
Franklin Machine Works.....	Philadelphia, Pa...	Machinery for card and paper cutting.
Charles Beck Paper Company, Ltd.....	Philadelphia, Pa...	Machinery for paper-box making and paper cutting.
Golding & Co.....	Boston, Mass.....	Printing presses and paper cutters.
National Metal Edge Box Company.....	Philadelphia, Pa...	Box machinery.
American Metal Edge Box Company.....	Philadelphia, Pa...	Light machinery for making metal-edge paper boxes.
The Pittsburg Visible Writing Machine Company.....	Pittsburg, Pa.....	Writing machines.
John Hope & Sons Engraving and Manufacturing Company.....	Providence, R. I.....	Pantograph engraving machines.
Wyckoff, Seamans & Benedict.....	Philadelphia, Pa...	Remington Standard typewriters.
George S. Lovell Clock Company.....	Derby, Conn.....	Williams typewriter and accessories.
J. L. Shoemaker & Co.....	Philadelphia, Pa...	Wire stitchers for bookbinding.
Dexter Folder Company.....	New York city.....	Folders, etc.
Acme Staple Company, Ltd.....	Philadelphia, Pa...	Bookbinding machines and printers' Acme metal extension furniture.
R. W. Hartnett & Brothers.....	Philadelphia, Pa...	Printing presses and printing materials.
F. X. Hooper.....	Baltimore, Md....	Printing machines.
Security Bank Note Company.....	Philadelphia, Pa...	Hand plate-printing presses.
Boston Printing Press Company.....	Boston, Mass.....	Paper-printing presses, wood-printing presses, box-hinging machine for wooden boxes.
W. M. Mann Company.....	Philadelphia, Pa...	Blank books.
Dennison Manufacturing Company.....	Philadelphia, Pa...	Tags, labels, etc., jewelers' boxes, cases.
Whiting Paper Company.....	Philadelphia, Pa...	High-grade papers.
A. M. Collins Manufacturing Company.....	Philadelphia, Pa...	Photographic cards.
York Card and Paper Company.....	York, Pa.....	Wall papers.
Garrett-Buchanan Company.....	Philadelphia, Pa...	Roofing, wrapping and printing papers.
National Cash Register Company.....	Dayton, Ohio.....	Registers.
Esterbrook Steel Pen Manufacturing Company.....	Camden, N. J.....	Steel and metallic pens and penholders.
Milton Bradley Company.....	Springfield, Mass...	School supplies, games and card cutters.
Remington-Sholes Company.....	Chicago, Ill.....	Typewriting machines, desks and typewriter supplies.
Blickenseder Manufacturing Company.....	Stamford, Conn...	Typewriters.
Theodore Leonhart & Son.....	Philadelphia, Pa...	Lithographic work.
Western Bank Note Engraving Company.....	Chicago, Ill.....	Steel-plate and lithographic printing.
National Typewriter Company, Inc.....	Philadelphia, Pa...	Typewriters, cabinets, desks, typewriter supplies, stationery, etc.
The Carter's Ink Company.....	Boston, Mass.....	Inks, adhesives, office supplies, photographic supplies, etc.
The United States Playing Card Company.....	Cincinnati, Ohio...	Playing cards.
The R. B. Hill Manufacturing Company.....	Philadelphia, Pa...	Dating and office stamps, check protectors, office supplies, etc.
P. S. Webster Company.....	Boston, Mass.....	Inks, typewriters and typewriter supplies.
Alvah Bushnell Company.....	Philadelphia, Pa...	Stationery specialties.
Hartford Typewriter Company.....	Hartford, Conn....	Hartford typewriters and office supplies.
The Meyercord Company.....	Chicago, Ill.....	Samples of decalcomania transfer decorations.
W. H. Parsons & Co.....	New York city...	Printed matter.
Hammond Typewriter Company.....	Philadelphia, Pa...	Hammond typewriters and supplies.
The Commercial Visible Typewriter.....	New York city...	Commercial typewriter machine.
Stewart & Co.....	New York city...	Hand stamps and numbering machines.
C. F. Rumpff & Sons.....	Philadelphia, Pa...	Fine leather goods.
J. H. Shaw & Co.....	Philadelphia, Pa...	Medals, badges and advertising novelties.
Whitehead & Hoag Company.....	Newark, N. J.....	Advertising novelties, signs, buttons and badges.
Charles M. Robbins.....	Attleboro, Mass...	Badges, medals, emblematic pins and buttons; also sterling silver souvenir spoons.
John O'Callahan & Sons.....	Philadelphia, Pa...	Silk badges and silk badge novelties.
Photo-Chromotype Engraving Company.....	Philadelphia, Pa...	Half-tone engraving.
General Electric Company.....	Philadelphia, Pa...	Electric motors.

P. A. B. WIDENER.

Besides being president of the Exposition Association and a member of the board of trustees of the Philadelphia Museums, Peter A. B. Widener is an active director in the principal street railway companies of the United States, is one of the commissioners of Fairmount Park, and is prominently identified with a number of important business enterprises in Philadelphia and elsewhere.

Mr. Widener developed a taste for politics in early manhood, and became prominent in the councils of the Republican party. In 1873 he was appointed to serve out the unexpired term of Joseph Marcer as city treasurer, and the following year was elected for a full term.

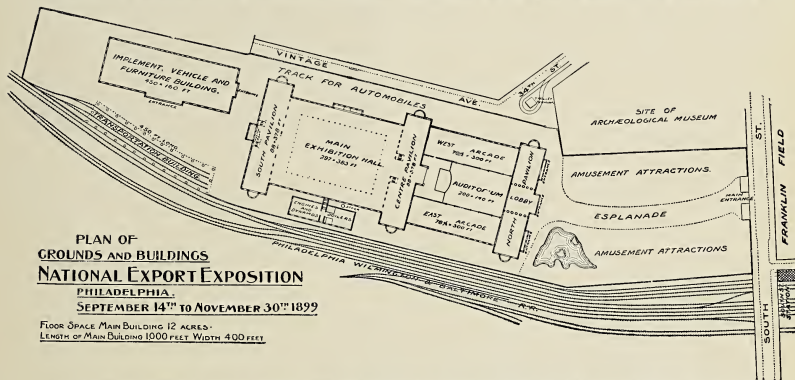
When he retired from the office he turned his attention to the development of street railroads. In 1875 he was among those who secured the controlling interest in the most important system in Philadelphia—The Philadelphia Traction

the central high school of the city. Today probably no one in Philadelphia or Pennsylvania is better informed upon the finances of the city and State, and as a financier the opinion of Mr. Widener carries with it weight and influence.

FRANK W. HAROLD.

Frank W. Harold, chief of the Department of Publicity and Promotion of the National Export Exposition, has had a long training in daily newspaper work and brought to his present position the experience and wide acquaintance with public affairs and great movements which active newspaper men acquire. He is a native of Brooklyn, New York, and showed a bent for newspaper work early in life, when he began to write for the weekly papers of a Maryland town, near which much of his youth was spent.

Eleven years ago Mr. Harold became connected with daily newspapers in Wilmington, Delaware. Three years later he



The Exposition grounds are admirably situated—being easily accessible from all parts of the city, both by electric car and steam railroad lines. The grounds are on the west bank of the Schuylkill river, within ten minutes' ride of the City Hall, and comprise a valuable tract of land, fifty-six acres in extent, deeded to the Philadelphia Museums by the city of Philadelphia, and another tract of six acres, secured for the uses of the Exposition and providing a main entrance from South street at the northern end of the grounds. Electric cars from every section of the city run on the various streets adjacent to the Exposition grounds, and a station of the Pennsylvania Railroad, at which all trains will stop during the Exposition, is located within 400 feet of the main entrance. Within a few squares are the passenger stations of the Philadelphia & Reading and Baltimore & Ohio railroads. On either side of the broad avenue leading from the South street entrance to the main buildings, numerous quaint and ornate structures will be devoted to illustrating the life, manners and customs of strange peoples, and to other amusement features of a less instructive but no less entertaining character. Broad avenues surround the grounds on three sides and the Schuylkill river flows by them on the east.

Company—now consolidated with other street railway systems of the city in the Union Traction Company.

While Mr. Widener has been most assertively identified with this company, he is also a dominating factor in others of like nature in New York, Chicago, Baltimore and Pittsburgh. He and those directly interested with him have the control and direction of more lines of street railways than any other syndicate in this country.

His magnificent mansion at the corner of Broad street and Girard avenue he has presented to the city for the use of the Free Library of Philadelphia, removing the contents of his art gallery—a collection valued at \$2,500,000—to his residence at Ashbourne, Pennsylvania. In addition to the immense collection of masterpieces that were in the Broad street mansion, about three hundred, Mr. Widener has \$50,000 worth of paintings in New York, which are to be forwarded to Ashbourne as soon as arrangements can be made to receive and hang them. Born in Philadelphia, November 13, 1834, Mr. Widener received his education in the public schools and

became attached to the local staff of the Philadelphia *Public Ledger*. During a career of eight years he served in every news and editorial department of that great and influential journal, severing his connection to accept the position he now occupies. For a number of years Mr. Harold was the Philadelphia correspondent of the New York *Tribune* and from time to time he represented in Philadelphia the leading newspapers of other cities. His newspaper experience will serve him well in connection with his Exposition duties.

In 1897 Mr. Harold superintended the distribution of the news of the Commercial Congress, held in June of that year, in connection with the formal opening of the Philadelphia Commercial Museum, to the newspapers and press associations. The delegates from the Latin-American countries subsequent to the Congress made a six-weeks' tour to the manufacturing centers of the United States. On this tour Mr. Harold filled the position of press agent of the party and of the Philadelphia Commercial Museum, under the auspices of which institution the tour was made.



This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

THE BOSTON PRINTING PLANT'S ANNUAL REPORT.

Thomas A. Whalen, superintendent of the Municipal Printing Office of Boston, is out with his annual report for 1898-99. Like the other reports issued by Mr. Whalen, this latest one reveals the work of the plant in a rose-colored light. According to his statements the plant is saving money for the taxpayers of Boston, the employees are thoroughly satisfied and happy in their employment (as indeed they should be if the statement that they are receiving pay for holidays, etc., is taken into account), and everything in connection with it is altogether lovely. Mr. Whalen prefaces his report with a general introduction, from which the following extracts are taken:

The department has been conducted in a business-like manner and with a proper regard to the rules of the Typographical Union. In some respects the employees have been treated with consideration beyond that accorded their fellow-workmen in the service of most private printers. As an instance of this I may say that holidays throughout the year are enjoyed as part compensation for services rendered; that during the months of May, June, July, August, September and October of last year all the employees were allowed the Saturday half-holiday without loss of pay, making the hours of labor forty-nine per week for six months of the year, and fifty-four hours per week for the remaining six months. The granting of these holidays resulted in greater efficiency and a desire on

the part of the employees to show their appreciation for the consideration afforded them. I can safely say the department lost nothing, as the difference in the working time was substantially made up by increased diligence and care on the part of the employees.

Without doubt the printing department or any other department of a city can be conducted in a negligent, extravagant or wasteful manner, just as a private business of like nature. The measure of success in carrying on any branch of industry is determined chiefly by the method pursued. If the method is a bad one in any respect the result will not be a success.

It is my opinion, based on what has been accomplished, that the methods adopted in the municipal printing department are the best known, though the department is constantly on the lookout for opportunities for improvement.

It is with pleasure I point to the men and women who perform the respective duties to which they are assigned in this department of the city. For intelligence, competency and faithfulness they will compare favorably with those employed in the best printing houses of the country. They render faithful service for fair wages and generous consideration, and the result undoubtedly indicates that the city has gained financially by doing its own work in this regard instead of having it performed by private concerns as formerly. And far beyond the mere financial gain is the spirit of content and satisfaction among the workers, which is due in no small degree to the fact that they feel they are secure in their positions so long as they are capable and faithful.

A summary of the doings for the past fiscal year, ending July 31, 1899, may be briefly stated thus:

The total business performed during the year amounted to \$152,136.72. The operating expenses for the year aggregated \$137,967.85, of which \$78,024.87 was on account of the pay-roll. Allowing for the depreciation of the value of the material of the plant at ten per cent per annum, the rate considered fair by the most reliable judges, we find that the city has saved the sum of \$10,386.08 during the year by attending to its own printing.

That there be no question, I desire to state that these figures are deduced by a comparison of the prices charged to the departments by this department and prices paid by the city to the firm which had the contract for doing the city printing previous to the establishment of the city printing plant. This department has been charging precisely the same rate to other departments as was paid by them to the former city printers with whom the city had a contract, and which contract was in operation for over twenty years.

In other words, had the same amount of printed matter of like quality been produced under the terms of that contract, the city would have paid \$10,386.08 more than it has paid. It will, therefore, be seen that during



BROAD STREET, LOOKING NORTH TOWARD CITY HALL, PHILADELPHIA, PA.

the first twenty-three months of municipal operation of the plant, a saving has been effected amounting to \$18,300.38.

I point to this pleasant and satisfactory showing with not a little pride, and invite the closest scrutiny of all interested into the statements here made, and the working of the department in every particular.

The experimental stage in operating the municipal printing plant of the city has passed. It has proven to be a practical success, and I point out these important facts, justifying as they do the faith of the chief executive of the city in the undertaking and his promise to the citizens of Boston that the city would be a larger gainer in it.

Reckless opposition in Boston has practically died out. All citizens, in view of the accomplished facts, must be gratified at the progress

up graduates of the rural and poorly equipped printing offices, but this can be minimized by the Union refusing to receive into membership any who do not show signs of possessing the necessary qualifications, and by the employers themselves in declining to employ journeymen without an official certificate of their competency.

AN UNGALLANT PRESSMAN.

A writer in a recent number of the *American Pressman* is horrified because, he says, he paid a visit to the pressrooms in which *THE INLAND PRINTER* is printed and discovered that a young woman was employed at the work of cutting overlays, a job which he asserts that only a journeyman pressman should be allowed to perform. He says nothing about the young woman's competency to fill the position, nor does he appear to have made any inquiry as to the compensation paid to her for the work. His main grievance appears to have been that the overlay-cutter wore petticoats, and hence he threatened to taboo the journal and to ask his friends to do likewise.

The grievance complained of by the writer in question sounds like the revival of a complaint from the dark ages, and it is unlikely that his feeling is shared by any considerable number of intelligent workmen today. There are few trades and professions where the modern young woman has not made her entrance, and in most, if not all of them, she is filling the positions as well or better than her male competitors, and it is the part of wisdom for the young men of today to recognize her prowess and accept it without grumbling.

The only possible ground of complaint the ungallant pressman or any one else might have in such a case as that in question would be that the young lady was doing a man's work for less than a man's pay. Until that fact is established, however, it is the part of a boor to cry out that a young member of the weaker sex is doing what only a man should be allowed to do. It would be as gallant and as just to deny her the right to live as to deny a young woman the



GIRARD COLLEGE, PHILADELPHIA, PA.

achieved. In a special manner the present chief executive of the city, who took the official initiative toward establishing the municipal printing plant—the first of its kind in the country—should feel gratified.

THE APPRENTICESHIP QUESTION.

It was a wise move on the part of the delegates to the recent convention of the International Typographical Union to start an agitation for the better regulation of apprentices in printing offices. For many years it has been a source of regret to all interested in the development of printing, and a serious drawback to the trade itself, that so little attention was paid to the quality of the material from which the budding printer was chosen. Too often lads, mentally and physically unfitted for the craft, have been taken in as apprentices by unthinking employers, only to turn out both workmen and incompetents. By undertaking to reform the apprenticeship system, the Typographical Union starts at the root of the evil, and had it begun such a movement years ago, there would not be today the horde of incompetents seeking work at the trade that there is.

It ought to be an easy matter for the employers and the Union to get together on this subject, and, by coöperation, to inaugurate a system that will result in a very general improvement in the personnel of the coming generation of printers, as well as in the grade of their workmanship.

No boy should be taken into the printing office until he has reached the age of sixteen. He should be physically sound and have a good common school education, and before he is accepted as a full-fledged apprentice he should serve a six-months' probationary term as to his adaptability to the trade. He should then undergo a further examination at the hands of a committee of his fellow-workmen, and, if deemed proficient, he should then be regularly indentured to an additional term of five and one-half years' apprenticeship at the trade. Then he should undergo still another examination, and if found competent should be granted a certificate signed by both representatives of the Union and of the employers, which would thereafter serve as a letter of recommendation wherever he might seek a place. It would be as much for the employers' benefit as for the employee's that some such rule should be adopted and rigorously enforced. Of course there will still be danger from the hurry-



TOP OF MAIN ENTRANCE, NATIONAL EXPORT EXPOSITION, PHILADELPHIA, PA.

right to earn her livelihood at any occupation which she may elect and is competent to fill, simply because she is a woman.

NOTES.

A RECEIVER has been appointed for the Western Publishing & Advertising Company, doing business at 1102 Seventeenth street, Denver.

W. M. ROOR, of Sheboygan, Wisconsin, combines the occupation of editor of the *Sheboygan Journal* with that of dealer in tombstones. It is said that dead men, whose friends engage the editor to furnish their tombstones,

receive in addition an extra mention in the mortuary column, with three verses of obituary poetry thrown in.

The firm of Hopkins & Blant, electrotypers to *Judge*, at 110 Fifth avenue, New York city, has been dissolved, Mr. Blant retiring. The business is continued by the Hopkins Company.

The following additions have been made recently to the membership of the New York Typotheta: Goodson Graphotype Company, John R. Williams, manager; Standard Machinery Company, Lamberson Sherwood, manager of

the stockholders brought about the result. The company is incorporated, with a capital of \$14,000, by W. L. Webb, Layton Yancy and George W. Clinton.

A WOMEN'S Auxiliary League of the Allied Printing Trades Council was formed August 9 by the wives and sisters of the members of the typographical union and other allied trades, in New York city. The meeting was held in the rooms of the Social Reform Club, at 45 University place. About fifty women were present. Mrs. John W. Bogart was chosen temporary chairman and Miss M. B. Coffin permanent secretary. Committees were appointed.

A TRUST of the railroad ticket printers is the latest. Among the firms said to be interested in the prospective combine are: H. H. Pugh, Cincinnati, Ohio; Poole Brothers, Rand, McNally & Co., J. M. W. Jones, and Stromberg & Allen, Chicago; Matthews, Northrup & Co., Buffalo; Woodward-Tiernan Printing Company, St. Louis; F. C. Nune-macher, Louisville; American Bank Note Company and New York Bank Note Company, New York city; Rand-Avery Supply Company, Boston.

CAMERAS AT THE PHILADELPHIA EXPOSITION.

Kodak fiends and camera cranks have the richest kind of a field for the employment of their art at the National Export Exposition now open at Philadelphia. Strange people from all quarters of the globe are there, and quaint and curious costumes are to be seen upon every side. In the amusement section, peopling the various foreign villages, are inhabitants of lands distributed over the earth, from the torrid zone to the poles. The International Commercial Congress, to convene on October 10, will be practically a gathering of all the human race, as delegates will come from Europe, Asia, Africa, Australasia and all the Americas. This great concourse will undoubtedly attract amateur photographers from all over the country. For the convenience of devotees of the science of sunlight and shadow who may wish to develop their pictures while on the exposition grounds a special dark-room has been provided. This is amply large to accommodate any number that it is likely will care to use it at the same time, and the arrangements, in the way of trays, developing and fixing baths, ruby lights, running water, and all the other appurtenances and appliances of the up-to-date modern darkroom, are looked after. Not only accommodations for developing plates and films are furnished, but a gallery attached affords facilities for the prompt printing of photographs taken on the grounds.



JOHN BIRKINBINE, SECOND VICE-PRESIDENT AND ENGINEER-IN-CHIEF OF THE NATIONAL EXPORT EXPOSITION.

sales; Severy Process Company, H. B. Elkins, general superintendent; J. F. Tapley Company, A. C. Wessmann, secretary; J. E. Rhodes Blanket Company, and M. J. Pendergast.

The bookbinding business of the late Eugene C. Lewis, which has been conducted at 218 William street, New York city, by his estate, has passed into the hands of the Eugene C. Lewis Company.

HENRY R. BOSS, secretary of the Chicago Society of Proofreaders, celebrated the golden anniversary of his connection with the printing business, at his home, 232 Irving avenue, Chicago, on September 20.

The Woodward & Tiernan Printing Company and the C. B. Woodward Printing & Book Manufacturing Company, of St. Louis, Missouri, have combined and will hereafter be operated under a single management.

The loss of the New York *Sun* office is a severe blow to Typographical Union No. 6, but the *Sun* announces that it is done with the union, and appears to have no serious difficulty in getting out its paper in good shape.

DESPITE the efforts of the striking New York printers it appears that the "sun do move." The paper made famous by the late Mr. Dana seems to be coming out with all its old-time typographical excellence and regularity, as though nothing had really happened.

The Progress Printing & Chemical Company, of Kansas City, is in the hands of a receiver. A disagreement between



BALTIMORE & OHIO R. R. STATION, PHILADELPHIA, PA.

WOULD NOT DO WITHOUT IT.

Inclosed find \$2 for renewal of my subscription to your magazine. I would not do without THE INLAND PRINTER for three times the price. In fact I like the magazine better the longer I read it.—A. F. Wagner, Freeport, Illinois.

ROBERT W. NELSON
GENERAL MANAGER

AMERICAN TYPE FOUNDERS COMPANY

LEADING DESIGNER, MAKER AND PURVEYOR OF
PRINTING AND ALLIED TRADES
FURNISHINGS

SPECIMEN
CARD MERCANTILE
TEN SIZES



AMERICAN TYPE FOUNDERS
COMPANY
PRINTERS FURNISHER

CARD MERCANTILE

THE AMERICAN TYPE FOUNDERS COMPANY OFFERS TO APPRECIATIVE PRINTERS THIS EXTENDED LETTER OF ITS MERCANTILE SERIES. IT IS THE MOST BEAUTIFUL LIGHTFACE LETTER EVER PRODUCED AS A SUBSTITUTE FOR STEEL-PLATE PRINTING. THE TEN SIZES ARE SO ARRANGED AS TO COMPREHEND ALL CLASSES OF FINE MERCANTILE WORK. THE LETTER CUTTING IS EXCEPTIONALLY CLEAR IN SHAPES AND PROPORTIONS, MORE ESPECIALLY ON THE SMALLER SIZES, AND MUST APPEAL TO PRINTERS OF TASTE AND REFINEMENT. ATTENTION IS ASKED TO THE LARGE SIZES OF FONTS AND ALSO TO THEIR EXTREMELY LOW PRICES, AS SHOWN ON THE REVERSE OF THIS LEAF, WHICH ENABLE THE PRINTER TO PURCHASE THE ENTIRE SERIES AT A VERY SMALL EXPENDITURE. IT IS A FACE OF SUCH PERMANENCY IN FASHION AS TO OUTLAST, WITHOUT CHANGE, A GENERATION. ALL THE VARIOUS SIZES ARE CUT SO AS TO ALIGN TOGETHER PERFECTLY BY USING POINT LEADS.

AMERICAN TYPE FOUNDERS CO.

UNITED STATES OF AMERICA

SEE
NEXT PAGE

GEORGE A. PERRINS

SOLE AGENTS
AMERICAN TYPE FOUNDERS CO.
UNITED STATES AMERICA

*Specimen of
Card Mercantile*

SPECIMENS FROM
AMERICAN TYPE FOUNDERS COMPANY
LEADING LETTER DESIGNER
SEE REVERSE OF SHEET

CARD MERCANTILE

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THE CARD MERCANTILE SERIES IS AN ABSOLUTE NECESSITY IN MODERNIZED COMMUNITIES WHERE THE PEOPLE PATRONIZE ONLY 19TH CENTURY PRINTERS

6 Point No. 2 22A \$1.00

FOR IMITATING THE WORK OF STEEL ENGRAVERS THERE CAN BE NOTHING MORE BEAUTIFUL PICKED FROM A CASE

6 Point No. 3 20A \$1.15

AND IT IS DIFFICULT IF NOT IMPOSSIBLE TO IMAGINE HOW ANYTHING FINER EVER CAN

6 Point No. 4 20A \$1.25

CARDS AND HEADINGS ARE INVESTED WITH FINE ARISTOCRATIC SHARPNESS

8 Point No. 5 18A \$1.50

AMERICAN TYPE FOUNDERS CO.

10 Point No. 6 16A \$1.75

UNIQUE 63,258 DESIGNS

12 Point No. 7 14A \$2.00

FINE CLEAN CARD

18 Point No. 8 8A \$2.50

RICH GRADE

24 Point No. 9 6A \$2.75

LONGINGS

30 Point No. 10 5A \$3.00

SERIES 10

MANUFACTURED BY
AMERICAN TYPE FOUNDERS COMPANY
FOR SALE AT BRANCHES AND AGENCIES



CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

UNITY.

"Help one another," the snowflakes said,
As they cuddled down in their fleecy bed;
"One of us here would quickly melt,
But I'll help you and you'll help me,
And then what a big white drift we'll see!"

"Help one another," the maple spray
Said to his fellow leaves one day;
"The sun would wither me here alone
Long enough ere the day is gone;
But I'll help you and you'll help me,
And then what a splendid shade there'll be."

"Help one another," a grain of sand
Said to another grain just at hand;
"The wind may carry me over the sea,
And then, oh, what will become of me?
But come, my sister, give me your hand,
We'll build a mountain and there we'll stand."

ANON.

An individual may elect from whom he will purchase, for whom he will vote, or what he will worship. He may combine with others of like purpose, and the organization thus formed may induce, solicit, persuade the public at large to coöperate with it. There is one exception to this rule—that of a labor union. It may also decide as to its own purchasing privileges, but it must not persuade others to do likewise. A church may denounce a saloon—a "legitimate" trade, according to law—and induce all to boycott it; a board of trade may discriminate against one railway in favor of another and urge others to do likewise; a newspaper may rail against a trust, duly chartered; and political, social or fraternal organizations may denounce and boycott a newspaper. In the case of labor, however, there is a distinction; there is class legislation. Out of the incongruity, in an endeavor to uphold it, is evolved a mass of legal construction that might well puzzle the mind of a Labeo. And in its practice, worst of all, the right of one person to freely communicate his opinions to another is violated. Ordinarily a difference of this nature between citizens is decided by the courts on the fundamental question, Is it libelous, is it violent? Just why this rule should not be applied in the case of boycotting is not made clear in the decisions bearing upon it. Yet all persons, in some way, avail themselves of the boycott—the housewife who has been a victim of the shoddy department store, the publisher who suffers through an incompetent printer, and the judge who does not like the cut of his coat. In which view the boycott is a much better regulator of industry than the judiciary.

Under a statute of Edward VI., "All conspiracies and covenants of ye workmen not to mayke or do their worke but at a certayn rate of pryce" was forbidden. This doctrine held good as late as 1869, and was applied here in early labor disputes until decided to the contrary by Judges Daly, of New York, and Shaw, of Massachusetts. In later years Gladstone said of a gathering of liberals, "Nothing must be a crime which relates to the prosecution of labor interests, or because it is done by a combination of men, unless it is an offense against the letter and spirit of the law," and the English law now reads (also enacted in Maryland): "An agreement or

combination by two or more persons to do, or procure to be done, any act in contemplation or furtherance of a trade dispute between employers or workmen, shall not be indictable as a conspiracy if such act committed by one person would not be punishable as an offense." Montana and Oklahoma also have statutes relieving labor combinations from the law of conspiracy. Again, the intent, the immediate purpose and consequence of the act of the trade union was particularly heeded by the court, while the tendency now is to more liberally construe the motive, which is not to drive an employer out of business, but to secure better industrial conditions. The recent decisions against labor secured by the Buffalo Express and in the case of the waiters' union of Kansas, may mark the turning-point. Considerable progress



CENTRAL FIGURE OF WEST PAVILION, NATIONAL EXPORT EXPOSITION, PHILADELPHIA, PA.

has been made since the day when striking was punished by the loss of an ear. The Chicago Chronicle shows more evidence of this when it says:

If it is the right of each individual citizen to conduct a legitimate business free from interference, it is the right of each individual citizen to patronize whomsoever he pleases. It is his right to state publicly that he will or will not patronize such and such a man. It is his right to state his reasons for withdrawing his patronage. It is his right to announce that he will not deal with any man who deals with the object of his dislike. That is the basis of the boycott. Whether or not the boycott follows depends entirely upon the influence of the men who have decided, for reasons of their own, to refuse their patronage to the person whom it is desired to boycott.

Considering the view of industrial affairs that has heretofore obtained, that employment was to be had for the asking, and that trade unions were of a foreign fungus growth, it is not to be wondered that the courts were prejudiced against them. The future will witness a change, and trade unions

can hasten it by boldly demanding the right to boycott, instead of cloaking their deeds under "We don't patronize" lists, a subterfuge that is just as illegal as the real words.

NOTES.

TORONTO printers secured a ten per cent advance.

JOHN RUSKIN, who has passed his eightieth birthday, is failing fast.

THE Ruskin Colony will make another attempt at communism in Georgia.

A RECENT conflagration in Victor, Colorado, consumed all the newspaper offices.

TYPOS at Marion, Indiana, thrown out by machines, intend publishing a paper.

THE iron-molders' convention decided not to build a home similar to the Childs-Drexel.

THE Scripps-McRae News League is giving its patrons a true history of the "bull pen" imprisonment of the Idaho miners.

THE Boston *Herald* will add two more machines to its plant and the *Globe* six. There is talk of a new paper also in that city.

BOSTON union has a lockout in a small office on its hands over the nine-hour day. The concern has lost most of its work through inability to get men.

THE girls employed in making bicycle chains in Indianapolis have demanded 8 cents an hour. Trade-unionism in that city has been dead for several years.

THE first strike of reporters chartered by the International Typographical Union occurred recently on the *Kansas City Journal*, and was successful. A minimum salary of \$25 per week was secured.

ACCORDING to the *Brisbane Worker*, 12,000 young men in Victoria lately applied for 350 positions on the railway, while a royal commission recently discussed the best means to provide work for 5,000 unemployed persons in New South Wales.

THE New York Bureau of Labor Statistics has notified the unions that unless they speak up when addressed by it they are liable to \$100 fine. Thus do we foresee the good time coming when the State will pry our mouths open that we may eat its meat.

A *Tribune* typo, in an unguarded moment, took a sit on the *Sun* as make-up at \$5 per week advance. After one day's experience he was reduced to the correct bank at a salary of \$3 less than he had on the *Tribune*. Moral: Don't pin your faith to rat offices. As if this were not enough, the night he quit the *Tribune* his former number drew the pool.

THE coöperators have had a week's convention in London, at which much enthusiasm was manifested. Doctor Lorimer, of Boston, delivered an address in which he said: "Coöperation is the golden rule applied to economics. By its very terms industry is delivered from bondage." Delegates were present from all parts of Great Britain and Ireland.

JOHN HARPER BONNELL, president of the Bonnell Publishing Company, has filed a petition of bankruptcy in the United States District Court in Brooklyn. Assets, \$200; liabilities, \$740.191.76, of which \$448,900 is secured by property. Mr. Bonnell lives in a fine residence at Staten Island. It is stated that his bankruptcy in no way affects the company of which he is the head.

AN English company is endeavoring to buy the industries, including the hotels, of Venice. The independent concerns have issued a circular, a copy of which has been received by THE INLAND PRINTER, advising travelers "in their own interest to choose for themselves and direct the gondoliers and guides to those hotels and shops they intend

to visit, not paying any attention to any recommendation or information whatever." The tourist printer will no doubt boycott the hotel trust as requested.

A VITAL question in Ireland during the present harvest is a scarcity of farm labor, and wages have gone up to \$1.25 per day, which is considered high. That a sufficient supply may be at hand in future, it is urged that farmers permit laborers to cultivate vacant plots for their own sustenance throughout the year. It is said there is sufficient land lying



READING RAILWAY TERMINAL, PHILADELPHIA, PA.

idle to supply three times the present number of laborers with two or three acre plots without inconveniencing a solitary farmer, but the latter have heretofore objected to this procedure.

A WRITER in the *Washington Trade Unionist* tells of a Kansas foreman who, unable to get competent men in the usual way, inserted the following in a daily paper:

PRINTERS WANTED—Ten good printers at State Printing Office. No blacksmiths need apply. S. H. BENNETT, Foreman.

A Topeka blacksmith seeing the ad., became incensed, and inserted a "position" ad. next below Bennett's as follows:

BLACKSMITHS WANTED—Ten good blacksmiths wanted at ———'s shop. No printers need apply. ———, Foreman.

EDITOR ARTHUR BRISBANE, of the *New York Journal*, says:

No sensible man is in favor of foolish and unreasonable claims by labor unions, and everybody knows that such claims are often made. Labor union men are the first to admit it.

But if you want to see at a glance the difference between the criminal trusts and the labor unions, look at a horse pulling a plow, and at the horse-fly, sitting safely out of reach of the horse's tail, sucking blood.

The labor organization is the horse, which occasionally kicks and acts foolishly.

The horse-fly—the blood-sucker—is the trust. Sooner or later, by the way, that horse-fly will get near the horse's tail; then there will be trouble.

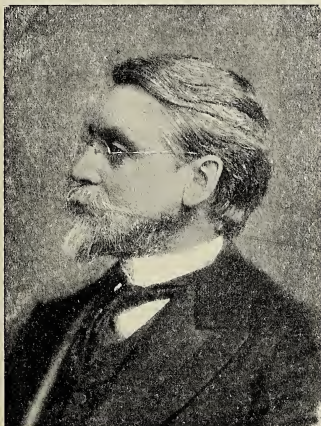
THE National Consumers' League is composed of women. It has a label bearing: "Made under clean and wholesome conditions," and "Permission to use this label is granted after investigation." A house, to come up with its standard, must conform to certain requirements respecting child labor;

wages for women which will be at least \$6 and not frequently below \$8, and for cash boys and girls not less than \$2.25, with hours from eight to six and three-fourths of an hour for lunch. Also a week's vacation and pay for overtime; sanitary conditions, humane treatment and recognition of fidelity and length of service.

THE New York *Sun*, squirming under the union's boycott, which is most effective, is making some peculiar statements in its columns, a sample of which is: "No man who has a job can become a member of the union. He must give up his job, join the union—if he can get in—and take his chances of getting another job. If a majority of the members present think that there are enough men in the business—as they generally do—the candidate is not elected, and he must either get work in a non-union office, get out of town or starve to death." Which utterance is quite in harmony with the character of the *Sun*. As a matter of fact, out of over eight hundred applications for mem-

a scarce and dear credit system. Trust against trust is truly the secondary stage, the logical outcome; but where one trust is supported by the State and the other is not, the result is foretold. Naturally, in free industry and open competition, a trust would be a regulator, not a hindrance. Success to the farmers, however; and it would be just as well if the Industrial Commission devoted its attention to the still unsettled question, "Were the Huns Finns?"

THERE is a private concern in operation that carries letters for $\frac{3}{4}$ cent, and makes good profit. A merchant publicly expressed his appreciation of this, when the postoffice agents called upon the company to look into the matter. Hence its letter-carrying business is not generally known nor can its name be published lest it be suppressed, as was done in the case of Lysander Spooner, who carried letters for 2 cents when the Government charged 3 cents. This is a specimen of what will result should the Government own "all the means of production and distribution" and competition



WILLIAM P. WILSON, DIRECTOR-GENERAL.
(See page 86.)



EDMUND A. FELDER, ASSISTANT DIRECTOR-GENERAL.
(See page 87.)

TWO OF THE OFFICERS OF THE NATIONAL EXPOSITION.

This Exposition will be open from September 14 to November 30, 1899, at Philadelphia, U. S. A.
(See articles elsewhere.)

bership in the union during the past year, but half a dozen were rejected. The *Sun's* rattling venture has proved a very costly one up to date, and the end is not yet.

HERE is the Industrial Commission holding a session on trusts, in blissful ignorance of the fact that they are themselves the employees of a trust, that gigantic trust which supports all others, the banking, land, railway, coal and oil trusts—all backed up by the State. While the politicians and commissions are looking into the subject and failing to see its real cure, the abolition of themselves, ordinary people who foolishly pay their expenses get together in a real attempt to do the job on their own time. Farmers form a union! A veritable labor organization on horseback! But it was tried before and it failed. Wheat can not be held at the farmer's price when the interest shark demands prompt payment on the mortgage, when expenses have to be met on

be shut off. A writer in an English paper says that the telegraph there, which is operated by the government, is used to advance the latter's interests in the Transvaal difficulty, to establish an Anglo-American alliance, to further nefarious schemes and to color reports generally. This charge is made without special reference to the system, for the writer of it seems to have no idea that government ownership of the telegraph, or anything else, is rotten.

THE Central Labor Union, of New York, has organized a political party whose platform is: Municipalization, referendum, eight hours, abolition of contract system on public works, union label, State and municipal printing offices, employers' liability, abolition of sweating system, home rule in taxation, rapid transit, better school accommodations. The printers are not connected with the central body and are not responsible for the municipal printing plank, but owing

to the hearty support which all labor is giving the printers in their fight with the *Sun*, there is no doubt they will be so connected ere long. However, this will not necessarily turn their organization into the political arena. Because of the rascally treatment by street and other public corporations of their employes, municipalization is an *ignis fatuus* of labor, and everything in that line goes. Yet there is nothing in it for the laborers—not a thing. Their chances of securing employment—the general situation—will not be improved an iota, while those who get work under the government become its adherents, as was proved in recent letters to THE INLAND PRINTER. The solving of the industrial problem is not to be found in the creation of fat snaps for a handful. We have seen greater so-called improvements than this in industrial affairs, yet the laborer's position is just as precarious as ever. There is no gain in calking the seams of a ship while there is a hole in her bottom, and that is about what all these schemes amount to.

AMONG other crimes attributed to workingmen is that of throwing away their votes, for the doing of which they are styled fools and asses. They have the power, the wise ones say, to make and unmake laws and legislatures; they have only themselves to blame for their troubles. Said with an air of loftiness and some contempt. As a matter of fact, the workers have not such power. It is a figment that exists only in the imagination of their critics—a theory that fails to operate, does not work as it is intended to work. It assumes that, given a ballot, the voter will have no difficulty in casting it right. As well put a stick and rule in the hands of a plumber and expect him to set type without a knowledge of the boxes. And as well expect him to acquire such knowledge while fitting a gas pipe as for a workman to

readily learn how to vote correctly while earning a living under present circumstances. If all the laborer had to do were to cast a ballot reading "I vote for right," and failed to do so, then his critics might well challenge him. Furthermore it is safe to say that if the votes of the wise ones were polled on a series of most vital questions there would be found about as much unanimity as in a convention of Babel builders. A learned man once remarked that the more he knew, the less he knew, and quietly retired to think it over. As is generally the case, where a modicum of knowledge rattles about in a vacuum, there is a steam calliope effect. Hence the plebeian's critics, who peremptorily demand that he vote a platform of their selection. Yet an uneducated vote must necessarily be an unstable basis, liable to be withdrawn when the party and platform most need it, when the promised reforms are not at once secured and when political chicanery begins. And if the vote is intelligent it need not be cast, for, as Ibsen remarked, "when a truth becomes popular, it is already half a lie." There are about 3,500,000 wageworkers in the country. Owing to change of location and other reasons it is safe to say that less than 3,000,000 are voters. If they all voted the same way they would then cast less than one-fourth of the last presidential vote. But they do not all vote the same, and, it is safe to say, never will, for the reason that they are possessed of that individuality and difference which make the world move.

THE union is criticised for admitting to membership those who are not competent workmen. It establishes an apprenticeship law in order to secure that competency and it is criticised for erecting a barrier to keep others out. It creates chapel rules, so that all in the office will be upon an equal footing, and it is again criticised because it will not



CHICAGO TRADE PRESS EXCURSION TO OMAHA.

On Friday evening, August 4, 1899, the following members and ladies of the Chicago Trade Press Association left Chicago in a special car over the Chicago, Milwaukee & St. Paul Railway, in response to an invitation from the Greater America Exposition: Leonard Tiltoston, of the *Western Druggist*, president of the association; John J. Bohn, *Hotel World*, secretary; S. D. Creedon, *Shoe Trade Journal*, treasurer; H. R. Clissold, *Baker's Helper*; John K. Allen, *Domestic Engineering*; Daniel Stern, *American Artisan*; C. Dowst, *National Laundry Journal*; Adam Craig, *Hide and Leather*; R. J. Haight, *Monumental News*; Jefferson Jackson, *National Harness Review*; Frank Greeley Whitney and Wm. McDonough, *Dry Goods Reporter*; Charles U. Bromley, *Farm Implement News*; F. D. Porter and Mr. Roberts, *National Builder*; Daniel Royse, *Street Railway Review*; J. Golden, *Brick*; Wm. Hughes, *The Engraver and Electrotyper*. The ladies in the party were Mrs. Dowst, Miss Royse, Mrs. Craig, Miss Stern, Mrs. Carrier and Dr. Mary E. Green.

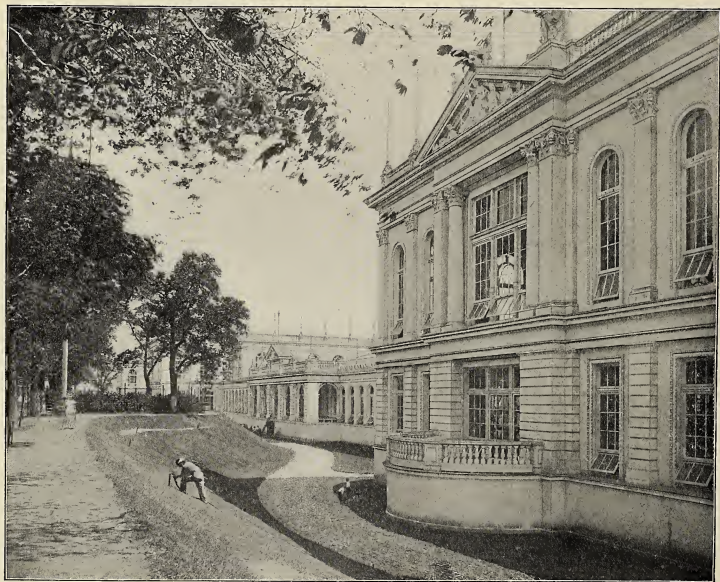
The members reached Omaha Saturday morning, were taken in charge by Mr. J. W. Cutright, of the Greater America Exposition, in the afternoon were tendered a banquet in the Philippine village, at which President George L. Miller of the Exposition presided, and were given the freedom of the grounds, being admitted free to every entertainment and exhibit connected with the exposition. Most of the members returned in the special car Sunday evening. It was the most enjoyable event in the entire history of the association; all were delighted with the excursion, and praises for the courtesies extended by the Chicago, Milwaukee & St. Paul Railway and the exposition officials were heard on all sides, while the association passed resolutions of thanks to both the railway and exposition for the many courtesies extended and special attention shown.

A similar trip to the National Export Exposition at Philadelphia is planned, when a much larger delegation will attend. The Chicago Trade Press Association is nearly ten years of age, and includes in its membership over fifty of the leading trade journals of Chicago.

made between good work and poor work, provided the price is low enough, and the example herewith, sent to the Hamilton Manufacturing Company, of Two Rivers, Wisconsin, certainly shows an amount of typographical depravity to discourage any printer.



FIGURES ON NORTHWEST CORNER MAIN BUILDING, NATIONAL EXPORT EXPOSITION,
PHILADELPHIA, PA.



WEST SIDE MAIN BUILDING, LOOKING NORTH, NATIONAL EXPORT EXPOSITION,
PHILADELPHIA, PA.



BY FREDERICK ROYD STEVENSON.

"IF there is anything that makes me tired," said Stanley Waterloo, the other day, "it is an editor with cranky notions."

He was talking to Moses, of Rand, McNally & Co's book department.

"I have known editors," continued Waterloo, "to get prejudiced against certain words and expressions to such an extent that oftentimes they have really made themselves ridiculous."

At this point two or three of the old newspaper crowd dropped in, and the discussion became general.

"Yes, and the editor who wants to get even with somebody, and thinks he will crush his enemy by leaving his name out of the paper, is another very foolish proposition," remarked one of the newcomers. "I remember when old Storey blacklisted John F. Finerty. Finerty's name was not allowed in the paper. Somehow or other Finerty went right along as if nothing had happened, and the *Times* lost many a good piece of news."

"I don't know whether it keeps it up now or not," said another, "but some time ago the *Tribune* tabooed the word 'very.' It was almost worth a copy-reader's job to let it slip through. It made it mighty awkward sometimes. But I think the worst policy of all is to keep out actual news because a paper is afraid of advertising somebody or something."

"That brings me back to what I started out to say," said Waterloo. I believe the man who was more afraid of advertising something for nothing than any newspaper man I have ever seen was John Knapp, of the old St. Louis *Republican*. He hated to print a doctor's or lawyer's name for fear he would give them free puffs. One time there was mention made in the paper of a man having died of Bright's disease of the kidneys. Old man Knapp hunted up the copy-reader.

"Why did you let that get in the paper?" asked he.

"I don't see but that is all right," said the copy-reader.

"You don't, eh!" said Knapp. "Do you think we want to advertise that man Bright for nothing? He never had an ad. in this paper."

"Billy" Knox, the president of the club, tells this one:

Soon after Bob Fitzsimmons became the champion prize-fighter, a friend who was a congressman took him in to see the Hon. John Sherman. Sherman was sitting at his desk as stiff as the punch that Paul Hull "fixed up" that night of the stag party. There may be some things that are more chilly than John Sherman, but Nansen and Peary and Walter Wellman never reached them.

"This is Mr. Bob Fitzsimmons, the great American champion, Mr. Sherman," said the congressman.

By watching closely one might have seen that Sherman inclined his head the distance of one space on a typewriting machine, but he never gave a peep.

Bob sat down with his mouth open, frozen solid.

After four minutes and a half of silence, the congressman remarked:

"Well, we must go. Good day, Mr. Sherman."

John Sherman inclined his head back again to where it was before and never gurgled.

When they were outside the door, Bob Fitzsimmons said:

"Well, I'll be good — — — !!!"

Paul Dresser, the song-writer—the man who wrote "On the Banks of the Wabash Far Away," and still goes about the streets unmolested—was telling stories up in the club not long ago.

"I was on a train with a theatrical troupe, bound for Albany, one time," said he, "when I was introduced to a man who became quite interested in me and some of the songs I had written. He reached his station before I did mine, and just as he was scrambling off the car he grasped my hand and said:

"What songs have you written, Mr. Dresser?"

"Then I commenced running off some of them for him, but before I got through the train commenced moving, and shaking my hand up and down like a pump-handle, he broke in on me and exclaimed as he hopped off the step:

"I'll see some of your friends and I'll tell them about you."

"I was still giving him a list of my songs, and without a break continued:

"The Letter that Never Came,' 'Just Tell Them that You Saw Me'—

"I will," said my friend, 'I'll tell them all that I saw you—you bet your life I will.'

"And that was the last I ever saw of him."

After a little time Dresser continued:

"I heard a rather odd thing that happened in an Indiana town the other day—a few Sundays ago. They were singing the doxology in one of the churches when a half-dozen bad boys in a rear pew joined in with 'On the Banks of the Wabash' so good and strong that they drowned out the voices of all the other singers and broke up the meeting. They arrested the boys, and now what do you think those fellows did? Why, they wrote to me and wanted me to pay their fines because they said they were advertising my song."

WHAT BROWN, THE REPORTER, HAS WRITTEN.

Oh, mind the columns and columns of stuff,
The hot sensations, political bluff,
The personal notes, society guff.

That Brown, the reporter, has written.

Oh, mind you the men who have now grown great,
Who were boosted high to the jobs of state
From the one-horse, jack-leg candidate,

By what Brown, the reporter, has written.

Why, even the president oft gets there,
Where he sits so grand in the White House chair,
Because of speeches, delivered with care,

That Brown, the reporter, had written.

Now look at the author—no good at that—
Who prospers and thrives and who waxes fat,
And whose head swells out till it crowds his hat
Because of the things that Brown has written.

Oh, the player folk and the merchants, too,
They all belong to the same old crew
That steadily up into greatness grew

From the notes and the puffs Brown has written.

"I would like to be Brown," I hear you say,

"He must be the biggest man out today.

Just give me a sight of him—do, I pray—

And the things the reporter has written."

Oh, his stuff, my friend, is buried away—
All lost with the "has beens" of yesterday;
And his burning thoughts are but smoke astray—
These thoughts the reporter has written.

The men whom he helped with his timely praise,
Alas! know him not in their prosperous days,
But speak with a sneer of reporters' bold ways
And the stuff the reporters have written.

"But Brown, the reporter, is rich, is he not?"
You'd smile if I'd tell you the pay that he got.
The publisher drops "fifteen per" in the slot
For the gems the reporter has written.



BY AN EXPERT.

Under this heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the linotype machine. By E. J. Barclay. \$1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. \$3, postpaid. The Inland Printer Company, Chicago and New York.

THE Linotype Company made a couple of ten strikes when they invented the two-letter matrix and the universal mold.

WHEN an operator sends in a "short line" upon the machines of the San Francisco *Examiner*, the electric light goes out for an instant to warn him of the fact. Good idea.

MAJOR GRAHAM, an old type and an expert machine operator, is now holding down a good "leaded" sit in the quartermaster's department at the Soldiers' Home in Santa Monica, California.

OUT OF ALIGNMENT.—P. E. C., New York city. The type in the New York daily newspaper which you sent us is badly out of alignment, which is probably due to the process by which it is produced.

THE Redlands (Cal.) *Facts* have now in course of construction a model office building for their popular publication, and for the accommodation of their contemplated new printing machinery, among which is to be a linotype.

THE fear heretofore existing among some of our leading houses that a possible new invention would make the present typesetting machines worthless, is fast disappearing, judging from the reported increase of sales of the present make of machines.

MR. WARREN WILSON, of Los Angeles, California, is reported by the *Record*, of that city, as about to engage in the manufacture of a new typesetting machine in Boston, Massachusetts. As no name was given to the machine, we feel assured that it must be the long-talked of "Wonder."

THE machine scale of prices is the same in San Francisco as in New York city, while San Bernardino, California, has a piece scale of 17½ cents to 20 cents per 1,000 ems, for evening and morning newspaper work. This is far in advance of any other scale, while Petersburg, Virginia, has a scale of but 7 cents per 1,000 ems.

FOR the accommodation of the users of the linotype upon the Pacific Coast, Mr. V. J. A. Rey, 412-414 Battery street, San Francisco, carries a full stock of linotype supplies. This stock is all manufactured at the Mergenthaler Company's factory, and hence purchasers run no risk in jeopardizing the usefulness of their machines by getting supplies of inferior make.

THE especially designed electric motor built for the linotype is adapted for speedy application to the machine. It is cheap, compact, reliable and pleasing in appearance. It requires no change in the machine except to remove the driving pulley and substitute a gear wheel furnished with the motor. The only connection required is the extension of a wire to an ordinary incandescent socket or other suitable

source of electric power. Its use avoids the necessity for countershafts, pulleys and belts. It is understood that a continuous current is necessary, and that the motors are wound for 115 and 230 volts, and that the price, with all attachments, is \$65.

PIECEWORK ON THE LINOTYPE.—A New York correspondent sends the following: "There are some non-union linotype offices in this city that pay from 10 to 15 cents per thousand ems, according to the class of matter and the condition of the copy. When business is slow the operators are expected to remain in the office waiting for 'something to come in.' The proprietor of one of these places is a prominent member of the Typothetæ. That society could add much to its usefulness by demanding certain requirements of its members."

THE Linotype machines in the Los Angeles *Times* office are known by names instead of numbers, and these names, by the way, are neatly cast in brass letters an inch in size, and the plates are kept polished as thoroughly as are the spacebands. Among the names we note the following: "The Vanguard," "The Wizard," "California," "Nancy Hanks," "Maid Marian," "E Pluribus Unum," "Defender," "Angelina," "Yo Tambien," "The Eagle," "Fin de Siecle," "El Hombra Viejo." The "take" slugs correspond with the names of the machines, and this often leads to peculiar conditions, as, for instance, who can imagine either "Nancy Hanks" or the "Eagle" keeping a form open for lack of speed, or the "Wizard" doing any correcting.

CAUSES OF "SQUIRTS."—"Operator," Memphis, writes to know how squirts are possible in the improved Linotype. *Answer*.—Squirts will sometimes occur even if the pump-stop attachment is supposed to entirely prevent them. Two of the frequent causes of this trouble are as follows: First, When a line is given to the elevator, just as the machine is



WEST PAVILION, NATIONAL EXPORT EXPOSITION, PHILADELPHIA, PA.

about completing its revolution to deliver the previous line, and before the elevator is fairly settled into place, the line may become twisted, although not enough to prevent it from going down into the casting paws; the mold can not come forward far enough to close up tightly, on account of the twisted matrices, and the result is a squirt, and the metal flies over the mold face and into the elevator jaw, soldering it up and stopping the machine. Second, If the part of the elevator jaw which holds the upper ears becomes sprung, the matrices will twist and a squirt will result; or, if the vise automatic is not set properly, a squirt is liable to occur. When a squirt occurs from the first cause, many operators open the vise and force down the jaw until the line breaks

away from the mold disk. This will give rise to the second cause by springing the parts of the jaw referred to. This should never be done. This part of the jaw should be loosened by taking out the three screws that hold it in place, and gently work the vise and line loose. Clean the squirt and put piece back in place.

WANTS TO LEARN THE LINOTYPE.—C. B. Mc. D., Champaign, Illinois, writes: "I am a young man just out of school, and I desire to become a printer; that is, to operate a linotype machine. Where can I learn and how long will it take me to be an expert?" *Answer.*—Do not think you can become a printer by learning to operate a linotype. The question of a place to learn the machine is being asked every day; but it is almost useless to attempt to find a place, especially for one not already a printer. We fear you mean by "expert" simply to be able to produce from 4,500 to 5,500 ems per hour. The operators of today have had training at the case, but not all who can get up 4,500 ems an hour can be considered experts. As competition between typesetting machine companies becomes sharper we are inclined to think the

approximately by plunging a piece of paper into the molten metal. If it turns brown the metal is in a proper condition to cast. The temperature is too low if only a slight color is imparted to the paper; too high if a deep brown or black. No other metal, such as brass, zinc, old type or stereotype metal, should be mixed with linotype metal. It has been found that better results are obtained if the slugs are melted in a proper furnace and cast into ingots or blocks. The pot will be kept more free from dross by this method than by melting the slugs in the metal pot of the machine.

"**PROPRIETOR.**" New York city, writes as follows: "In a recent issue of a trade paper in which the linotype machine advertisement appears, my attention was called to the estimate there given of the cost of incidental expenses in producing linotype composition. This cost was given at \$10 a week, or, on a weekly output of 200,000 ems, at 5 cents per 1,000 ems. As I had never figured it in that manner, and somewhat doubting the advertised result, I caused my bookkeeper to look into the subject carefully, and to give me the exact figures that these incidental expenses amounted to in



DREXEL INSTITUTE, PHILADELPHIA, PA.

demand will increase for operators who can do more than follow copy literally, and then "let the proofreader fix it if it isn't right." The time consumed in "fixing it" is too serious a matter. Those who are now fingering the keyboard would do well to give this a little thought.

For good linotype book composition too much importance can not be attached to the temperature of the metal. It must be kept uniform. If the temperature is too high, porous or spongy slugs will result; also defective faces and a weak surface, which allows the letters to sink in printing. A temperature that is too low causes the metal to adhere to the mouthpiece, and prevents the free flow of metal to the mold. It is recommended that the metal in front of the well be kept at a temperature anywhere between 536° and 563° Fahr. It can be kept uniform by slight attention to the gas governor attached to each machine. The temperature can be ascertained by plunging a thermometer reading up to 600° Fahr. into the molten metal in front of the well, and readings taken when the mercury remains constant. Heat the thermometer before plunging it into the molten metal. The bulb should be wholly covered by the molten metal. When no thermometer is at hand, the temperature may be obtained

my office during medical book composition. His report was as follows for four consecutive weeks: First week, 5 $\frac{1}{8}$ cents per 1,000 ems; second week, 5 $\frac{1}{8}$ cents; third week, 6; and the fourth week, 5 $\frac{1}{2}$ cents. The variations were caused by overtime work and the large number of reset lines in the revises. However, I am now well satisfied that but few offices using the linotype machine can figure these expenses otherwise upon an output of 200,000 ems weekly, using gas and a high grade of linotype metal."

How fortunate it would be if all labor circles possessed such clear common sense as that shown by J. H. Delaney, president of New York Typographical Union. An Eastern trade journal, a short time ago, published an extended article which began thus: "Typographical Union No. 6 has declared a new policy, and is now engaged in the business of furnishing composing machines to the employers at its own expense, on the guarantee of a certain amount of work at a certain price." In speaking of this, President Delaney said: "There never was the slightest ground to base that article upon. We are not surprised at such statements in that paper, though; it delights in placing the union in an unjustifiable position." When told that a man had just made a similar

remark in connection with THE INLAND PRINTER, he replied : "No person can follow up the pages of THE INLAND PRINTER and truthfully make an assertion of that kind. Why, even one of our own men conducts a department in the interest of the craft, and the men employing printers are represented in the same way."

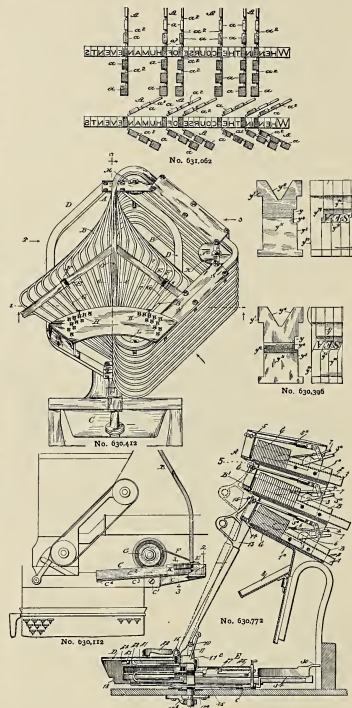
THE strike upon the New York *Sun* surprises no one who is familiar with the methods of that institution. The *Sun* has been juggling with various composing machines for several years, evidently for a double purpose. Lately they placed several Lanston machines in their composing-room. Apparently these automatic machines, which were to be controlled by the perforated paper strips, failed to work automatically, and boys were engaged to attend them. To this the typographical union objected, and insisted that men should be employed. As this meant two operators for each keyboard (one at the board and the other at the casting machine), the cost would be prohibitory, and hence the strike. The typographic appearance of the *Sun*, at this writing, is very unique and wonderful; a large portion of it is set on the linotypes of an outside office. (Heavens, imagine the *Sun* using linotype slugs!) Part of the matter is set in ordinary hand type; part of it on type made on the Lanston machine, but composed by hand, and a small portion is directly from the machines. It is too early to judge the capability of this machine for newspaper work; in the confusion incident to a strike, new and untried machinery can not [have the care it demands, and hence great allowance must be made for the imperfections shown in this case. However, to our way of thinking, it is unfortunate that any machine should make its debut under such unfavorable circumstances, and we doubt if the Lanston will be under any very great obligations to the *Sun* for the part it has been forced to play.

HAS THE MACHINE INJURED THE PRINTING BUSINESS?—Some unthinking persons have an impression that typesetting machines have wrought disaster to the printing business, especially to the workmen. There never was a time in the history of the world that experienced so radical and so many changes along all lines as the present; and changes necessarily mean a shifting, more or less, of those concerned. Talk with a printer who has not fallen in with this shifting procession, and he will tell you that the machine is "killing the business." Jerome Healy, secretary of New York Typographical Union, says: "There are no more idle men in No. 6 today than before machines came in use." Foreman Jackson, of the New York *World*, has this to say: "There is not much difference in the number of men employed in the *World* office; the evening paper employs as many men as before, because it has doubled in size. The ad. department never employed as many men as now. The machine has proven a great boon to the compositor. The old system was demoralizing. A man would come down at one or two o'clock to distribute his type, then go out for a time before commencing the night's work. Being piecework, he naturally has a desire to 'pull out' to get up a string. Now he leaves home just in time to land him in the office at seven o'clock, gets in his eight hours, and goes home." It would seem, though, that the typefoundries would suffer on account of the linotype, but this is what Mr. Charles Conner, of the American Type Founders Company, says: "What we have lost in the way of body type has been made up in display type and supplies. Magazines and newspapers have been increased in size, and new plants have sprung up all over the country. Weeklies have become dailies; monthly publications are now issued semi-monthly or weekly. Composition being cheapened, more printing is being done. So you see, while we have lost in one way, we have made up in other ways." This increased output of printing has occasioned great activity in the pulp and paper mill industry.

Old mills have increased their capacity and new ones are being erected in all sections of the country. Of course, the pressroom and the bindery are also enjoying their share of the increase.

PATENTS.

Patent No. 630,772 describes Charles J. Botz's composing machine. This is a typesetter that is operable without power, being designed for country offices, and to sell at a low price. The type G are in channels, from which they are



ejected by pressure on the keys, as 5, and slide down the chute C, being arranged in line in the composing slide D. The justifying apparatus is not shown in the drawing here, but the method consists in touching space keys as the words are completed, and these bring little slides temporarily into the line. When the line is finished, the shifting of a knob spreads the slides so as to make room between the words, and at the same time a scale registers to show the operator the size of spaces required for justifying. He inserts the proper size by hand, and then pushes the line along into the galley. The statement has been circulated that the inventor claims 2,500 ems an hour as the speed of this machine, and

an examination of the drawings tends to convince one that this much may reasonably be expected.

The "multispace" is the name that Paul F. Cox gives to the new justifying space which he has patented as No. 631,062, and assigned to the Unitype Company. The drawings show very clearly what it is and how it may be used to justify a line, also that the surplus is broken off. It would appear to be an expensive matter to make such a space and throw away so much of it, but Mr. Cox is a resourceful inventor and doubtless has overcome these difficulties. The final result is a solid-spaced line that must be far superior to a line justified by crimped spaces, as proposed in his earlier inventions. In using this space the preferred plan is to insert the thick end in the line during composition, overset the line, and then push back the spaces until the line is reduced to the measure.

L. K. Johnson and A. A. Low have taken another patent, No. 630,832, and assigned it to the Alden Type Machine Company, of New York. It describes an inconsequential detail, but is of interest as showing that this company, the oldest typesetting machine company in existence, organized about 1864, is still active and likely to be heard from soon with a new machine.

John R. Rogers, inventor of the Typograph, now of the Mergenthaler Linotype Company, has patented and assigned to that corporation No. 630,412, which describes a method for assembling and distributing type-dies, which is specially suited to the typograph. In that machine the dies or matrices descend on wires and are distributed by tipping up or canting the frame so that they slide back on the same wires. There are some objections to this method, and these are overcome in the present invention, in which the dies or matrices are brought down to a central point by gravity, but returned by a circuitous path on continuous guides, as will be understood from the drawing.

An attachment for handling sorts for a linotype machine is the subject of patent No. 630,112, by John R. Rogers. Matrices used as sorts, and thrown into boxes to be inserted in the line by hand, are apt to become battered, therefore he delivers them, as distributed, down the tube B, whence they are pushed on to a ledge at 3, in convenient position for the operator to insert them by hand in the line.

Berne Nadall, of Chicago, has patented (No. 630,396) the ingenious method here illustrated of adapting linotype matrices to the formation of overhanging italic letters. He forms the offset either with an angular joint or rabbit, or laterally.

BENJAMIN W. HANNA.

Benjamin W. Hanna, secretary of the Philadelphia Exposition Association, is also secretary pro tem. of the Philadelphia Commercial Museum, under the auspices of which institution and the Franklin Institute the Exposition is to be held. Mr. Hanna is a lawyer, a graduate of the Columbian College, and a member of the bar of the Supreme Court of the District of Columbia and of the Supreme Court of the State of New York.

He has had extensive experience as an executive officer, having been connected with the Government service from 1880 until 1893. During that period he served in turn as private secretary and assistant to five Cabinet officers, three of whom—Hon. William E. Chandler, Hon. Redfield Proctor and Hon. Stephen B. Elkins—are now in the United States Senate.

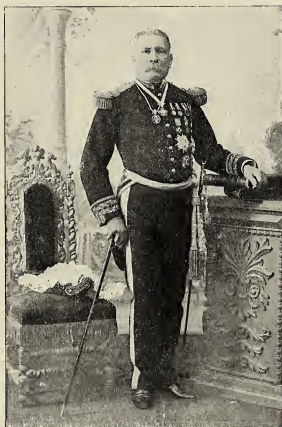
Subsequent to his Government service, Mr. Hanna was for years the New York representative of one of the largest wholesale bituminous coal corporations of the United States, and as such had sole charge of the New York exports of the company and the chartering of steamers for the shipments of coal and coke to foreign countries.

Mr. Hanna's experience in the executive departments in Washington, and his acquaintance with members of Congress

and the officials at the Capitol, enabled him to be of invaluable service during the pendency of the Exposition Bill, and his efforts and work contributed largely to the success of the measure by a two-thirds vote in the House.

PRESIDENT DIAZ OF MEXICO.

General Porfirio Diaz, soldier, patriot and statesman and President of the Republic of Mexico, was born in the city of Oaxaca, Mexico, September 15, 1830, of humble but good family. In his veins there is a trace of Mixteco-Indian blood,



GENERAL PORFIRIO DIAZ.
President of Mexico.

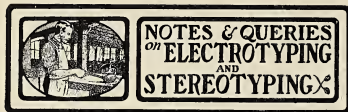
which has always been to him a source of pride. In early life he followed a literary career and was near being graduated as a lawyer, when he joined, in 1854, the Ayutla revolution against Santa Anna and afterward followed a military career, in which he found much active service and soon achieved great distinction.

General Diaz began to take a very important part in the military affairs of Mexico during the war of reform and the war against French intervention, holding important commands and winning signal victories.

In 1877 he was elected constitutional President of the Mexican Republic, and since then has been at the head of the Executive Department, except for a term of four years, from 1880 to 1884, when Gen. Don Manuel Gonzalez occupied the executive office.

The great progress that has taken place in Mexico in recent years is mainly due to the wise policy and earnest efforts of President Diaz. Among the many distinguished services he has rendered Mexico, perhaps the principal one, is to have restored complete peace to the country. During the several terms he has filled the executive office he has earnestly encouraged the material development of the country and firmly established peace and order.

The visit of President Diaz to Philadelphia during the National Export Exposition is looked forward to with interest, and a gracious welcome will be accorded him.



CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages; \$1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-mâché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations; \$1.50.

CLAY vs. PAPIER-MÂCHÉ STEREOTYPING.—A San Francisco correspondent inquires: "Which process of stereotyping, the papier-mâché or the clay, is the least injurious to the type form?" *Answer.*—Clay, which is employed for stereotype molds, is a combination of soapstone, kaolin and plaster of paris. While these materials are reduced to a very fine powder, yet there is always more or less fine grit remaining, and it is probable that the wear on the type from this cause is fully equal to the wear caused by beating a papier-mâché flong into the type. With the papier-mâché process, however, there is another element of danger to type in overheating, particularly when the forms are handled by a careless workman. The form should not be locked tighter than necessary to "lift," and the type should be further protected by strips of soft pine wood placed between the type and chase at one side and one end. Then if the type becomes sufficiently heated to cause expansion, the wood will yield to the squeeze, and when the form is cooled the type will contract to its original dimensions. If these precautions are observed, the papier-mâché process of stereotyping will be no more likely to injure type than the clay process.

SILVER ELECTROTYPING.—Silver is occasionally used in special cases for copying works of art or even valuable engraved steel plates. Ordinary wax and gutta-percha molds, such as are used for copper electrotyping, are not admissible for silvering, because they are to some extent attacked by the cyanide solutions. The simplest method of obtaining replicas of works of art in silver is to obtain first a thin electrotype shell of copper from the intaglio mold, and then to deposit silver upon this in the cyanide bath. The copper protecting film may be of the thinnest, so that it shall not destroy the sharpness of the lines, but it must, of course, be subsequently removed after the required thickness of silver has been deposited, and the whole electro separated from the mold. This solution of the copper may be effected by treatment with warm hydrochloric acid or (better) with a warm solution of iron perchloride, either of which will attack the copper but leave the silver untouched. On the removal of the copper, the pure silver surface has the required form in practically undiminished sharpness and brilliancy. The silver may be built up to a thickness of one-eighth of an inch or more. It is seldom, however, that this process is required, and practically the sole application of

electro-silvering is to be found in the coating of other metals to endow them with properties which they do not themselves possess.

"DOES ELECTROTYPING PAY?"—Under this caption the *Press*, a new British publication, has the following to say regarding the condition of the trade in England:

It is an accepted rule in commerce that if an increase occurs in the cost of the raw material, the price of the manufactured article is proportionately raised. There is, however, no rule without an exception, and the present exception in the printing trade is the electrotypers' branch. In spite of the fact that copper, lead and tin, all of which are extensively used in the production of electros, have advanced enormously during the past six months, no increase in the trade price of electrotyping has yet been agreed upon.

As wages cannot be decreased, only one of two things can account for the apparent apathetic attitude of the trade. Either the present prices cover such an immense profit that electrotypers can well afford to pay the increased rates for raw material, or they are unable to arrive at a unanimous decision among themselves as to future prices. That the latter assumption is the correct one may be inferred from the fact that certain printers who had, until recently, been producing their own electros, have found it more profitable to send their work to the trade electrotypers.

It is truly a lamentable state of affairs if a dozen firms can not arrive at a decision to put an end to a state of things which, if persisted in, can only spell ruin to the majority. Has the price fixed by the Electrotypers' Association been so little adhered to in the past that confidence in each other has been absolutely destroyed? Surely not!

Since the publication of the above, the Electrotypers' Association has announced that "ten per cent shall be added to all invoices issued by them."

INSERTING ORIGINAL ETCHINGS IN ELECTROTYPE PLATES. So much better results may usually be obtained from originals that printers often insist on having the etchings inserted in electrotype plates of illustrated pages. Etchings are usually only about one-sixteenth of an inch in thickness, while book plates are never less than small pica. The first operation, therefore, is to "back up" the thin etching with electrotype metal to the thickness of the plate in which it is to be inserted. The etching is then inserted in the plate and secured by soldering. The entire process is quite expensive



UNITED STATES POSTOFFICE, PHILADELPHIA, PA.

and is rarely satisfactory, because both the backing up and the soldering processes are liable to swell or warp the etching, thereby causing much annoyance to the printer in the matter of overlays; moreover, soldered joints are not always safe. Mr. P. M. Furlong has invented and patented a method of inserting original etchings in pages containing type matter, which is novel and yet very simple, and which seems to be free from all the objections connected with the usual process. Mr. Furlong's method is described as follows: A base or blank block is fitted under the etching to make it type-high, and having been properly trimmed to fit into the type form,

the etching is removed and the base alone is locked up in the form with the type. This removal of the etching is necessary in order that the type may be blacklead to cause it to freely release from the molding composition in the operation of molding, and it being preferable that the face of the etching should not be blacklead. After blackleading the type form, the etching, having had its back thoroughly cleaned, is replaced face upward on the base within the form, with its face flush with the types, and then the surface of the molding composition having been coated with plumbago, the form is molded in the usual way. When the mold thus obtained is lifted from the form the etching will be found imbedded in and adhering to the molding composition, face inward. The mold containing the etching is then blacklead in the usual way preparatory to being placed in the

and stored in a dry place, there is really no necessity for further protection.

NEW ELECTROTYPING PLANTS.—Every year something new is produced in the line of improved machinery and appliances for electrotyping, and it is only the latest fellow in the business who has them all. The Peninsular Engraving Company, of Detroit, Michigan, is the latest fellow at present, having just installed one of the most complete and up-to-date electrotyping plants in the country. The machinery was manufactured by George E. Lloyd & Co., and includes their latest rapid-depositing dynamo, steam molding press, agitator, case-cooling apparatus, etc. The Peninsular Engraving Company are Association men from the ground up, and having every facility for doing rapid and accurate work, will no doubt win deserved success. Another new plant has just been installed in Peoria, Illinois, by F. S. Hallock and J. J. Faber. This plant was also manufactured by George E. Lloyd & Co., and is strictly modern. Mr. Hallock has for many years been connected with the firm of Blomgren Bros. & Co., of Chicago, and is well known to the trade. Peoria is a live town, with several large printing houses, and as there is no other foundry in the city, Mr. Hallock should have a cinch on the electrotyping business in that locality. Here's wishing him success.

NOTES ABOUT THE EXPOSITION.

GOOD music is one of the features of the Exposition.

ELECTRIC cars will run from all parts of the city direct to the Exposition grounds.

At this Exposition will be given a clear idea of the right way to pack, label and ship goods.

FLAGS of all nations will wave in the breeze at the Exposition in company with "Old Glory."

THE Exposition is not a local or sectional affair. Exhibits come from every State, from Maine to California.

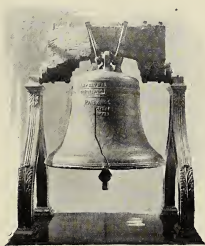
FORTY thousand copies of the beautiful lithograph hanger have been issued by the managers of the Exposition.



UNITED STATES MINT, PHILADELPHIA, PA.

electrotyping bath; but before being placed in the bath the exposed back of the etching should be freed from black lead and scraped bright to insure the incorporation of the electro-deposited metal with the back and edges of the etching, and in order that the metal may be deposited in a continuous and unbroken sheet over the edges of the etching to the back thereof, and thereby form a perfect union between the electrotypes and the etching, so that when the shell is removed from the mold it brings the etching with it, the two forming practically one plate, which after having been freed from adhering wax or molding composition, may be backed with composition metal and finished in the same manner as ordinary electrotypes plates. By this simple, direct and economical process an absolutely perfect incorporation of an etched plate with an electrotypes of reading matter is obtained.

TO PREVENT CORROSION.—C. B., Detroit, Michigan, writes: "May I inquire of you what is used by the Chicago electrotypers to prevent electrotypes from corroding. I find a great many of our electros turn a greenish color, and do not retain their brightness. Thanking you in advance for your information, I remain, yours truly, —" *Answer.*—Chicago electrotypers, so far as I know, do not use any special means to prevent electrotypes from corroding. Copper soon loses its luster when exposed to the atmosphere, but the printing quality of the electrotypes is not impaired thereby. When electrotypes are stored in a damp vault or exposed to the action of acid fumes or gases which cause excessive corrosion, damage will of course result. The remedy is to remove the plates to a dry place. If such a place is not available, a coat of hot paraffin will protect them to some extent, or they may be given a coat of lacquer such as is used to preserve the luster on certain kinds of metal art work. Most electrotypers would ridicule the idea of spending any time or money in an attempt to preserve the color of an electrotypes, and if they are carefully cleaned



LIBERTY BELL.

The official catalogue of the Exposition is an attractive book and gives information which every visitor should possess.

NEARLY every country on the globe will send representatives to the Exposition. The list includes over forty different nations.

The members of the Franklin Institute are all lending their valuable aid toward making the National Export Exposition a success.

PRESIDENT McKINLEY endorses the Exposition in these words: "The purposes of the National Export Exposition

are highly commendable, and I beg to assure you of my hearty good wishes for its success."

THE many uses to which graphite can be put are well illustrated in the exhibit of the Joseph Dixon Crucible Company, of Jersey City, New Jersey.

MANUFACTURERS of the United States can not tell what may be done in the way of export trade until they make the trial. Now is the time to get ideas along this line.



From the New York "Herald."

THE NEW DRUMMER IN FOREIGN LANDS.

THE major portion of the Exposition buildings are to be permanent and the home of the Commercial Museum after the Exposition is over. Steel and brick are the principal materials used.

THE amusement section of the Exposition is one of its most interesting features. It stretches for 800 feet on either side of the avenue leading from the main entrance, and can not fail to attract every visitor to the grounds.

THE cancellation stamp of the Philadelphia postoffice bears the words "National Export Exposition," and every letter mailed during the time the Exposition is open will go out with this advertisement of Philadelphia's show upon it.

THERE will be numerous "special" days at the Exposition. Many trade organizations will hold conventions, many cities will have days set apart for their citizens, and the manufacturers of agricultural implements will devote one day each week for special exhibitions for their country customers.

HON. WILLIAM JENNINGS BRYAN has this to say of the Exposition: "The National Exposition of American manufacturers in aid of the export trade of the United States will prove of very great advantage. It will be an education to our exporters, to foreign buyers, delegates and visitors, and to the American people generally."

THE convention hall constructed on the second floor of the north pavilion of the main building of the Exposition is supplementary to the accommodations afforded by the great

auditorium. The additional meeting-room is for the use of convention or business organizations which do not require the extensive facilities of the auditorium.

BOOK publishers in the United States are beginning to awaken to the fact that a new and very broad field is open to them, as well as to the other manufacturers and producers of the country, as a result of the late war with Spain. Cuba is ready with open arms, so to speak, to receive the products of American brains and typographical skill.

THE German Club and the German Engineers' Club, of Philadelphia, recently resolved in joint session to give to the German delegates to the International Congress and official German visitors of the Exposition the freedom of their clubhouse on Fourth near Green street. The gentlemen will receive honorary membership cards, good from September 14 to November 30.

THE Pencoyd Iron Works, of Philadelphia, builders of structural steel and iron, is one of the exhibitors. This firm was the successful bidder for the Atbara bridge across the river Nile, recently opened, a contract which was secured in fair and open competition with English contractors, and which, owing to the opposition of English rivals, has attracted universal attention.

THE Philadelphia City Hall, the highest structure in the world, is to be brilliantly illuminated during the continuance of the National Export Exposition. The building is 547 feet high, and when its massive outlines are brought out vividly by thousands of incandescent lights it will surprise all visitors to the city. The tower will have a setting of lights that will show it off to advantage. A ring of lights will be around the brim of the hat of Penn's statue, and strings of lights will fall from that to the main roof of the structure, some 350 feet below. All sides of the building will blaze with beautiful designs made up of vari-colored incandescent lights.

DR. W. P. WILSON.

Dr. W. P. Wilson, Director of the Philadelphia Museums, and Director-General of the National Export Exposition, received his early training through his own efforts, and in the common and higher schools of Michigan. His taste for botany and natural history was considerably fostered by a course of study in the Agricultural College of Michigan. At a later date he received a degree from Harvard University, where he was instructor in botany for several years.

He was born in Oxford, Oakland county, in the northern part of Michigan, which was then practically a wilderness of forest. The nearest neighbors were tribes of Indians. His early life was spent in farming. At a later date he entered a large plant in the West for manufacturing agricultural implements and machinery.

In 1893 he conceived the idea of founding a Commercial Museum with the raw product exhibited by different nations at the World's Fair, at Chicago. He secured the authority of the city of Philadelphia, and succeeded in having donated to the proposed museum the large collections exhibited by nearly every country, especially the Spanish-American countries. Dr. Wilson is a careful worker, and it is through his care and forethought largely that the successful plan of organization of the Philadelphia Commercial Museum has been carried out.

The National Export Exposition is under the direction of the Commercial Institute and Franklin Museum.

IT IS NECK AND SHOULDERS AHEAD.

THE INLAND PRINTER has been a steady monthly visitor for the past eight years, and I could not keep house without it. It is neck and shoulders ahead of any other publication for the up-to-date printer.—George F. Crouch, publisher *The Cygnet Review, Cygnet, Ohio.*

EDMUND A. FELDER.

Edmund A. Felder, assistant director-general of the National Export Exposition, was born in Orangeburg district, South Carolina, February 23, 1863. For years he was connected with the Southern Passenger, Central Traffic and Chicago and Ohio River Traffic associations, serving the latter as secretary.

In the spring of 1892 he entered the office of Director of Works Burnham, of the World's Columbian Exposition, as compiling and statistical clerk, and in recognition of his services in connection with the establishment of the entrance, ticket and pass systems, was appointed assistant superintendent of the Department of Admission.

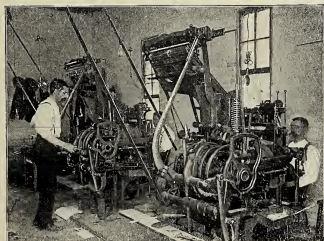
Upon the close of the World's Fair, he was appointed chief of the Department of Admissions of the California Mid-Winter Exposition, and immediately thereafter assistant to the president and director-general of the Cotton States and International Exposition at Atlanta, Georgia. In addition to the important duties of this position, he was also made secretary of the Committee on Privileges and Concessions. During the administration period he was in charge of the departments of Admissions, Concessions, and the Guard.

Mr. Felder successfully negotiated a variety of important contracts and concessions for several interests represented by him at the Omaha Exposition, and managed the most extensive and profitable concession at that record-breaking show.

There is probably no man in the country who has had such a varied experience in exposition work as Mr. Felder. While he is master of infinite detail, his record and reputation has been made as an executive officer.

THE WASHINGTON LINOTYPE SCHOOL.

To become master of the linotype machine certainly should be the object of all printers who in the future intend to earn their livelihood at the printing business. With this truism clearly in mind, early in last February, Messrs. J. E. Fulen-



From a photo by A. W. Archer.

wider and Lee Hartley, employes of the Government Printing Office at Washington, began the organization of a linotype class in that city. Their object was to confine the membership in this class to employes in the Government office, and to manage the class purely as a coöperative affair. With this understanding, fourteen others soon joined them, and "The Washington Linotype Class" was organized, with J. E. Fulenwider, president; P. W. Wiley, treasurer, and Eugene Andrew, secretary. The others interested in this novel but wise undertaking were Messrs. Hartley, Kendall, Burns, Smith, Burnett, Stidham, Johnson, Austin, Phillips, Harwood, Donegan, Cotter and Sharp. Intended at first only for their own instruction, it was not foreseen that such a good plan to accomplish so worthy a purpose must necessarily

broaden. This, though, was the fact, for hardly had the first machine been installed when others were seeking admission to the class. This demand has continued so pronounced that the inevitable has been forced upon the originators, and the Washington Linotype School is the natural successor to the class formed last winter.

This school, located at 729 North Capitol street, is now well equipped and organized, with the same officers as in the beginning, with the exception that Mr. D. J. Harwood succeeds Mr. Wiley as treasurer. The two machines now in operation are the latest improved, with the automatic attachment to prevent "squirts," so justly abhorred by the operator. They also have the two-line matrices, setting roman, small caps and italic from the same keyboard and magazine. Arrangements are now being made to install the third machine, and others will be added from time to time as circumstances may warrant.

Early after installing the machines Mr. B. L. Stidham, one of the original class, went to Brooklyn and took a thorough course of training as to the mechanism of the machine in the company's factory. Upon his return to Washington he assumed charge of the plant. His idea is that operators should be "combination men," and possess a comprehensive idea of the mechanism of the machine as well as of the keyboard. Mr. John Dahoney, a skilled machinist generally, and particularly so on the linotype, has rendered invaluable services to the school.

The Linotype Company, through its president, Mr. Philip T. Dodge, has aided the undertaking in many ways. Through his courtesy disconnected keyboards have been added to the plant, which, to a beginner, are of great assistance.

It may be of interest to others who contemplate installing linotype plants in the future, or who may desire to change from gas, to know that the school operates its machines entirely with gasoline, both for heating the metal, and furnishing power and electric lights. This method gives entire satisfaction and is fifty per cent cheaper than gas. Those who desire further information regarding the school should address Mr. Fulenwider, at 200 E street, N. W., Washington, D. C.

WANTED—A MISSIONARY PRINTER.

The *Northwestern Christian Advocate*, of Chicago, in its issue of August 16, 1899, says:

"The Rev. W. G. Shellabear, presiding elder of Singapore district, Malaysia Mission Conference, has been appointed by the British and Foreign Bible Society to the responsible work of translating the Scriptures into the Malay language, and, as this task will occupy some years, the society has liberally agreed to pay the passage and salary of another missionary to take Mr. Shellabear's work in the press of which he has from the beginning been superintendent. We are now looking for a suitable man for this responsible post. A preacher and member of conference is preferred, but these conditions are not indispensable. The candidate, however, must have a practical knowledge of printing, and should be well acquainted with the most recent improvements in this line of work. He should also have a practical knowledge of business. A mere compositor is not required, but a practical printer who understands the work in all its details, who has tact in managing a company of workmen, and who can assume charge of a business office. The ordinary salary of a missionary will be paid, with all the traveling and incidental expenses added. Applicants for this post are requested to write to Bishop Thoburn, 150 Fifth avenue, New York."

THE exports from the United States to Germany in 1899 were the largest in the history of the trade between the two countries.



WE ARE NOT IN
THE TRUST



COMPLETE
OFFICE OUTFITS



Abbey Text Italic

Business Purposes \$12

Attractive \$3

We herewith present to the printing trade four sizes of our series of *Abbey Text Italic*. It is another addition to our large variety of modern display faces that will please the artistic printer who desires his work to bear the mark of elegance. Other sizes of this series in preparation.

Fine Lines
Artists' Admiration

A. D. Farmer & Son

TYPE FOUNDRY COMPANY

CORNER BEEKMAN AND GOLD STREETS
NEW YORK

Chicago, Detroit, San Francisco



4476 \$1.50

THE WAYSIDE ORNAMENTS



THE Ornaments here shown were collected by Will Bradley, the artist, many of them being from medieval sources, and designed by him with especial reference to the requirements of modern typography. Without advertising of any kind other than a simple and incomplete showing in some of our specimen books, they at once appealed to the best judgment of every advanced printer who saw them. The present specimen is complete, and while limited space precludes an extended showing of their possible uses in actual work, every printer will readily see their availability. Excepting the larger sizes, a few of which are electrotypes, they are cast like type on point bodies. For sale at all branch houses and agencies of the

AMERICAN TYPE FOUNDERS CO.



38 POINT WAYSIDE BORDER NO. 1

WAYSIDE ORNAMENTS

The American Type Founders Co. cautions all persons that its rights herein are EXCLUSIVE



In Stock and For Sale at all Branches and Agencies of **AMERICAN TYPE FOUNDERS CO.**

A few of the larger ornaments are electrolytics,
such being designated by star before the number

WAYSIDE ORNAMENTS



In Stock and For Sale at all
Branches and Agencies of

AMERICAN TYPE FOUNDERS CO.

Paper Boxes

Brightwood Box
e and Automatic
Carton Machine



Automatic Box
Machinery Co.
Boston, Mass.

Wayside Ornament as usable in an
Envelope End

BOX MAKINERY

AUTOMATIC BOX MAKINERY CO., 270 CONGRESS ST., BOSTON, MASS.
Profitable Machinery for Making and Printing all Paper Boxes and Cartons

Wayside Ornaments embellish a Ticket or Card

BOX MAKING MACHINERY



Many printers could most profitably take up paper boxmaking as a side line. The maker who proposes to lessen the cost to the consumer of boxes is sure of a warm welcome, with opportunities for increased business in the printing of labels, etc. Our improved boxmaking machinery offers the opportunity for the printer to establish these relations. Of the several thousand millions of paper boxes annually used most all are made under the present laborious and expensive system. Now is the time for the progressive printer to establish paper boxmaking as a legitimate branch of printing, both industries being closely allied. It will pay you to look into this

**Automatic Box
Machinery Co.** 
270 Congress Street, Boston

Wayside Ornaments make Advertisements attractive

BOXES

PROFITABLE MACHINES FOR
MAKING STIFF AND FOLDING

MODERN PAPER
BOXMAKERS OF
SNAP WILL SEE
IN OUR LATEST
MACHINERY AN
ADVANCED ERA
OF ECONOMICS

WRITE FOR
CIRCULARS



**AUTOMATIC
BOX MAKINERY
COMPANY**
270 Congress St.
BOSTON

Wayside Ornaments make up-to-date Cover Pages

Menu

Manhattan Cocktail

Cantaloupe

Tortue vert clair, Cabaine

Sauterne Pompano Meunier

Pommes Parisienne

Filet Mignon Sauté, Champignons

Haricots Panache

Ris de Veau Piqué Demi Glacé

Point d'Asperges

Maitre de Hotel Punch

Cog. de Bruyere grille

G. H. Mumm's Extra Dry

Cognac

Cigars

Palmer Series

42-POINT 10s 4A, \$10.00
36-POINT 12s 5A, 88.50
30-POINT 18s 6A, 88.00
18-POINT 25s 9A, 86.00
12-POINT 36s 10A, 85.00

PATENT
PENDING

Inland

dry

Carl Schraubstaedter, Sec'y & Mgr.

Oswald Schraubstaedter, V.-Pres.

Inland Type Foundry
Inventors and Makers of
Standard Line Type

Saint Louis

Wm. A. Schraubstaedter, Pres.

Winter Season
1899-1900

an Toilettes

Misses Bellefleur are pleased to announce to the ladies of the West End that they have just returned from this year's trip to Paris, and are ready to attend to their wants in the preparation of fashionable for the coming winter. Because of attention to the subject while abroad, we assure our patrons that what we procure for them will be the very latest procurable as well as the most stylish and exclusive, of which our prices will be incontrovertible evidence. We invite a close inspection of our pattern plates and fabrics.

E. and R. Bellefleur.

4978 Westmoreland Avenue.

217-219 Pine Street

Charles B. Abington
Civil Engineer

Lexington, Kas.

558 La Salle Block



THE INLAND PRINTER COMPANY, PUBLISHERS, CHICAGO AND NEW YORK, U. S. A.

J. T. SHORT, SAN FRANCISCO, CAL.
Brown, and two tints, on white stock.



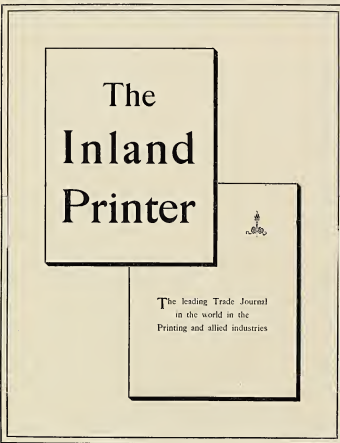
THE INLAND PRINTER COMPANY, PUBLISHERS, CHICAGO AND NEW YORK

T. M. WATSON, NEW BRUNSWICK, N. J.
Gold and aluminum bronze, on green stock.

Vol. XXIII. No. 7

OCTOBER, 1899

PRICE, 20 CENTS



THE INLAND PRINTER COMPANY, PUBLISHERS, CHICAGO AND NEW YORK

JAC. D. SCHROEDER, MIDDLETOWN, PA.
Two colors and tint, on gray stock.



THE INLAND PRINTER COMPANY, PUBLISHERS
CHICAGO AND NEW YORK, U. S. A.

JAMES F. GREIG, DETROIT, MICH.
Black and two tints, on white stock.

FOUR DESIGNS SUBMITTED IN THE INLAND PRINTER COVER COMPETITION



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty Street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.—By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth. \$1.

SPECIMENS OF JOBWORK.—By H. G. Bishop. Contains 300 samples of printing, set in a great variety of styles, by thirty different printers in as many offices. Cloth, \$2.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. \$1.50.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DIAGRAMS OF IMPOSITION.—By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather, 50 cents.

CONTENTS IN TYPOGRAPHICAL ARRANGEMENT. Volumes I containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CAMPBELL'S VEST-POCKET ESTIMATE BLANK BOOK.—By John W. Campbell. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size, bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone color-work by various processes are also given. \$1.10.

COST OF PRINTING.—By P. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, \$1.50.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

COVER-DESIGNS IN TYPE.—Twenty-three designs were submitted in the competition for cover-design for THE INLAND PRINTER. W. S. Wrenn, of the *Times-Herald*, Chicago, was awarded prize for the October cover, and his design appears upon the cover this month. Considerable skill has been displayed by the compositors entering the contest, and no little amount of ingenuity exercised. Owing to the colors used in producing these covers it is impossible to reproduce them, but four of the designs are shown upon the opposite page. The following is a list of the gentlemen submitting the designs: W. P. Harmon, Minneapolis, Minn.; James F. Greig, Detroit, Mich.; Paul D. Neff, Lake Crystal, Minn.; A. R. Andrews, Batavia, N. Y.; W. J. Hassett, Sacramento, Cal.; R. H. Dippes, Philadelphia, Pa.; George W. Nagle, Bethlehem, Pa.; Jac. D. Schroeder, Middletown, Pa.; James P. Cant, Detroit, Mich.; Charles E. Wilson, Battle Creek, Mich.; Will Crombie, Brattleboro, Vt.; Albert R. Gaskill, Philadelphia, Pa.; Jason W. Warren, Phoenix, Ariz.; J. T. Short, San Francisco, Cal.; Edward G. Brooks, Buffalo, N. Y.; Augustus Harr, Tyrone, Pa.; T. M. Watson, New Brunswick, N. J.; Will B. Shaw, Washington, D. C.; W. S. Wrenn, *Times-Herald*, Chicago, Martin A. Lewis, Morgan City, La.; Frederick Strecker, Rochester, N. Y. Other designs will be used from time to time as opportunity occurs. It will be the endeavor to carry out the color schemes of the compositors so far as possible, not only with reference to inks used but stock selected. There being so many designs on hand it is deemed advisable not

to ask that others be submitted just at present. Announcement will be duly made when the supply of acceptable designs is exhausted.

CLAUDE O. FUNK, Wichita, Kansas.—Your blotter is a good one.

S. S. LESSLIE, New Orleans, Louisiana.—Card very neat and well printed.

W. H. BATHGATE, Wausau, Wisconsin.—Your specimens have not been received.

GEORGE C. HUBBS, Madison, Wisconsin.—Specimens artistic and very attractive. We reproduce the first page of one of your folders, example No. 1, which we consider excel-

WYLIE TRAINING SCHOOL

—FOR

Trainers, Supervisors and Kindergartners



No. 1.

lent as to simplicity and effectiveness. This was printed in two colors, red for the rules and ornaments and black for the wording, on a light blue rough-finished stock.

JESTER, Printer, Eaton, Indiana.—Specimens good as to display, balance and whiting out.

JAMES H. BEEK, Port Arthur, Texas. We reproduce the reprint copy of your note-head, example No. 2, also the heading as you set it, example No. 3. Here is another illustration in the No. 2 specimen which we have often written about — word ornamentation and the employment of pointers

The Port Saloon.

Peter Stock, Prop.

Cor. Precinct St. and Austin Ave.

Port Arthur, Texas.

159

No. 2.

to make a "full" line. Neatness has been lost sight of in trying to follow out that erroneous idea that a display line must be "full measure and large enough to be read across the street." Contrast the neat, stylish appearance of example No. 3 and see whether it is necessary to follow out the old-

The Port Saloon.

PETER STOCK,
PROP.

COR. PRECINCT ST. AND AUSTIN AVE.

Port Arthur, Texas.

159

No. 3.

time practice. We believe example No. 3 could be improved in one particular. Spell out the word "Proprietor" and omit the rule at each end of the abbreviation. This reproduction should be of lasting benefit to those who still hold to the old-school methods.

WILL U. MACKAY, Carson City, Nevada.—The State Fair hanger is an excellent piece of composition, and we see

no room for improvement. The same is also true of the other specimens.

LISLE R. MOREHOUSE, Washington, Iowa.—Covers and envelope neat and well displayed.

C. A. BREWTON, Washington, D. C.—Your composition is artistic and deserving of praise.

KEYSTONE PRESS, Portsmouth, Ohio.—The booklet, "Down in Old Kentucky," is excellent.

GLENGARRY NEWS PRINTING COMPANY, Alexandria, Ontario.—Specimens neat and well displayed.

E. M. OSWALD, Buffalo, New York.—Your ads. are attractive, and the display forceful and artistic.

R. LEWIS BERRY, Orangeburg, North Carolina.—Composition neat and well balanced; presswork good.

FRED C. FELTER, Cairo, Illinois.—There is nothing the matter with the McCarthy & Nellis heading. Your specimens are all good. We reproduce the Crabtree bill-head, example

matter on a blotter, because the business men, as a rule, do not have the time to read it. Something short and to the point is better.

THE WHITE PRINTING COMPANY, Portsmouth, Virginia.—Both of your specimens are neat and well balanced, but we do not approve the plan of curved lines.

COMMERCIAL PRINTING COMPANY, Cairo, Illinois.—The Stuart card is an artistic one and you have handled the vast amount of matter to excellent advantage.

Bulletin, Aurora, Indiana.—The ads. in the souvenir score card are entirely too fancy; there are too many pointers and too much fancy type used in their construction.

M. C. DORMAN, Sherman, New York.—As regards plan, your specimens are fairly good. There are several things which you should not do. Do not employ more than three different faces of type on any job, and be sure that they

TELEPHONE 42.

M

Cairo, Ill.

189

BOUGHT OF

G. P. CRABTREE,

DEALER IN

Patent Medicines **Drugs** *Toilet Articles....*

Fancy Goods, Stationery, Etc.

CRABTREE'S ROYAL HEADACHE POWDERS.

CRABTREE'S HAIR TONIC.

No. 4.

No. 4. This example furnishes an excellent lesson in balance, effective display and correct whiting out.

E. W. BIGGERS, Ennis, Texas.—Good display and neatness are characteristic of the three specimens sent.

ERA PRINTING HOUSE, Windber, Pennsylvania.—Specimens neat as to composition, and presswork good.

EDMUND G. GRESS, Easton, Pennsylvania.—Specimens all on the artistic order. A very pleasing collection.

WRIGHT, Electric Printer, Buffalo, New York.—Your August blotter is commendable for its neat and forceful display.

C. N. MURPHY, Chicago, Illinois.—The Bates card is all right as to display. For a painter's card, it is an artistic conception.

BURBECK & Co., Watsonville, California.—Your litho-plate printing is very well done, both as regards presswork and composition.

THE GIBSON & SORIN COMPANY, Cincinnati, Ohio.—Your blotter is excellent and a very artistic one, both as regards composition and presswork.

THADDEUS S. WALLING, Freehold, New Jersey.—We have no criticisms on the three specimens which you send for that purpose. They are all good.

THE PIGOTT & FRENCH COMPANY, Seattle, Washington.—Your blotter is a good one, being very neat. The hanger is excellently well displayed and printed.

P. GEORGE PEARCE, Waterford, Ontario.—Your blotter is a good one. It is not a good plan to use too much reading

thoroughly harmonize. Gothics and old styles do not harmonize as a rule. Do not adhere to the old plan of "long line, short line," but break up the display.

A. D. STEARNS, West Plains, Missouri.—Your blotters are good and quite artistic. Too many colors on the *Journal* heading, too much border, etc. The color scheme on this heading is very faulty and inharmonious. The display on



=Monthly Statement=

West Plains, Mo.

189

M

In Account With

 A. C. TROWBRIDGE, 

Blacksmith, Carriage, Wagon and Plow Maker.

No. 5.

the Derrick heading is entirely too prominent. This is what is termed "professional" stationery, and should have been accorded neat, modest display, and it should have had no ornamentation whatever. We reproduce the Trowbridge heading, example No. 5, in order to better illustrate a few points which we have repeatedly spoken of in this department. The ornaments before and after the name should have been omitted; the display type is inharmonious, because

the type employed for the name and the words "Blacksmith, Carriage, Wagon and Plow Maker" do not go well together, and accords more prominence to this wording than is given the name. The spacing between the words is entirely too wide. You would have had a neat heading had you employed different sizes of the same type used for the date line. This is one of the jobs which could be classed as "long-line, short-line" display. This plan is to be avoided. Break up your reading matter more and do not think it is necessary to always have a "full" display line. Pay more attention to securing good balance.

THOMAS E. CRAIG, Metropolis, Illinois.—Cover for fair catalogue is good as to design and display, but a plain rule border would make it still better. Other specimens very tasty.

W. H. CUNNINGHAM, Greenup, Illinois.—The premium list for the Cumberland County Fair is very creditable, both as regards presswork and composition. The cover-page is artistic.

McGRATH & WOODLEY, Boston, Massachusetts.—Neatness, good and artistic composition, together with a superior grade of presswork, make your specimens very pleasing and attractive.

J. E. HUTCHISON, Frankfort, Indiana.—Blotter excellent as to design. Reading matter well prepared. The text would have presented a better appearance had you set it in plain body type.

SPRAGUE & KENASTON, Elyria, Ohio.—We reproduce your blotter, example No. 6. Its design is good and its simplicity commendable. Other specimens neat and well displayed.

A. E. RIPLEY, West Bay City, Michigan.—Too many type faces and too much border have ruined your blotter. Strive more for simplicity. Your envelope is your best and most artistic specimen.

ELLSWORTH & WILSON, Kanawha, Iowa, have started the Kanawha *Record*. It is a bright, newsy, eight-page weekly. It is well patronized and the typographical appearance and ad. composition are of a pleasing character.

McCORQUODALE, Lotus Press, Dundee, Scotland.—The cover for the Bruce booklet is all right as to design, and we have no suggestions to offer for its improvement. The booklet for Maxwell & Sons is excellent and artistic.

R. W. R. ARMSTRONG, New Westminster, B. C., Canada.—Both of your jobs are very neat, indeed. The first page of program which you refer to is excellent and artistic as well. We can make no criticism on it. It is fully up to date.

W. H. FARMER, Mobile, Alabama.—Viewed as a whole your ads. are very creditable, both as to plan and composition. Never set an ad. on the plan of the McDonald; they are never satisfactory, and the results do not justify the expenditure of time.

JIM BIGGERSTAFF, Denton Texas.—Your note-head is too fancy, and color scheme inharmonious. Try simplified

designs and fewer ornaments. You should also avoid curved lines. The letter-head for the North Texas Normal College is your best specimen, but the border should have been omitted. Your blotters are creditable.

JOHN D. MICEOT, Philadelphia, Pennsylvania.—The plan of your card is novel and good, but it has faults. Ornaments on each side of central panel should have been omitted; the border at top and bottom of panel is too heavy for so small a design.

WILLIAM LEGGETT, Sanilac Center, Michigan, sends in the Macklem envelope corner, example No. 7, and says: "Please show me how I could have made a better appearance of the job. The third line was a source of annoyance to me, especially the words 'Sanilac County.' I first had the town and State directly underneath the name, but it did

Return After Five Days to

H. A. MACKLEM,

County
Commissioner of Schools,
Sanilac County,

MARLETTE, MICH.

No. 7.

not look right. It is only a small job. Nevertheless it requires a lot of thought to make it look neat." We have had prepared a contrast example, No. 8, in order to clearly explain the job. We have repeatedly told our patrons to break up the wording more, and not to adhere to the plan of long and short lines. We have also said that it was next to impossible to secure a good balance when a job was set

RETURN AFTER 5 DAYS TO

H. A. MACKLEM,

County Commissioner of Schools, Sanilac County.

MARLETTE, MICH.

No. 8.

on the right and left hand flush plan. Had you heeded this advice, you would have had no difficulty. In preparing the contrast example, we employed the same type faces which were in evidence on the No. 7 specimen.

WILLIAM R. BRACKBILL, Strasburg, Pennsylvania.—We consider the *News* a very neat and creditable publication. The ad. composition is especially good, and we have no criticisms to make on them. They are above the average. The display is certainly well handled.

LENNIS BRANNON, Talladega, Alabama.—Your specimens are fully up to the standard. We have one criticism to make on the cover for K. of P. booklet. The ornament used in the center of panel is not at all appropriate for lodge work. Always use the emblem, or nothing.

CHARLES L. STRYKER, Washington, New Jersey.—Viewed as a whole, your large parcel of specimens is very good. The Ford & Fleming booklet is very good, the cover being quite artistic, and the presswork good. Your own letter-head is the best specimen of commercial work.

THE SHENANGO PRINTING COMPANY, Greenville, Pennsylvania.—The P. B. & L. E. time-table is a beauty. Your composition on other specimens is neat. Be careful in your color schemes. Pay more attention to harmony and simplified treatment. Too much and too many colors are often ruinous.

HENRY PRICE, Durant, Indian Territory.—We think you have made good use of the material you have to work with, and your specimens are not bad as to plan. In stationery work be careful and do not accord more prominence to the



Telephone us
and we'll call
and talk with
you about...

FAIR

PRINTING

This year our
prices are so
low and work
so good that
no firm can
afford to be
without adver-
tising matter
at this annual
exhibition...

**SPRAGUE &
KENASTON**
PRINTERS
ELYRIA, OHIO

No. 6.

business engaged in than to the firm name. The firm name is the most important item. Also do not employ too large type on your stationery work. We see you have a tendency to over-large type on work of this class.

THE GAZETTE, West Plains, Missouri. The main fault with your work is the employment of too many rules and fancy ornaments. The *Gazette* heading is your neatest piece of composition, and the first page of folder for West Plains College the best as to design. Be careful of too many different type faces used in conjunction.

HOWARD VAN SCIVER, Beverley, New Jersey.—We reproduce your letter-head for the Stewart Snuff Company, example No. 9. This is a very neat piece of composition, and

credit for its conception. The Swartz ad. on the directory cover could be improved. It is all right as to plan, but the Bradley type employed for two sections of reading matter is rather inharmonious, not suitable in conjunction with the type employed for the main display, and makes the text rather illegible. The ads. on the inside of the cover are excellent. Other specimens neat and well balanced.

H. P. TRACY, Hudson, Michigan.—For an apprentice, your work is not bad, but you must learn to classify your display better. There are portions of nearly every job of commercial work which should be grouped with the firm name. After this has been done it is well enough to place the unimportant portions in different positions on the head-

CHAS. H. STEWART,
PRESIDENT.

A. H. ASHTON,
SECRETARY AND TREASURER.

D. F. MCKENAGE, JR.,
GENERAL MANAGER.

THE STEWART SNUFF COMPANY,

GENERAL OFFICE:
810 REAL ESTATE TRUST BUILDING,
PHILADELPHIA, PENNA.

FACTORY AND SALES OFFICE:
CLARKSVILLE, TENNESSEE.

SUBJECT:

No. 9.

affords a good study in simplicity, correct whiting out and good balance.

THE *Herald*, Grand Forks, North Dakota, recently issued a forty-page anniversary edition in commemoration of its twentieth anniversary. It shows what push and perseverance will do. The make-up of the paper is excellent, the ads. artistic and forcefully displayed. The *Herald* and its entire force has the best wishes of THE INLAND PRINTER.

S. B. MILLS, Maryville, Missouri.—The large collection of commercial printing which you send for criticism is of a high

ing. As it would take too much space to do this subject justice, we refer you to the book issued by The Inland Printer Company, "Job Composition." It will only cost you 50 cents and will do you much good.

F. N. MURRAY, Nappanee, Indiana.—Viewed as a whole your specimens are very creditable. We reproduce the heading of the Nappanee Lumber Company, example No. 10. This is an excellent script heading. Script headings are difficult for many compositors to handle successfully, and they are often at a loss to know what type faces harmonize

Nappanee Lumber Company,

Wholesale Manufacturers and Dealers in

Hardwood Lumber.

BLACK WALNUT, WHITEWOOD, BASSWOOD,
HICKORY, MAPLE, ASH, OAK, ELM, ETC.

QUARTER-SAWED OAK A SPECIALTY.
DIMENSION STOCK CUT TO ORDER.

Nappanee, Ind.,

4

No. 10.

class and certainly shows that artistic talent, brains and push have been employed to advantage. There is evidence on every hand that the management's watchword must be "Push your business or your business will push you." Your blotters are unique and of the "trade-get" type.

W. F. STEMMONS, Bunceton, Missouri.—Wyan and Walter headings both good. The only criticism we have to offer is to omit the outline pointers. The *Tribune* heading is faulty. The sentence, "Republican in Politics," should not be in the panel referring to the job department. It should be coupled with the name of the newspaper. A light rule border would be preferable to the border employed around the panels.

A. H. CROWTHER, Osage, Iowa.—Your September calendar is a unique and, we believe, original one. You deserve

when used in conjunction with a script type employed for main display. This shows one face which can always be relied upon. The Lehman note-head is faulty. Too many ornaments and pointers; curved line also bad. The K. of P. heading is also faulty, the type being inharmonious. You can always count on unsatisfactory results where you employ a heavy-face condensed type in conjunction with a hair-line extended letter.

A. S. WERREMEYER, St. Louis, Missouri.—The plan of the envelope corner is all right, but the border is not in good taste. It should have had a plain rule border to be effective. The ornament is not appropriate. We know it is hard to get an appropriate ornament for a business like the one in question, but you could have used a better one—something

that has more of a design. Other specimens quite creditable. As regards the program which you figured on and did not get, the composition is very ordinary, and it would necessarily have to be, considering the price for which the job was done. The composition was worth at least \$25, presswork and binding \$25, to say nothing of the paper. The presswork would have to be done in one form in order to do it for the above figure. One hundred dollars, under the most favorable conditions, would be none too much for the complete job.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XXI—JOHN E. HANRAHAN.

THE subject of this sketch was born in the city which has ever been his home, Baltimore, Maryland, February 20, 1859, and here he grew up and received his education. From early boyhood he evinced a decided inclination for drawing and painting, with a special fancy for lettering. Every old signboard was a subject of interest and

study for him, and he would stand for hours watching a sign painter forming the letters in his work. So great a fascination had the work for him that when a mere lad he acquired a reputation as a designer of letters for signs and transparencies. Mr. Hanrahan now looks back with pleasant recollections to the campaign of 1872, when as a boy of fourteen he had the courage to submit a design for a street banner for the campaign committee

of the Baltimore admirers of Horace Greeley. His design was accepted, and he was given the order to complete the work. He had not calculated the difficulties in store for him, without scaffolding or other aids; but the committee was so much pleased with the cleverness of his design that they came to the rescue, and agreed to provide the necessary scaffolding. When the banner was completed and flung to the breezes, it was the subject of very hearty praise from the orators of the occasion, and the newspapers as well, who alluded to it as the work of the "boy artist." The execution of this piece of work was the means of bringing a number of offers to Mr. Hanrahan, and after giving the matter careful consideration he accepted the proposition of Ryan & Ricketts, then proprietors of a typefoundry in Baltimore, afterwards and for many years known as Ryan's Type Foundry.

Mr. Hanrahan entered the typefoundry the latter part of 1872, engaging at first in the electrotyping department, which was under Mr. Ricketts' immediate charge. Here he was soon advanced to the correcting table, where the most exacting demands were made on his skill. He was all the time giving his spare time to letter-designing, attending an evening class at the Maryland Institute School of Art and Design. After spending two years in the electrotyping department, he was transferred to the matrix-making department, where he was given the task of facing letters for the battery. Most of the matrices made at that foundry were by the electrotyping process, and Mr. Ryan maintained that if proper care were given to the details as perfect type could be cast in an electrotype matrix as in one made from a drive. The greatest care was, therefore, given to facing up and correcting any minor defects in the letters, and in many cases the latter would be entirely recut. Every letter was examined critically for size, shape and weight, and the necessary alterations were carefully considered. Thus, for a number of years Mr. Hanrahan gave his time entirely to work of a general char-

acter, and while it was well calculated to train both eye and hand, he did not have an opportunity to do original work. The business of the Ryan foundry was chiefly in romans and plain jobbing faces, but it was of large volume and had a large territory with a multifarious clientage. There was thus constant demand for special accents and peculiar characters. Most of Mr. Hanrahan's work was thus done in soft metal, and he learned its capabilities and limitations. He is firmly convinced that the most intricate and exacting work can be done as well or better in soft metal than in any other.

In 1880 Mr. Hanrahan became superintendent of the Ryan Type Foundry, a position which demanded all his time in general supervision. He was thus forced for a time to give up his work at cutting and designing, with the exception of an occasional special character or some novelty. When, in 1887, the business was incorporated, he took a block of the stock, was elected a director, and continued as superintendent of the foundry. The foundry was sold out to the American Type Founders Company in 1892, and he was still retained as superintendent, and the changed conditions brought about by the consolidation of three foundries, one of them a very old one, now made it impossible to devote any time to designing or engraving. However, in time, order was brought out of chaos, and he once more had an opportunity to devote a portion of his time to his favorite pursuit.

As previously stated, Mr. Hanrahan's early work was of a general character, though he cut several fonts of roman and italic for the foundry during these years, including a 7-point roman for the Lanston Monotype Company. Later he has produced some borders and ornaments for the American Type Founders Company which have reached a degree of popularity which can not but be gratifying to the designer and the manufacturer. He has designed and cut Laurel Border in three sizes, Laurel Outline Border in three sizes, Laurel Ornaments in three sizes, Myrtle Border in three sizes, Flame Border in five sizes, Regal Border in three sizes and also for colors, Cornleaf Border, Flag Border in three sizes, and also Flag Border No. 2 for colors, Primrose Border in three sizes, and Union Combination Border.

After spending twenty-six years in the same establishment and rising to the position of superintendent of the foundry,



INDEPENDENCE HALL, PHILADELPHIA, PA.

Mr. Hanrahan has recently severed his connection to engage in a related business, which he believes will give him an opportunity to better his condition, while perfectly congenial to his tastes. As showing the esteem in which he was held by his associates, it may be noted that he was presented with a testimonial and an elegant gold-headed umbrella. W. Ross Wilson, manager of the branch, made an address in which he spoke of Mr. Hanrahan's fidelity and his intelligent and earnest labors, covering a period of nearly twenty-seven years.



CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTO-TRICHOGRAPHIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John P. Earhart. Price, \$15—now reduced to \$10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS. By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

GUIDE TO PRACTICAL EMBOSSEING. By P. J. Lawlor. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 50.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

Because of the frequency of inquiry and the divergent opinions expressed regarding the causes and remedy of electricity in printing paper, and which have from time to time found place in this department, the Editor desires to secure the co-operation of about one hundred pressmen, located in different parts of the world, to write him their personal experience with the trouble: as to how it affects the operations of feed and delivery of paper at press, and what, in their experience, has been found to overcome its action. If ten or twenty pressmen in each city or town will lend their aid in the manner indicated, their letters will be published in this Journal. From the deductions of such a body of practical workmen, a complete remedy may be found to rid the pressroom of its most annoying enemy. Address communications to William J. Kelly, 762 Greene avenue, Brooklyn, New York.

ELECTRICITY IN PAPER—EFFECT AND REMEDY.

Mr. Arthur Wilson, of the Duplex Press Company, of Battle Creek, Michigan, writes to the editor from Logansport, Indiana, as follows: "In the August issue of THE INLAND PRINTER I notice the remarks of a Colorado pressman relative to electricity. The statements made in his letter can be verified by any intelligent pressman in sections of the southern part of this country, far removed from streams, lakes or ocean. Electricity does not trouble paper in these sections (west) during the winter or rainy season; but in the dry seasons it is as much and even more in evidence than we find it during the winters in the North. Some years ago I had opportunity of telling a number of South African pressmen of my experiences with electricity, and I learned from them that, in the interior cities, they had trouble with it during the dry weather seasons; but in the coast cities it did not trouble at all. My experience there with printing presses bore them out in this; and I found that with the same dry, hot weather as is found in Colorado, the South African pressman in the coast cities does not meet the static fiend. Notwithstanding our Colorado friend's inclination to throw cold water on the Canadian correspondent, who publishes his stove cure in the July number, I am inclined to think that the conditions our Canadian friend makes in his paper, after heating it, are entirely different to those in which paper is found in hot, dry climates. My theory is that our Canadian friend makes the conditions as they exist

in these coast towns, of which I write. There is a certain amount of moisture in paper which the cold weather dries or freezes up. By heating the paper, this moisture is again freed, and, as we well know, moisture can paralyze this foe of the pressman. The slight heat given to the paper thaws or loosens the moisture, causing a carrier for the electricity to escape upon its exposure to air. Mind you, this is a theory, based, as you know, upon another's experience. I should like to see this intricate and troublesome matter of electricity taken up by say twenty pressmen in different parts of the world, and their experience published in THE INLAND PRINTER. The editor of this department could call for contributions of one hundred words from each man, and publish several letters each month. From such a variety of climatic conditions it is possible for us to learn something about a subject which none of us—even those of us who are most fond of bragging about what we do know of the matter—might otherwise learn. Wires, files and delusive concoctions of electricity fakers, are uncertain. I have also heard of schemes, used here and there, being put into operation, but my experience so far has been that none are sure all the time in all places. My theory is that the atmosphere of a pressroom can be regulated so as to knock it out in all places. I am sure that sufferers from electricity troubles would be pleased by such a course as is here suggested."

Mr. Joseph George Reinhart, of Stratford, Ontario, Canada, sends the following interesting communication: "I notice that my suggestion of how to guard against electricity in paper in your April number has called forth opposing although not conflicting opinions of other practical men. In your June number I was contradicted by a correspondent from the Holyoke Paper Mills, that electricity in paper was not caused by frost, since they experience it at 90 degrees temperature when running calendering rolls at a high speed, and THE INLAND PRINTER is backing up my original statement by saying that in their case the cause is due to velocity and friction, only to find itself again contradicted by a correspondent from Colorado who claims to have lots of electricity in his paper although it is not subject to any great friction or velocity, neither have they any frost, but that the hotter it gets the more electricity there is in the paper. Now here we have three different men that have apparently discovered three different facts, and some explanation is in demand to make the above statements agree; therefore from the knowledge inferred from these and some research in the science of electricity I have come to the following conclusion: That when atmospheric conditions and temperature get beyond the normal, that is, either too hot or cold, the paper becomes susceptible to electrification, and that paper in this condition becomes electrified by the pressure it is subjected to in the printing press and calendering rolls. In the paper mill case, we have the web traveling rapidly from the steam drying drums at an approximate temperature of 300° Fahr. directly into the calendering rolls before having sufficient time to cool down to a normal temperature, the pressure of the calendering rolls electrifying the paper. I should judge if the calendering rolls could have been further removed from the drying drums or the web run at a slower speed without getting the paper any drier, the trouble would have been removed. Our Colorado correspondent's trouble was due to too dry paper. Wetting the paper before printing is an absolutely positive prevention of electricity, but is nowadays objectionable. A close observer should also notice that the trouble ceases upon a heavy rainfall, whether it was due to frost or heat. Scientists generally experience difficulties in getting their frictional machines to work satisfactorily in a damp atmosphere. I wish pressmen who are troubled with electricity in paper would procure a thermometer and barometer and hang same on an upright standard secured to wooden base and place this on top of the pile of paper giving annoyance, and give us the readings of both whenever

troubled with electricity and also whenever they find it strangely absent, together with the quality of the paper. The writer intends to conduct a series of experiments this coming winter and would be pleased to hear of further opinions, experiments and suggestions, either through the columns of this paper or by personal letter."

Mr. Oza Blodgett, of Tuscola, Illinois, has sent us the following: "I have noticed, in several instances, mention of electricity in paper, and various causes given for its presence. But in this month's issue (August) I see H. L. B., of La Junta, Colorado, has trouble almost identical with my experience, which may be of interest. While doing the press-work on the Urbana *Courier* we had much trouble with electricity—sometimes sufficient to completely stop the delivery of the sheet over the fly. I was at a loss to account for the cause, or find a cure. It was in the heat of summer, and I noticed the paper was extremely dry and sensitive to friction in handling; that is, the more a 'lift' was handled and

work should have been slip-sheeted. The latter would have been the proper course if this printing was done on a platen press. If done on a cylinder machine, less color could have been carried and then still shown as effective in depth.

WANTS TO EMBOSS WITH TYPE.—W. B., of Windsor, Ontario, asks: "Will you kindly inform me, through the Pressroom Queries and Answer department, how to emboss with type? Do I have to have a cut made of the type to do the embossing? I understand how to emboss a solid block. I am a constant reader of your valuable paper and find it a great help, for I owe much of my experience to its existence." *Answer.*—It is wise to make an electroplate of the type lines before going on with the printing; take an impression from these and transfer same to a plain piece of zinc or metal, and have the same either etched out or engraved out. The object in making a cast of the type before going on with the printing of the color is to insure perfect register as well as save any unnecessary wear on your font of type. In order to understand embossing type lines more fully than we can inform you in this limited space, we suggest that you send to this office for a small work covering embossing quite fully, entitled "Guide to Practical Embossing."

TO RESTORE THE QUALITY OF COPYING INK.—D. R. B., of Carson City, Michigan, writes as follows: "In your Pressroom Queries and Answers will you please tell me if there is anything that will restore the qualities of a high-grade purple copying ink. It is three or four years old and will not copy." *Answer.*—If you had mentioned about the quantity you have on hand, we could have told you just what to do to fix up the entire lot; in the absence of this, we can simply tell you to take the ink out of its receptacle (whether tin or jar), and place it upon a clean stone or slab, carefully discarding any dry skin that may have formed by age. To a pound of ink, add about one ounce of clear glycerin and thoroughly mix the two together. After doing this your ink will copy. To test it (so as to be sure it does not require more glycerin), print a few copies of any form in the evening and allow these to dry all night. In the morning slightly dampen the printed sheet and draw your fingers over the printed matter. If it "runs" easily, then it will copy; if not, then add a few drops more glycerin. (See reply to M. J. of St. Johns, in this department, for further information.)

COPYING INKS DRY UP.—M. J., of Saint John, New Brunswick, writes: "We have a large amount of copying ink work in our shop, and experience great difficulty to keep it from drying on the disk of the presses. We use purple, costing \$5 per pound, and have tried two of the leading makers. While one does not dry quite so quickly as the other, still it is not satisfactory. We find that on a damp day they work all right; but in fine weather they dry up when working about an hour, so that it causes a great pull on the rollers, and will not distribute over the form. We wash up and make a fresh start, but that causes a great waste of time and material. We are under the impression that copyable ink can not be tampered with like other inks, and therefore are in a quandary what to do. If you will kindly give us some information on this subject you will confer a great favor on a constant reader of your very excellent journal." *Answer.*—If you will add a few drops of good clear glycerin to the ink before using, you will find that it will work free and not dry up unreasonably quick. Washing up too frequently is not necessary nor desirable when the ink does dry up on the disk of the press or on the form. If you will rub a damp sponge or linen rag over the face of the type, rollers or disk, take out the form, and then distribute the ink thus dampened, you will find that the printing can be gone on with quite satisfactory. It is a ready method of starting the printing of a form of copying ink to slightly dampen the face of the form with a damp sponge or the palm of the hand. The dampness on the form helps the rollers to impart



WASHINGTON MONUMENT, FAIRMOUNT PARK, PHILADELPHIA, PA.

rolled the greater was our trouble with electricity. Working on this theory, I wet the floor all around the press and in stockroom, and had the feeder to handle the 'lifts' with the least amount of friction possible, and in this way was successful in entirely doing away with the electricity. I did not wet the paper at all; but in very bad cases I dampened the tympan a little. Our trouble was with the news paper. Have never been bothered with electricity in finer papers; but I have seen the sheets adhere to the fingers of the feeder on a platen press to such an extent that good work was impossible. In this instance the floor was also dampened. This has been my experience, whether it has been that of any others. I ascribe the cause to heat and friction from handling, and my remedy has been water. Had the same trouble here last winter in a very warm room."

CAUSE OF OFFSET.—C. E. W., of Camden, New Jersey, has sent us a printed sheet, which has evidently been worked on a half-medium platen press. It is composed of four pages, one of which contains a woodcut, while the balance appears in 10-point old style, with numerous display lines of 12-point medium condensed gothic type. The sheet being printed on one side only, shows offset principally on the back of the page which contains the woodcut. The correspondent asks us to "kindly tell him what was the cause of offset: poor ink, pulled too high, or too much ink?" *Answer.*—There is nothing the matter with the ink, as it is a splendid black; had less ink been carried there would have been little cause for offset, provided the sheets had been carefully taken from the press in small "lifts." If it was desirable to carry as full a body of color as this sheet shows, then the

the color to the same. Glycerin will assist such ink to copy better after printing. The reason your ink did not dry up so quickly during damp days may be inferred from what has here been communicated to you regarding water and glycerin. Your rollers, doubtless, contain a considerable quantity of glycerin in their composition, and as this absorbs more or less moisture, the amount of this necessary to keep the ink in working condition was supplied by the rollers during the damp days.

WANTS ADVICE ABOUT PRINTING PEN PORTRAITS.—J. L. B., Washington, D. C., says: "I have occasion to print some little pen portraits (zinc etchings) and am at a loss as to the kind of paper or board to use. It is necessary that the portraits have a very pretty and attractive effect, similar to that which the Life Publishing Company uses for its Gibson drawings. Will you kindly advise me as to the best kinds of both

enamel on one side. Regarding this job the correspondent writes: "Will you kindly tell us how to prevent cracking in embossing like enclosed sample label? We have used paper across embossing plate and have used everything we have seen in *THE INLAND PRINTER*. We are doing this embossing on a 11 by 16 Peerless press with side arms. We find in putting more impression on job that it is too much of a strain for the press. Kindly let us know at once." *Answer.*—We have informed the correspondent what we consider may have been the cause for cracking the paper, basing our opinion on three causes: most natural to the defect complained of, namely: 1, Embossing up before the bronze and ink colors were thoroughly dry; 2, running the press faster than the paper could be made to conform to the action of the male die, and 3, forcing up the male die beyond a proper or practical limit. We are inclined to believe that either of the two latter reasons given would produce such a result as that shown on the label before us. The title word on the label is printed in three colors, which produce a rich effect; but as the title is made up of ten letters, which measure over fifteen picas in depth and about seven and a half inches in width, it will readily be seen that to emboss up such a line of ornamental type, without cracking the paper, is not an easy matter, and requires considerable experience and skill to turn the label out without defect. Nothing short of a personal inspection of the mechanical conditions at hand could enable us to give a different answer. We shall be pleased to hear further about this piece of embossing.



THE BOURSE, PHILADELPHIA, PA.

papers and board to use, and the kind of surface and tint which will be most effective?" *Answer.*—A dose of advice can hardly be prescribed for such an inquiry, because the writer has neither furnished us with a proof of any of the portraits, so as to enable us to judge what they would look best on when printed; nor has he sent us a sample of what he alludes to as Gibson drawings, and gotten out by the Life Publishing Company. We are entirely in the dark regarding what to advise our correspondent, although it would afford us the greatest of pleasure to be able to do so intelligently. You have likely read of the specialty "doctor" who only required a lock of one's hair to prescribe for the patient; but we have not even been furnished with the lock of hair. Light pen drawings look well on cream, pink or any other such like warm grounds, if printed in deep brown, sepia brown, or warm violet. The stock, whether of paper or cardboard, should be of a superior quality of high-grade writing or wedding paper and bristol cardboard, else of plate paper, woodcut paper and cardboard to conform to either of these. A deep black ink, in which a very small quantity of bronze-blue has been mixed, is suitable for any tinted or white stock, but it is not a happy combination.

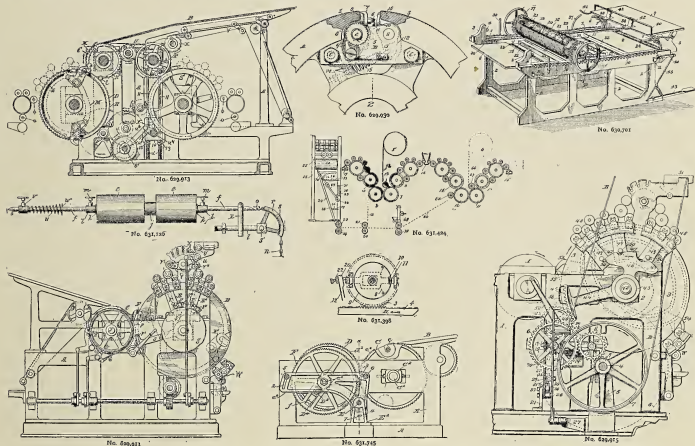
CRACKING OF STOCK WHEN EMBOSSING.—J. W. J., of Dayton, Ohio, has sent us an embossed sheet, the form of which measures $4\frac{1}{2}$ by $7\frac{1}{2}$ inches, which shows a field of pink and blue, with letters and embellishments in red, deep green and gold. The sample shows where the male die has cracked the stock in several places; the stock is known as lithographic plate paper, being strong and coated with

INK "GUMMING" ON LABELS PASTED ON INSIDE OF CIGAR BOXES MADE OF SPANISH CEDAR.—H. & R., of Hartford, Connecticut, have sent us the lid of a cigar box which has pasted on it a printed label in blue ink, also the bottom of the box, which is without any printing. They say: "We send you, under separate cover, a cigar-box lid, which you will observe has become 'gummed' after having stood awhile. It is our opinion that it is caused by chemical action between the chemicals in the ink and that in the wood, which gives Spanish cedar its peculiar odor. Some colors have more tendency to bring it out than others; red, blue and black especially. It never appears upon the label pasted upon the outside (or end) of the box, but upon the inside label; and if the box is left open it will not appear. This has caused the trade much annoyance and expense for many years, and we have been advised to write to you in reference to the matter, to ascertain your opinion as to cause, and also a possible remedy." *Answer.*—The complaint is not a new one to the writer, as such cases had been brought to his attention some years ago. The example before us is, however, a bad one, as the entire lettering, ornaments, rules, etc., showing the least trace of blue ink, have actually sweated to such a degree as to cause the entire mass of printed matter to become thoroughly glazed and gummy. But before entering into this examination further, we will add that on the lid before us appear two distinct kinds of blue ink, as stated by the correspondent; this other blue ink has not sweated at all, and, of course, has not gummed, and remains on the wood in close proximity to the blue that has. This is the problem that naturally excites surprise. Of course, the two blues are made entirely different. The one of which there is no complaint has been made of pure articles, both as regards dry color and the liquid matter with which it has been compounded. The other blue is a more attractive color, because it has been heightened in brilliancy by the use of aniline, but destroyed for use on cigar-box lids by reason of the cheap and unsuitable varnish in which it has been made up. This is where

the fault lies, namely, in the kind of blue used in printing the label. A microscopic examination of this label blue leads to the conclusion that both color and varnish are at fault; that the color "extends," and that the varnish heats and sweats to such an extent as to cause the face of the printing to be covered with blotchy exudations all over its breadth and width. It is true that the cedar employed in making cigar boxes has a strong chemical action on certain grades of varnishes, and on some oils as well, especially when the contents of the boxes are moist and the lids of the same closed. And it is because of this fact that we find that certain grades of printing ink are not suited for labels so employed. Varnishes thickened up with resin, shellac, etc., will not do for any color of ink when put to such a test. Rather procure pure inks, made with good linseed oil varnish, and sold at a fair price, than to run the risk of trouble and spoiled work. Had the label before us been printed with the same kind of blue ink as appears on the printed border of the lid, there would have been no cause for com-

causing a lowering of the speed of about one-third at the time of feeding the sheet.

August 1 was a great day in the Patent Office for the Hoes. They received eleven different patents, six the invention of Thomas M. North and five of William Spalckhaver. They all bear upon rotary presses for aluminum printing, and indicate the efforts that this firm is making to occupy this field. Of Mr. North's patents, No. 629,911 covers a stop-cylinder machine, in which the tripping or throwing off of the impression is accomplished by simply keeping the impression cylinder stopped at the point of feeding during one or more rotations of the plate cylinder. Nos. 629,912, 629,913 and 629,914 cover improvements in machines having two plate-cylinders for perfecting a sheet, the patents dealing with variations in speed and stoppage of the cylinders for various purposes, the general object being to get the advantage of the stop in feeding combined with the other advantages of rotary printing. No. 629,915 covers a mechanism for automatic lifting of the inking rollers from the plate when the machine is not run-



plaint. The remedy is easy, i. e., get suitable ink from your inkmaker. Inks made up of pure color and *thin* oily (linseed) varnish, will be found suitable, provided an abundance of color is worked into the varnish. Avoid heavy and strong-looking inks, because such inks are simply "dosed up" with mixed and unsuitable varnishes, which may do fairly well for ordinary printing, but not for internal cigar-box labels.

PATENTS.

B. Huber and W. K. Hodgman, of Taunton, Massachusetts, in patent No. 631,745 show a new device for perfecting the register on a rotary press. By slowing down the impression cylinder at the time of gripping the sheet, a press which is running 1,800 an hour may be made to take the sheet at a 1,200 an hour speed, thus giving as perfect register as can be had at the lower speed. In the drawing, D is the plate cylinder, and F the driving gear. By loosening the nuts at 5 and 6, and shifting the frame that centers on the shaft E, the position of the stud *a* is changed. In the position shown in the drawing the greatest amount of eccentricity is produced,

causing a very valuable feature in aluminum printing, as the standing of the rollers on the plate fills it up and seriously damages the design. This result is accomplished by utilizing the shifting of the driving belt B, on the loose pulley, to set in operation the roller-lifting mechanism, as will be understood from the drawing. No. 629,916 describes a holding and straining device for keeping the aluminum plates tight on the cylinder. No. 629,930 and the other patents by Spalckhaver are all devoted to the matter of straining and holding down the sheet of aluminum, and the illustration shows one of the methods by which this accomplished.

The Goss Printing Press Company has acquired a new patent, No. 631,424, by Joseph L. Firm, which describes improvements in a straight-line web press, which is arranged to assemble separate sheets without wholly turning or reversing the web.

Fritz Frisch, of Buda-Pesth, Austria, has patented a stop-cylinder as No. 631,398. The gear 3 on the cylinder is always in mesh with the rack *a* on the bed, but during the return or nonprinting stroke of the bed, the gear is uncoupled from

the cylinder shaft, and the cylinder remains stationary for the feeding of the sheet.

J. H. Prouty has devised a sectional ink-distributing roller, attachable to job presses, for printing in several colors at one printing, and patented it as No. 631,126. The drawing shows two sections of the roller *e e*, fixed on a rod *f*, and receiving side motion by means of the bell-crank *s*.

A new rolling cylinder hand-power newspaper press is the subject of patent No. 630,701, by H. H. Hoskins, of Norcatur, Kansas. The chief novelty is the treadle 43, which enables the operator as he feeds the sheet to start the cylinder on its way. The machine ought to operate very easily.

THE CRYING CAYUSE TWINS.

THE illustrations of the "Crying Cayuse Twins," which accompany this article, are from photographs taken by Major Lee Moorehouse, of Pendleton, Oregon, one of the best-known amateur photographers on the coast. It was the intention of the Maas & Inwood Company, Chicago,

too, many assert, is contrary to the dictates of Indian superstition, for it is commonly believed that Indians never permit twins to live. It is their belief that twins are signs of displeasure of the Great Spirit, hence they are usually killed as soon as born. Recently, on other reservations, incidents have occurred tending to establish the truth of the assertion that Indians have a superstitious dread of twins. In this instance, however, the Cayuse tribe appears to have departed from the custom of the past, and the twins, Tox-e-lox and A-lom-pum, are honored by being permitted to live. Ala-we-a-him-yeen (Skin-of-a-coyote) and Ha-hats-mox-mox (Yellow-grizzly-bear) are the parents, and one day, several years ago, Ala-we-a-him-yeen presented her aboriginal lord with these twins. Ha-hats-mox-mox was subtle and cunning, and when he wanted his twins to live and grow up to honor him in his old age, he spread the impression among the tribesmen that they came as a good omen for the nation.

"He was an orator of no mean parts, and induced the chief to call a potlatch. The Cayuse nation assembled at the principal lodge; that is, the men assembled, for if the



BEFORE.



AFTER.

to show these twins in colors in this month's issue, but as the sheets for the colored insert could not be got ready in time, it was decided to present the children in one color only. Major Moorehouse was formerly United States Indian agent on the Umatilla reservation in the northeast part of Oregon, and by reason of this had exceptional opportunities for photographing his former Indian wards. He says that after the mother of the two papoosees had arranged them for the camera, and the intended picture been made, she quitted the scene for a moment, and the little ones, frightened at being left with strangers in the persons of the operator and his companion, threw an imploring glance after the retreating form of their maternal parent and then set up a lusty bawl. Major Moorehouse was fortunate in catching the expression of their faces when in this predicament. In a recent issue of the *Sunday Oregonian*, of Portland, an interesting account is given of the twins in question. The *Oregonian* says:

"Peculiar interest attaches to these Indian twins from the fact that they are the second pair ever born on the Umatilla reservation, and the only pair now alive. Their being alive,

women were there it was only by sufferance. They, of course, had no part in the great council. That two innocent human lives were at stake weighed not an iota with these Indian men. They must be reached through other arguments. The tribe's selfishness, as personified in the men, must be the means of saving the twins. Ha-hats-mox-mox made a speech. He told the tribesmen how he had been far away hunting the deer on the Little Minem; how in the night, when his cuitan was grazing near by on the bunch grass and he himself had laid down to rest, he had had a vision, and in a vision had been promised these twins, who were to be signs of good fortune to the whole tribe. All Indian braves are 'great on visions,' and Ha-hats-mox-mox worked his particular vision off on the tribe council, and the twins lived."

I INCLOSE you \$1 for six months' subscription to THE INLAND PRINTER, which is by far the best magazine of the kind published. I would about as soon be without a press as to be without THE INLAND PRINTER.—A. A. Risedorph, manager, White River Journal Company, Kent, Washington.



CONVENTION OF THE UNITED TYPOTHETÆ OF AMERICA, 1899.

SNAP SHOTS ON THE TRIP TO GLEN ISLAND.

1. Steamer at Beach Lawn, Glen Island.
2. Glen Island Casino, where party had lunch.
3. Going Aboard at West Thirty-fourth Street, New York.
4. Approaching Glen Island.
5. Near Boat Landing, Glen Island.
6. Rock Fountain, Seal Lake, Glen Island.
7. Another view of Glen Island.
8. On the East River, New York.
9. Pagoda, Glen Island.
10. Lion at the Zoo.
11. The "Defender" at anchor near City Island, Long Island Sound.
12. Buffalo at the Zoo.
13. Lighthouse on North Brother Island, East River, New York.
14. The Castle, Glen Island.
15. Lighthouse, Blackwell's Island.
16. In the Zoo.
17. Fort Schuyler.



DELEGATES AND VISITORS AT PEQUOT CLUBHOUSE, WEDNESDAY, SEPTEMBER 13, 1899.



GROUP OF DELEGATES IN FRONT OF HISTORICAL SOCIETY BUILDING, TUESDAY, SEPTEMBER 12, 1899.
CONVENTION OF THE UNITED TYPOGRAPHICAL SOCIETY OF AMERICA, AT NEW HAVEN, CONNECTICUT.

THE UNITED TYPOTHETAE CONVENTION.



MEMORIAL ARCH, HARTFORD, CONN.

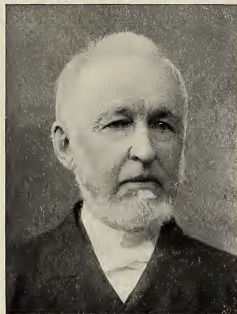
THE thirteenth annual convention of the United Typothetae of America, held at New Haven, Connecticut, September 12 to 15, was the largest in point of attendance of any gathering in the history of the organization. Socially, the affair was not inferior to any of the brilliant assemblages that have marked the history of that body, and from a business point of view also the convention was an entire success.

The entertainment furnished by the Connecticut Typothetae, under the active management of its president, Wilson H. Lee, left nothing to be desired, and was carried out with a lavishness and business-like regularity that was the subject of universal approbation from the fortunate ones who were in attendance. A total of 164 delegates and alternates was reported by the committee on credentials after the first day's session, and probably nearly two hundred were present during a part of the convention. Visiting members, and the wives, daughters and traveling companions of delegates, swelled the entire number at the gathering to over four hundred persons.

For a large number of the Typothetae membership the entertainment began in New York city, on September 11, when the rooms of the metropolitan organization were thrown open to visitors from all over the country. The day

out the convention seemed made to order. After a delightful excursion about New York harbor, and glimpses at the points of interest on the North and East rivers, the company landed at Glen Island for luncheon, and at 2 o'clock proceeded to New Haven by special train, making the run of fifty-seven miles in fifty-two minutes.

The Typothetae headquarters were established at the New Haven House, and the overflow of visitors found accommodation at near-by hotels and in students' dormitories. Elm City was found to be appropriately decorated at many

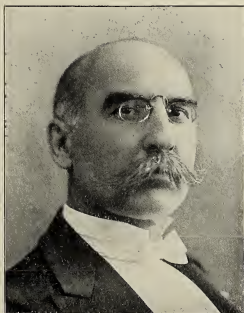


CORNELIUS S. MOREHOUSE.

The retiring President of the United Typothetae of America.

points, and a great many of the prominent citizens not interested in the printing trade took strong interest in the visitation, and assisted materially the comfort of the guests. A large local committee of entertainment, headed by Wilson H. Lee, anticipated every want of the visitors, and laid them under a debt of gratitude that will long be remembered.

The evening of Tuesday was given up to a reception at the Historical Society building, in which all the business sessions were also held. The reception was most brilliant, the committee receiving being Wilson H. Lee, president of the Connecticut Typothetae, and lady; Cornelius S. Morehouse, president of the United Typothetae, and daughter; Hon. Leverett Brainard, of Hartford; Col. H. T. Rockwell, of Boston; James H. Bruce, of Nashville; Theo. L. De Vinne, of New York; N. L. Burdick, of Milwaukee, and W. H. Woodward, of St. Louis. Former Mayor J. H. Mari-



FRANKLIN HUDSON.

President-elect of the United Typothetae of America.

was one of pouring rain, which prevented sightseeing, and the Western master printers were glad to spend the hours socially with New York members. Messrs. E. Parke Coby, James A. Rogers, Paul Nathan and Benjamin H. Tyrrel were the committee who received the guests, and William Green, R. H. Middleditch and other well-known New York printers were present.

At 9:45, on the morning of September 12, the gang-plank of the steamer Matteawan was pulled inboard, and 239 Typothetae and friends, including the delegations from New York, the West, North, South, and a few from the East, set sail from Thirty-fourth street, New York, for New Haven. The day was perfect, indeed the weather through-



T. E. DONNELLY.

Treasurer United Typothetae of America.



J. STEARNS CUSHING.

Secretary United Typothetae of America.

gold, of Bridgeport, as chairman of the Reception Committee, officiated as master of ceremonies, ably assisted by W. H. Barnard, of Hartford; Frederick Benton, R. W. Tuttle, Arthur Brodery, W. L. Warren, Col. Charles Pickett, J. H. Taylor, George H. Tuttle, Jr., J. B. Carrington, R. McLaugh-



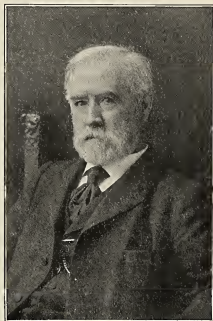
JOSEPH J. LITTLE.
Chairman Executive Committee
United Typothetae of America.



WILSON H. LEE.
President Connecticut
Typothetae.

lan, M. E. Chatfield, and J. W. Flint, of New Haven; J. M. Emerson and J. G. Day, of Ansonia; E. C. Geer and R. S. Peck, of Hartford, and George M. King, of Middletown, who composed the Reception Committee and ushers. The line was formed in the hallway, and as the delegates and their ladies passed, they were formally presented to the great men of the convention.

The first business session of the convention was opened Wednesday morning by President Cornelius S. Morehouse, of New Haven. Mr. Lee made an address of welcome, followed by Rev. E. S. Lines, who supplied the place the governor was expected to fill; Mayor C. T. Driscoll, and Prof. Thomas D. Seymour, of Yale. The address of President Morehouse was a very carefully prepared paper, in which he dealt with the attitude of the Typothetae toward organized



THEODORE L. DE VINNE,
Who responded to the toast, "The Printer's Art."

labor. He held that the conference of the preceding year and the Syracuse agreement "established a precedent for mutual consultation on all disputed questions which must have far-reaching influence." He put the query, "Should we not demand that no local union be permitted to order or sanction a strike, nor any office among members of

our association to order a lockout until a consultation shall first be held between the executive committees of both the National Typothetae and International Union, and that no disarrangement of business shall be permitted, if united action is recommended by these executive committees, or by delegates by them appointed to confer on the subject-matter in dispute?" He also called attention to the fact that if consultations were to be held with the unions looking to agreements, that the International Union should procure a charter, so as to have a legal standing before the law. The advantages of graded wages, according to ability of workmen, was referred to, as of importance to the slow or aged workman, as well as to the more active and intelligent of employees. The harmonious relations between the Boston master printers and their men, largely due to the influence of the Franklin Typographical Society, was commented upon as worthy of emulation in other cities. The need of better prices to offset the increased cost brought about by the shorter workday received special attention, with suggestions as to combination and study of the St. Paul and Baltimore plans. A tribute was paid to the lamented treasurer, Richard R. Donnelly, and the address closed with an advocacy of the "Code of Ethics," and the application of the Golden Rule to business.

The treasurer, Thomas E. Donnelly, reported total receipts of \$4,106.05, of which \$2,220.81 was a balance from



TEMPLE STREET, NEW HAVEN, CONN.

last year. The expenses aggregated \$1,930.59, leaving a balance in the treasury of \$2,295.46.

Hon. Joseph J. Little presented a lengthy report from the Executive Committee, which comprised the information that a typothetae had been organized at Binghamton, New York, that the Detroit association had reorganized, and that one individual membership had been granted. Correspondence, etc., was presented, showing the successful determination by the courts that the restriction of public printing to the union label was illegal. Numerous papers were also included with reference to the Syracuse agreement, showing that the unions had done nothing to carry out their part of equalizing wages in competitive districts. Methods of calculating the cost of linotype and other composition and of presswork were submitted.

Regarding the union label question the report said:

Your committee was surprised to learn how many cities were interested in this question, and do not hesitate to say that there is no more important subject now before the United Typothetae than this one. Fortunate indeed are those firms or individuals who have escaped its tyranny. If the rule be strictly applied, no person, company or corporation may do business with any city or State government unless permitted to use the

label of the Allied Trades organization of that locality. Inasmuch as the licensee, upon receiving such permission, must sign an obligation to return such license upon demand, it follows that no one may know for any length of time in advance how long he may be permitted to continue its use. Even if he may have provided a special equipment, particularly adapted to certain work for which he has contracted, he may be forced at short notice to accept such conditions as will impose a serious loss in



ON EAST ROCK, NEW HAVEN, CONN.
Soldiers' monument on the left.

fulfilling the contract, or to abandon the contract and subject himself to suits for damages; in either case, perhaps, involving serious loss or even bankruptcy.

The reply of the Union representative is that the "Union Label" is a guarantee of "fair wages." This is not necessarily true. A fair wage is a wage established by the consent of both parties—he who pays and he who receives.

Regarding the free importation of importers' samples, the abuse in which was discovered by Paul Nathan, the report said:

The importers of this country bring annually from abroad enormous quantities of samples, consisting of laces, silks, dress goods, and fabrics of all kinds. These samples are put up in various forms, in many cases including bindings, involving printing, electrotyping, stamping, binding, etc.—work that should all be done by American labor, but which is now done abroad because of a ruling of the Treasury Department that samples may be admitted free of duty.

It is believed that at least \$3,000,000 worth of such work annually passes through the port of New York alone, and that similar proportionate amounts pass through other ports of entry in this country. We believe that the United Typothetæ of America should take some action with a view to stopping this abuse, thus having this work done in this country. The appraiser at the port of New York and the importers recently had the matter brought before the Secretary of the Treasury. The appraiser claimed that these sample books should be assessed according to the rate provided for the contents of the books. Had he been sustained the decision would have been the means of throwing a vast amount of business into the hands of American printers, bookbinders, etc., but the Secretary of the Treasury decided against him, thus disposing of the matter for the time being. We believe, however, that if the United Typothetæ will take up the subject and push it vigorously that the Secretary may be induced to go into the merits of the case more carefully, and we believe he might then change his opinion. We therefore recommend that some action be taken by this body.

The report of Secretary Cushing, of Norwood, Massachusetts, was devoted largely to a rehearsal of official correspondence. The statistics of the association, as shown by this report, are: Local typothetæ, 33; total membership, 834. The report concluded with a summary of reports from local secretaries, all of which indicate growth and prosperity and the noticeable evidence that the change of working hours has been very beneficial.

The Necrology Committee reported through L. A. Wyman, of Boston, a number of deaths throughout the organization, notably that of R. R. Donnelley, of Chicago. The obituary notices were ordered printed in the proceedings.

The Western Massachusetts Typothetæ was elected to membership.

The following committees were appointed:

On Nomination—George H. Ellis, Boston; William J. Berkowitz, Kansas City; E. Parke Coby, New York; R. J. Morgan, Cincinnati; John W. Campsie, Milwaukee; William J. Dornan, Philadelphia; W. H. Woodward, St. Louis.

On President's Report—Wilson H. Lee, New Haven; James H. Bruce, Nashville, Tennessee; Horace T. Rockwell, Boston.

On Distribution of Topics and Executive Committee's Report—Amos Pettibone, Chicago; Franklin Hudson, Kansas City; William Courts, Galveston, Texas; John E. Burke, Norfolk, Virginia; Louis A. Wyman, Boston.

On Credentials—Edwin Freegard, St. Louis; Walter S. Southwick, Providence, Rhode Island; Everett Waddey, Richmond, Virginia.

Auditing Committee—W. P. Dunn, Chicago; Frederick Mills, Boston; Paul Nathan, New York.

Wednesday afternoon was devoted to a carriage drive about New Haven. Nearly one hundred carriages were in the line, which passed through the principal streets and up to East Rock, along a beautiful driveway, ascending to an elevation of 500 feet, from which was viewed New Haven, its suburbs, the meadows of the sinuous Quinnipiac river, the bay and sound, and the distant shores of Long Island. The surroundings were most picturesque, and the bright sunshine and clear atmosphere added to the beauty of the scene. Thence the carriages descended through a well-kept highway and brought the company to the Pequot Clubhouse, on Morris Cove, where a bounteous shore dinner was provided. Exactly 409 people sat down to the tables, and partook of a repast that was most gratifying and astonishingly well served, when it is remembered that this large company was provided for in a private clubhouse, miles away from any general conveniences for catering. A general social time and hop



FRANKLIN ELM, NEW HAVEN, CONN.
Planted on day of the death of Benjamin Franklin.

closed the pleasures of the day, Philip Ruxton's cake walk being the feature of the evening.

On Thursday morning the business session was opened with a report by Edwin Freegard, of the Committee on Credentials. The report showed thirty organizations were represented, as follows: Baltimore 4, Boston 13, Buffalo 5, Chicago 12, Cincinnati 6, Cleveland 3, Connecticut 7, Denver 1, Detroit 3, Indianapolis 1, Galveston 1, Kansas City 4, Lind (Ont.) 2, Memphis 1, Milwaukee 6, Minneapolis 3, Nashville

2, New York 28, Norfolk and Portsmouth 2, Philadelphia 11, Pittsburg 1, Rhode Island 3, Richmond 3, Rochester 2, St. Louis 6, St. Paul 2, Toronto (Ont.) 3, Troy 3, Weston (Mass.) 4, Winnipeg 1. Total, 144; alternates, 30.

The Committee on President's Address precipitated a warm discussion by offering the following:

WHEREAS, It is desirable, so far as possible, to prevent strikes on the one hand and lockouts on the other, and forestall the losses which come to all parties to such violent controversies, it is believed that in some cases at least good might result by our association having a permanent committee to confer with a similar committee from the international union affected; therefore, be it

Resolved, That the Executive Committee be and is hereby authorized to act as a permanent board of conference and conciliation for the purpose to meet similar committees from other trade organizations in the endeavor to reach mutual agreement on disputed points without resorting to force on either side.

J. H. Pugh, of Cincinnati, vigorously opposed any recognition of the Typographical Union in any way. Hon. J. J. Little, of New York, urged the passage of the resolution as



PEQUOT CLUBHOUSE, NEW HAVEN, CONN.

Where shore dinner was tendered delegates of the United Typothetae.

a matter of fairness, in order that the master printers might again go on record as willing to discuss all questions amicably with their employees. George H. Ellis, of Boston, also counseled in favor of conciliatory methods, on the ground that molasses went farther than vinegar. Robert J. Morgan, of Cincinnati, pitched into the resolution tooth and nail, and from the responses throughout the hall it was evident that he had most of the delegates with him. Thomas E. Donnelly, of Chicago, deprecated the proposed resolution, and urged that his firm would not be bound by the action of any committee of conference, unless such action appealed to them as good business policy. The resolution was voted down.

On motion of Everett Waddey, of Richmond, the following was adopted:

Resolved, That the Executive Committee be directed to press upon the labor unions their obligations to endeavor to bring about an equalization of the scale of wages in competitive districts in accordance with the Syracuse agreement.

There was considerable talk deprecating the use of the union label, as tending to restrict trade unfairly, and, on motion of Mr. Pugh, the following was passed:

Resolved, That the United Typothetae of America views with regret any willingness on the part of the members of any of the local organizations to carry favor with labor unions by allowing the union label to be attached to work being done in their offices.

Resolved, That the convention earnestly urges upon all its membership that they discountenance any use whatever of the union label upon any work going out of their establishment.

The afternoon of Thursday was occupied by a trip to Hartford on a special train, about 385 participating. A car-

riage ride about the city was provided, with stops at prominent points of interest. About four o'clock the company halted at the residence of Hon. Leverett Brainard, who is an ex-mayor of Hartford, and the head of the Case, Lockwood & Brainard Company. Here a reception was given by Mr. and Mrs. Brainard, assisted by ex-Gov. Morgan G. Bulkeley, Gen. William H. Bulkeley and wife, Mr. and Mrs. Lee, and others of local prominence. One of the most pleasing features of this reception was a large floral tribute made up of roses, lilies of the valley, orchids and maiden's-hair fern, which bore the following legend:

To the
Typothetae of America
from the
Union Printers of Hartford
in token of
Our Friendly Relations.

The State capitol was next visited, this being a magnificent marble pile that cost \$2,500,000. One of the Vizcaya's dismantled Hotchkiss guns was seen here, being an object of especial interest. The copy of the original Connecticut blue laws also received a large share of notice. The delegates returned to New Haven at 7:15.

On Friday morning the first important business was an explanation of the St. Paul plan of combining to maintain prices, by C. W. Hornick, of the Pioneer Press Company. He stated that a parent company had been formed with a cash capital of \$10,000, in \$10 shares, which were divided between the members in proportion to the size of their plants. Ninety-five per cent of the local offices hold stock. All large estimates are sent in to a general manager, and all small work is done by a price-list. Where customers ask for bids, each firm gives the same figures unless for some special reason. Each firm is protected in keeping customers of two years' standing. A board of directors goes over the work of the manager once a week. There is no forfeit, except that of the stock, and disagreements are settled by a trial before the board. There were several difficulties at the outset, but the system is now running smoothly. If a printing office cuts prices and will not join the combination, the members force it by taking the work of its customers at cost.

Nathan Billstein, of Baltimore, read a paper explaining the Baltimore plan, which he stated was not yet in operation, as generally supposed, though it had been agreed to by every important office but one in that city. Under their system every member was bonded. He said:

"The Baltimore plan is based upon that of the Fire Insurance Board of Underwriters, for an association interested in the printing trade. The fundamental principles of the plan being considered at Baltimore are, first, the organization is to be confidential, and second, all estimates amounting to \$50 or over must first be submitted to the general manager of the association, who will fix the price which the various bidders shall submit to the customer, keeping the relative positions of each as they were originally, so that the lowest bidder will remain the lowest and the highest bidder the highest. The printer receiving the order must pay to the association the difference between his own estimates and the figures fixed by the general manager. The fund thus accumulated, after paying from it the salary of the general manager and the expense of the association, is to be divided annually, or at any other convenient period, among the members in proportion to the total sales of each for the same period. The general manager will be governed in revising estimates by tables of rates to be fixed by the executive committee which would meet two or three times a week. These tables would be amended and changed, and increased gradually so as to include almost all the items commonly entering into estimates. All other items would be determined by the general manager."

C. W. Edwards, of Philadelphia, presented a resolution which was apparently intended as a reply to the resolution

of the Typographical Union to the effect that foremen must be members of the union. As finally passed it reads:

Resolved, That the members of the United Typothetae of America reserve to themselves the right to employ whomsoever they see fit in the management of their respective offices.

The following, presented by George H. Ellis, of Boston, prevailed:

Resolved, That in view of the increase in the cost of printing, the United Typothetae of America recommends to all local typothetaes the immediate consideration of an increase in prices to the consumer.

The following resolution was passed unanimously:

Resolved, That a committee of five be appointed by the president of the United Typothetae of America, to report at our next convention, to devise ways and means whereby may be created a fund to be devoted to defraying the expense of strikes, boycotts and other encroachments upon the constitutional rights of our members and to prosecute before the law such encroachments.

President Morehouse announced that he had appointed the committee to investigate and report on the success or failure of trade organizations and that they were George E. Matthews, of Buffalo, Henry P. Pears, of Pittsburg, George C. James, of Cincinnati, John Taylor, of Detroit, and Ernest Hart, of Rochester.

The report of the nominating committee presented the following list of officers for the ensuing year, who were unanimously elected, each name being vigorously cheered: President, Franklin Hudson, Kansas City, Mo.; vice-presidents, Edwin Freearg, St. Louis, Mo.; Wilson H. Lee, New Haven, Conn.; John E. Burke, Norfolk, Va.; A. Talbot, London, Ont.; William A. Webb, Cincinnati, Ohio; and J. R. Jones, Philadelphia, Pa.

Executive Committee—Joseph J. Little, chairman, New York; W. J. Dornan, Philadelphia, Pa.; C. W. Hornick, St. Paul, Minn.; W. H. Bates, Memphis, Tenn.; Amos Pettibone, Chicago, Ill.; H. P. Pears, Pittsburg, Pa.; H. O. Houghton, Boston, Mass. President and secretary to same ex-officio.

It was voted unanimously to hold the next convention in Kansas City, Missouri.

The Executive Committee presented recommendations, which were approved after some discussion, suggesting that at future conventions at least two business sessions a day for three days be held, and that social features be confined to the evening.

The desirability of a manual training school for educating boys to the printing trade was advocated in a paper by Benjamin B. Herbert, of Chicago.

President Hudson made a short inaugural speech, in the course of which he said: "In the duties of this position I shall ask your indulgence for inexperience, and your coöperation that has so cordially been given the able men who have heretofore known the office."

The convention adjourned after passing a vote of thanks to the Hon. Leverett Brainard, of Hartford, for the reception tendered the Typothetae, and also instructing the secretary to express the acknowledgments of the Typothetae to the union printers of Hartford for their beautiful floral tribute.

On Friday afternoon many of the delegates went through Yale College buildings, and inspected the museums and Center Church crypt. In the evening the banquet was held in Warner Hall, for the delegates only, a ladies' theater party being arranged for the remainder of the visitors. The hall was decorated in excellent taste, a prominent feature being a painting of an enormous nutmeg carried by an American eagle of one-tenth its size. The twenty-six tables were named after prominent members of the organization, and about two hundred and fifty participated. At the head table sat Gov. George E. Lounsbury, Mayor Cornelius T. Driscoll, President Franklin Hudson, ex-Presidents Theo. L. De Vinne, C. S. Morehouse, Amos Pettibone, James H.

Bruce, Hon. Leverett Brainard, Rev. E. S. Lines, Dr. W. L. Phillips, Rev. Levi Gilbert, William Green, Charles W. Hornick, Wilson H. Lee, and others.

The viands were as follows:

Rockaway Oysters on Half Shell			
Green Turtle Soup, Clear			
Broiled Bluefish, à la Italienne			
Potato Croquettes			
Olives	Cucumbers	Tomatoes	Celery
Tenderloin of Beef, Larded, à la Béarnaise		Artichokes, au Gratin	
Potatoes, à la Dauphinoise		Wellington Punch	
Philadelphia Squabs		Currant Jelly	
French Peas		Celery Salad	
Cakes	Fancy Ice Cream		Fruit
Cheese	Crackers		
Coffee			

The menu was an exquisite bit of printing donated by the American Type Founders Company. The catering was superb and the music grand.

As a souvenir each guest received one of the New Haven Clock Company's watches, with "U. T. A., New Haven, Ct." on the dial. These will serve for a long time as reminders of the occasion.

Mr. Lee ably filled the toastmaster's place, and called on the following for speeches:

The State of Connecticut—His Excellency George E. Lounsbury.

The city of New Haven—His Honor Cornelius T. Driscoll.

The Printer's Art—Theodore L. De Vinne.

Yale University—Rev. E. S. Lines.

The Rights of Humanity (Labor and Capital)—Rev. Dr. Watson L. Phillips.

The Great West—Amos Pettibone.

The Press—Rev. Levi Gilbert.

National Destiny—Charles W. Hornick.



BOARDING THE TRAIN FOR HARTFORD.

In the center is Mr. F. H. Clark, Secretary of the National Electrotypers' Association.

All the speakers were greeted enthusiastically, Mr. De Vinne receiving an ovation that lasted for fully five minutes before he was permitted a chance to begin his speech. Music enlivened the intervals between the toasts, the songs by Isaac H. Blanchard, of New York, being specially complimented.

Governor Lounsbury created a laugh by remarking on what he had heard of the great wealth of the Typothetae. He said: "I consider it a great honor to speak to this body. I never realized adequately before how great an honor it was to be invited by the United Typothetae of America." Mayor

Driscoll offered the members the freedom of the city, and, jocularly, freedom from the police.

Mr. De Vinne's speech in response to the toast "The Printer's Art," was as follows:

Mr. Chairman and Gentlemen of the United Typothetæ:

You have given me too comprehensive a subject for a short speech. Is there in English a more flexible word than art? It is used to honor the highest achievements of poets, painters, sculptors and architects; it is used to stigmatize the cunning of every rogue from the Jacob of Genesis to the Artful Dodger of Dickens. Evidence of superior ability, good or bad, is rated as Art.

I can not believe that you want me to speak about the artfulness of printers, for you know that we have none. We are not the men who write seductive advertisements and pamphlets, that offer oriole watches and Alaska diamonds, and nobby suits of clothes, at a small advance on the price of glass, brass, or wool. We do not rig the market with shares in bogus joint stock companies. We do not make Rejuvenating Pills, Elixirs of Life, or Panaceas of any description. All these are done by and for the fellows for whom we print. In no instance do we offer to do printing at cost, or less than cost. This candor should be to our credit. Yet it is obvious that without offering to do work at less than cost, many of us do so, and this humility, or modesty, or ignorance, is much to our debit, or to some one else's debit. Surely there is no art in this. It is not to be bragged about. Let us dismiss this side of the subject.

It may be that you want me to speak of the dignity and usefulness of our craft, which, from that point of view, deserves to be rated as an art. Here, again, the subject is too broad for swift treatment. To tell what printing has done for the world in the domain of education, religion, science, mechanics, amusement, and other fields, is utterly beyond my



CAPITOL BUILDING, HARTFORD, CONN.

ability. How it has made useful and honored men of serfs of the soil, who would otherwise be scorned as Millet's potato-digger has been scorned, as the "man with the hoe and brother to the ox"; how it has sent the Scriptures over the world, and made people who sat in darkness see the great light of a better life here and hereafter; how it has made the discovery of every thinker, seer and experimenter in science or mechanics, the heritage of the world; how it has provided the most inexhaustible source of amusement to the well; how it has beguiled, when all other pleasures have failed, the weary hours of the ill—all these are results produced by printing that have already been told much better than I can tell them. I will not attempt to beat the threshed wheat. I do but repeat what some one said long before any of us were born, that Printing is not only the preserver of all arts, but is of itself the Art of Arts.

But there is another phase of the subject which should not be neglected. Critics of typography tell us that although our art is useful, it is not, as now practised, artistic. They say, "What book of this century equals the Bible of forty-two lines, or other great books made at Venice and Paris before the year 1500?" It is a sufficient answer to this taunt to say that if all printers after 1500 had given their best efforts to the making of books of this class, necessarily of great size and of great price, and had printed no others, the critic who now condemns our inartistic work might not have been able to read at all. He might have stood as a lay figure for Millet's potato-digger, and brother to the ox. It is the glory and not the shame of printing that it soon came down from its high perch, and made itself useful to men of low estate.

If we are not artistic it is not for want of dogmatic teachers and apt scholars. Artistic printing, as understood in the first half of this century, was the servile imitation of the delicacy of copperplate work. Types must be of light face and full of sharp hair lines; the book must be double or treble leaded and have the pomp of broad margins. The printer

of that period who followed the usages of the old masters of the art was put in the outer darkness as a heathen.

Then came Andrew Tuer, of the Leadenhall Press, with his delightful chap-books, saying, "You are all wrong, brother printers of the light face. Types were made to be read, and they can't be read unless they have black faces. Let us return to the simplicity of the chap-books of the seventeenth century."

Close on his heels followed William Morris, of the Kelmscott Press, practically saying, "The only artistic book is the monastic book of the fourteenth and fifteenth centuries. I mention Morris' name in honor, for, although I do not fully accept his teachings, no one has done more than he has for the revival of masculine and readable printing. Unfortunately for him and for us, he has had too many imitators who could not imitate. Any recent book or pamphlet printed in his Jenson or Troy type, on a 4-cent, rough-laid paper, with thin ink and printed dry against a hard impression surface, is as melancholy a travesty of the Morris style as could be made.

To offset these American teachings in art, we American printers have developed a new phase of artistic printing, generally known as the Bradley style, but I am quite sure that this deservedly honored artist must repudiate a deal of work labeled with his name. The Bradley style has a flavor of its own, but one can detect in it the features of the block-book of the fifteenth and of the chap-book of the seventeenth century. It is simple and sincere. It scorns giggling and frippery. It says what it has to say in the fewest lines, going to its mark as straight as a bullet. But what shall I say of its type-work? That, too, scorns all modern rules of typesetting, for it spaces the single letters of italic lower-case, and even small capitals, with one-em or two-em quadrats, and does it with a cheerful complacency at the general effect that is even more admirable than its audacity!

These are some of the manifestations of modern art with a big A. Let us be thankful that we have lived to see them. Thankful, too, that taste is so catholic that every new fad has a fair chance. But don't let us forget that novelties in type or decoration will never supplant good plain workmanship. I ask your approval of this sentiment—not mine, but one made thousands of years ago: There is no good art that is not based on good mechanics.

Dr. W. L. Phillips said: "I congratulate this assembly because you are men of ideas. It is the tenth man that wins and he is the man of ideas. The employer has a right to run his business as he pleases, provided he does not infringe on any other man's right. The employee has a right to proper hours and proper conditions of labor, to time for respite and for improvement of the mind. And he has a right to combine for mutual protection. We can not stand alone; helping somewhere is the problem this generation is evolving, and in tears."

Mr. Amos Pettibone was called to the topic "The Great West." He dealt with it in a humorous vein, referring to a line of reasoning adopted by Doctor Lines in his first speech to the Typothetæ, by which he had deduced that Chicago was a suburb of New Haven. "There is no more North and South," said the speaker, "and now we come to the home of our fathers to learn that while there is an East, there is no more a West."

The closing speech was made by Charles W. Hornick, who had the toast "National Destiny." He delivered an eloquent oration supporting the undertaking of the war and the acts of the administration as the workings of destiny, and defending the Government against the charge of imperialism. "Destiny by the hand of Spain," he said, "blew us up in Havana harbor, and we landed everywhere. The arch of destiny spans not a continent, but the Anglo-Saxon domination of the world."

The banquet ended at 1:30 A.M., closing the festivities connected with the most successful convention ever held by the United Typothetæ.

Souvenir badges and buttons were largely in evidence. The official badge was of sterling silver and blue enamel, with a wooden nutmeg attached; Buffalo had a ribbon intended for the hat, with the inscription: "We are all going to Buffalo in 1901—Pan-American Exposition"; Galveston distributed a badge with a miniature bale of cotton, made of genuine cotton, with wrapping, ties, and lettering complete; Cleveland supplied a brown badge with buckeye suspended; Nashville had a "bright spot" button with streamers of red, white and blue; and New York, Toronto, Detroit, Minneapolis, Milwaukee, and other cities, remembered friends with

some souvenir. The "Texas horns" souvenir, distributed by Mr. Courts, THE INLAND PRINTER button handed out by Mr. Shepard, and the program and autograph brochure furnished by Mr. Oswald, were all in demand.

The souvenir book of the Connecticut Typothetæ was an elaborate affair, being a substantially cloth-bound volume of some 240 pages. The illustrations of New Haven, Hartford, and other Connecticut cities, the officers of the association, and the interesting descriptive matter, served to make it a valuable reminder of the very enjoyable time which every one in attendance at the convention had.

THE INLAND PRINTER is under obligations to Messrs. J. H. Ferguson, H. W. Lovejoy and J. W. Worden for the pictures from which the half-tones were made which accompany the Typothetæ and the Electrotypers' convention matter.

THIRD ANNUAL CONVENTION OF NATIONAL ELECTROTYPERS' ASSOCIATION.

THE National Electrotypers' Association held its third annual convention at New Haven, September 12-15, being the same dates as the Typothetæ convention, and the members, who are also mostly members of the Typothetæ, partook of all the social events of the week.



J. H. Behrens, Treasurer.



George E. Peters, President.



F. H. Clark, Secretary.

OFFICERS OF THE NATIONAL ELECTROTYPERS' ASSOCIATION.

Their sessions were held in a parlor of the Hotel Davenport, about twenty-five delegates being present. The matter of revising the scale was discussed, and a committee, consisting of Messrs. Benedict, of Chicago; Peters, of Brooklyn; Flower, of New York, E. H. Parkhurst and F. H. Clark, took the matter in hand and reported in favor of the Chicago scale. This involved a long discussion, with the result that the report was voted down, and the association decided to work under the same scale as last year.

It was stated that there was such a wide divergence in the prices in the different sections of the country that it was well-nigh impossible to secure the adoption of a uniform price throughout the country.

Reports from the various associations showed that the trade was good everywhere. There were two reports which stated that the trade was only fair. The members everywhere agreed that the condition of the trade had been injured generally by the big increase in the price of materials.

It was voted that the next meeting of the association should be held in connection with the convention of the United Typothetæ of America.

A vote of thanks was passed to the New Haven committee and others who provided for the entertainment of the members of the association.

The following officers were elected for the ensuing year: President—George E. Peters, of Boston.

Vice-presidents—G. H. Benedict, G. E. Peters, George Thomson, J. H. Ferguson, M. J. Lawrence, Frederick S.

Mayer, and all the presidents of the local associations in the country.

Secretary—F. H. Clark, of Cleveland.

Treasurer—John H. Behrens, of Chicago.

The following reports by the president and secretary were read:

REPORT OF THE PRESIDENT.

Gentlemen of the National Electrotypers' Association:

I thank you for the privilege of addressing you, and will take as a subject the ways and means of improving the condition of our electrotyping business.

There has never been a time when actual purchases of goods have run so far ahead of production as they do now. In the iron and steel manufacture and other branches of industry many works are compelled to decline large orders, and many buyers are seeking in vain for a place to put contracts. It is not strange under such conditions that works are crowded and many running overtime, nor that concerns long idle are being brought into operation again. Scarcity of competent labor hinders in many directions, and it is doubtful whether the labor of the country was ever more fully employed. Differences about wages are remarkably rare.

I think I am not overstating when I say that there is no process more necessary and of greater importance to the publisher, advertiser and manufacturer than the process of electrotyping, and see no reason why we should not be in the same position as other manufacturers, and get a share of the general increase in prices.

To men like you, who are in active business in the greatest city of the Union, it is hardly necessary to remark that we stand at a critical turn of affairs as regards participation of our country in the markets of the

world, as far as manufacturers are concerned. We at present supply a large part of the world with food, cotton, iron, tobacco, carriages, bicycles, sewing machines, locomotives and books, and I have recently been informed that one of our American manufacturers of electrotyping machinery has put a plant up in Germany for the purpose of applying American machinery and methods in the process of manufacturing electrotype plates in Europe.

You will agree with me that as soon as the European manufacturers obtain our machinery and adopt the methods we use in the manufacture of our goods, they will be in a position to do the work more cheaply, owing to the lower wages and longer working hours, and we can not be too quick to forestall the loss of such prestige as American manufacturers already possess, and prepare for a much closer rivalry in such objects in the near future.

Now, gentlemen, how we are to accomplish the improvement of our industry will be the question at issue for this convention.

Yours respectfully,

F. A. RINGLER, President.

SECRETARY'S REPORT.

To the President and Members of the National Electrotypers' Association:

GENTLEMEN.—We should give thanks to the Giver of all good, and congratulate ourselves that the war which prevailed at the time of our last convention has been concluded, and for the generally prosperous condition of the industrial interests of the country. It is earnestly hoped that the electrotyping business may soon feel, in a marked degree, the effects of the business revival which is apparent in nearly all other lines of trade. If electrotypers do not have a share in the good things it will be their own fault, as in fact they have only themselves to blame for the unsatisfactory condition of their industry. There is, however, danger that proper action will be delayed too long, until the tide which should bear them out on the sea of prosperity shall have receded, and their craft be left fast in the mud.

At our last convention seventy-five firms were represented—over thirty-six per cent of the entire number of houses engaged in the business in this country, and over forty-eight per cent of the jobbing electrotype



HOTEL DAVENPORT, NEW HAVEN, CONN.
Headquarters National Electrotypers' Association.

houses. At that time there were eleven local associations organized or in process of organization. There has not been any material addition to the number during the year; the eleven include so nearly all the centers of our industry that there are but few sections where there are a sufficient number of houses within a distance to make it convenient for the proprietors to attend meetings.

I hoped that a larger number of the blanks, which were distributed for the purpose of obtaining information regarding the state of the trade, would be returned; however, from those received I am enabled to report that the volume of business during 1895 compared favorably with that of the previous year. The gain was not large, but any gain is encouraging. There has been, as far as I have learned, not more than four or five new foundries established since our last meeting. Had the business been prospered to the same or a similar extent as has trade in other lines, the increase in foundries would undoubtedly have been larger. Not but there are yet an excess of electrotype shops, but when trade in any line is brisk, there is a tendency toward an increase in the number of establishments.



STATUE OF COL. THOMAS KNOWLTON.

In capital grounds, Hartford, Conn. Col. Knowlton fought in the French and Indian War. Commanded Connecticut troops at Bunker Hill. Killed at Battle of Harlem Heights, September 16, 1776.

tional scale for large plates. The Chicago scale has been found to be acceptable to the trade, and to customers, where it is used, as it is quite generally at points west of Buffalo, New York. The scale in use in New York has not been materially changed during the year; the rate is about one-third less than the Standard. As will be remembered, the recommendation of this body was that the maximum discount from the Standard scale should not exceed forty per cent.

Throughout New England the scale adopted nearly two years ago by the New England Association is yet in use. This scale is, by the way, higher than the National scale. The discount is understood to be ten per cent.

Copies of the National, the Chicago, the New York and the New England scales are submitted herewith.

In Philadelphia, owing to the establishment of two new electrotype foundries during the strike of last year, prices have been somewhat depressed and unsettled. Prices in Baltimore are, to an extent, influenced by rates which are quoted in Philadelphia.

At the last convention it was recommended that eleven points be adopted as the standard thickness for book plates and your secretary was

instructed to prepare standard gauges to be sold to the trade. Standards have been prepared, properly stamped, offered at 40 cents each and ordered by twenty of the leading houses in the business, not including Chicago houses, which had been supplied in consequence of the Chicago association having previously adopted the same standard.

It is not likely that the houses which have the standard are making all their book plates that thickness, yet I believe the time is not far distant when publishers and printers will, in placing orders, stipulate that the plates shall be of the thickness adopted by this association, and thereby avoid the loss of time and the labor necessary in changing presses to work plates of different thickness.

It is much regretted that there is not a more firm adherence to the adopted scale. If the prevalent rumors are based on facts, it would seem that some electrotypers use a scale merely as a basis to discount from, the size of the discount being made sufficiently large to hold the customer. I can not deny that there are departures from the established rates, yet I believe that but a fraction of the statements which we hear regarding the cutting of prices are true. A persistent effort has been and is now being made to create distrust in our ranks, to cause each one to believe that his competitor is employing underhand methods to gain trade; disquieting reports are circulated by some of our patrons who appear to be envious of our slightest success in efforts to obtain a living price for our work, patrons who complain bitterly of their inability to do as the electrotypers have done. Instead of endeavoring to break our prices, it seems that they might, with advantage, cite our action as a reason for an advance in the rates for their products.

The advance made about two years ago in the rates for electrotypes has been more than balanced by the advance in labor, metals and other supplies, so that the business is, today, in nearly as unsatisfactory condition as at any time in its history. The trade situation seems to be considerably better in the West than in the Eastern portion of our country, as prices are higher and expenses lower than here. We do not envy the good fortune of our brethren in the West, but attention is called to the fact as an indication of what may be accomplished with proper effort.

The present conditions of the trade would, in any other line of business, cause an advance in prices. During the last eighteen months there has been an advance of over eleven per cent in the cost of labor in consequence of the reduction in hours, and the rate of increase for supplies has been much greater. Lead is over fifty per cent higher, while tin has advanced over two hundred and fifty per cent, besides a general increase in cost of other articles necessary in the working of an electrotype plant; and now, without any indications in sight of a reduction in expenses, the electrotypers in New York city are confronted with a demand from printers and engravers for the allowance of a liberal discount on all work they send in. Truly the life of an electrotypist is not altogether a happy one; his troubles are many, and at times exasperating.

In some mysterious way the impression has become prevalent that the electrotype business is a very profitable one, and that in consequence an electrotypist can make large discounts from his prices and yet accumulate wealth. That this is a mistake is well known to the trade; as a matter of fact there are few electrotyping establishments in the country that



A FEW OF THE ELECTROTYPERS.

Taken at the home of E. H. Parkhurst, New Haven, Conn., September 18, 1895. Reading from the left, Messrs. Behrens, Fingler, Flower, Mrs. Ringler, Mrs. Hurst, Mrs. Jergens, Miss Parkhurst, Mrs. Robbins, Mrs. Ferguson, Mrs. McCaffery, Messrs. McCaffery, Peters, Parkhurst, Clark, Scott, Hurst, Jergens.

make a yearly profit of ten per cent. While ten per cent profit on a business of \$100,000 would be a respectable sum to lay by each year, only a small minority of the electrotyping houses do a business amounting to \$50,000 per year; the average of the two hundred establishments in this country being about \$7,500 per year, ten per cent on which is certainly too

small a remuneration for the wear and tear of nerve force in the carrying on of any business.

The reports received nearly all agree in their replies to the question, "What are the prospects for trade?" Two say "Fair," all the others say "Good." It is sincerely hoped that electrotypers are soon to participate in the benefits of the quite general revival of business throughout the country. If not, electrotypers can blame none but themselves; they can, if they will, command a remunerative price for their goods. Heretofore they have seemed to vie with each other in endeavors to give away their substance in direct violation of true business practice. Will they continue in the old way or adopt correct methods?

The mission of this body should be to influence brethren in the trade to renounce the bad practices which have been unprofitable and adopt better methods. Let each individual present feel that there is a personal responsibility resting on him in this matter.

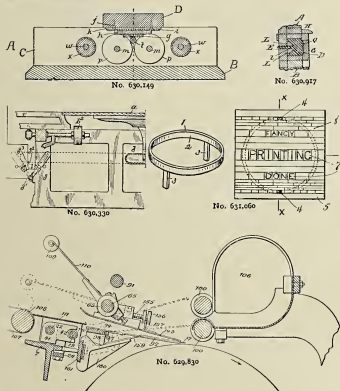
J. H. FERGUSON, Secretary.



BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

An improvement in type-molds is the subject of patent No. 630,917, by E. C. McFarland. It is designed for casting job letters and reduces the hand labor in finishing, lessens the weight, and enables the stream of molten metal to be directed into the mold in the most advantageous manner. G is the matrix, Q the cavity for the type, E the entrance for the molten metal, and L the core-piece for forming the hollow in the base. This core-piece is made movable, so that the entrance inlet may be shifted in a manner to affect the flow of the metal.



The latest patent, by W. G. Trevette, in the feeding machine line is No. 629,830, and shows an interesting device for discarding imperfect sheets. One of its principal features is the receptacle 106, over the cylinder of the printing press, designed to receive imperfect sheets. If two sheets stick together, or are otherwise defective enough to be discovered by the mechanism, the forward edge is raised so that it can not be grasped by the cylinder grippers, but is led instead

between the rolls 100 into the receptacle and out of the way. At the same time the impression is tripped. If this trouble is repeated a certain number of times the whole machine is stopped, so that no damage can be done before an attendant can reach the machine and remedy the difficulty.

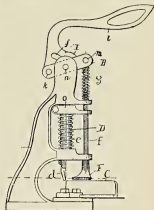
In the round-cornering machine devised by Edward Southworth, of Portland, Maine, No. 629,824, the presser-foot F is so jointed with the hand-lever *i* that the pressure increases whenever the cutting becomes harder, so that the paper can not slip when the knife *d* is dull. The device would appear to be very satisfactory.

George R. Cornwall, of the Aluminum Plate & Press Company, has patented (No. 630,664) a method of making printing designs in the surface of a plate, of which the leading claim is: "The herewith-described method of producing printing designs consisting in forming an intaglio design in the surface of a plate, applying a film of ink-attracting material directly to the plate, including both the design and the intermediate portions, removing the ink-attracting material to the level of the surface of the plate surrounding the designs or characters so as to expose such surface, and finally treating said surrounding exposed surface of the plate to render it ink-rejecting."

I. W. Allsbaugh, of Stockton, California, shows in patent No. 631,060 a method of placing circles, flourishes, etc., in a solid form of type. In the case illustrated the circle of brass rule is made as in the figure on the left, the projections being set into quad lines of the form at 4, 4, and the rule itself resting on the quads of the blank lines.

The equipping of printing presses with electric motors has involved some interesting problems, and one of these is solved by H. H. Cutler in patent No. 630,330. He provides means for shifting the current of the rheostat so that the speed of the press is accelerated on the return stroke when the press has the least work to do, and also provides a controller for increasing the "torque" of the motor so as to enable it more readily to carry the strain of reversing the bed. The rack-hanger *b* is used to operate the device at *g*.

A little machine for printing lead pencils has been patented by F. E. Wellington, of Worcester, Massachusetts, as No. 630,149. The pencil is placed at *l*, on the bearing rolls *m, m*. The carriage D slides back and forth, and carries a rubber stamp *g*, or type backed by rubber, as *h*. The rollers *x, x*, supply the ink.



No. 629,824.



Photo by J. W. Worden.

ANOTHER SNAP SHOT OF THE CAPITOL AT HARTFORD.



BY O. F. BYSBE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Bysbee, 163 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound; \$1.25.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT AND DISPLAY, NO. 5.

The closing days of Contest No. 5 were busy ones with the postman whose duty it is to deliver mail at 165 Fair street, Paterson, New Jersey. The final count showed 128 specimens of THE INLAND PRINTER letter-head, submitted by 102 contestants, and out of this number hardly a dozen could be

the past was adhered to in the present instance, each specimen given first place being accorded three points for each judge so designating it, 2 points for each second place, and 1 for each third, with $\frac{1}{2}$ a point for honorable mention. The leading letter-head secured $4\frac{1}{2}$ out of a possible 9 points, a percentage of .50, which is certainly high, as the winning ad. in Contest No. 4 had but 33 $\frac{1}{3}$ per cent. The four specimens reproduced show the first and second choices of each judge, except the selection for second place of Mr. Whitmarsh, No. 6, which was neat and well balanced. The specimens were numbered consecutively as received and each judge was supplied with a complete set without the names of composers, and in this connection it is interesting to note that Thomas U. Young, whose letter concerning the advisability of including jobwork in these contests was published in the May number, is the fortunate No. 1 in the following table, which shows the finding of the judges in detail:

NO.		POINTS.
1	86 Thomas U. Young, with George B. Hurd & Co., New York	4 $\frac{1}{2}$
2	3 James Newman, with Clarke & Courts, Galveston, Texas.	3 $\frac{1}{2}$
3	41 James F. Smiley, with Fleming & Carnrick Press, New York	3 $\frac{1}{2}$
4	128 George S. Murphy, with P. C. Darrow, Chicago	3
5	6 M. J. Williams, with Clarke & Courts, Galveston, Texas.	2
6	40 H. A. Holmes, with Standard Printing Company, Brockton, Mass.	1 $\frac{1}{2}$
7	42 Thomas F. Smiley, with Fleming & Carnrick Press, New York	1 $\frac{1}{2}$
8	62 Edmund G. Gress, Easton, Pa.	1



THOMAS U. YOUNG,
First Place.



JAMES NEWMAN,
Second Place.



THOMAS F. SMILEY,
Third Place.



GEORGE S. MURPHY,
Fourth Place.

WINNERS IN THE INLAND PRINTER'S AD-SETTING CONTEST.

laid aside as poor. The job composers were in the majority, many of my newspaper friends being apparently afraid to compete. This should not be, for even if a compositor is not fortunate enough to get his name upon the honor list, the benefit to be derived from a comparison and study of the full number of specimens submitted, as is offered in the little book which is to be issued in connection with the contest, a copy of which each compositor will receive, more than repays for the time and labor expended. As announced in the August issue, the three judges were chosen from THE INLAND PRINTER's staff, and while their choice is not a unanimous one, it is yet quite satisfactory. C. F. Whitmarsh, secretary of The Inland Printer Company, selected Nos. 41, 6 and 40, with honorable mention for 86, 42, 3, 118, 117, 112, 91, 74, 76. A. R. Alexson, of THE INLAND PRINTER's ad. department, Nos. 3, 86 and 42; honorable mention, 41, 82, 83, 56, 1, 88, 40, 54, 78, 51. Ed S. Ralph, editor "Notes on Job Composition," 128, 86 and 62. It will be noticed by the table given below that the specimen given first place was not selected for this position by any of the judges, yet was accorded second place by two and honorable mention by the other, thus giving it the largest number of points, and this practical unanimity of the judges in a great measure eliminates from its selection for this honor the element of personal choice. The rules of the contest appeared in THE INLAND PRINTER for June and were carefully followed by every contestant. The same plan of points for designating the winners as has been followed in

9	1	George L. Shelby, with American Baptist Publication Society, Philadelphia	$\frac{1}{2}$
10	51	*C. T. Lemen, Beezer, Dansville, N. Y.	$\frac{1}{2}$
11	54	†Richard M. Bouton, South Norwalk, Conn.	$\frac{1}{2}$
12	56	W. F. Speight, with Ben C. Jones & Co., Austin, Texas	$\frac{1}{2}$
13	74	D. Grant Smith, Republican, Oakland, Md.	$\frac{1}{2}$
14	76	E. D. Westcott, Reading, Pa.	$\frac{1}{2}$
15	78	Henry Eslinger, Rittersville, Pa.	$\frac{1}{2}$
16	82	IR. Hubert Miles, Locomotive, Stuart, Iowa	$\frac{1}{2}$
17	83	IR. Hubert Miles, Locomotive, Stuart, Iowa	$\frac{1}{2}$
18	88	William Lukes, with Echo Printing Company, Amherstburg, Ont.	$\frac{1}{2}$
19	91	H. A. Huff, with App Engraving & Printing Company, Denver, Colo.	$\frac{1}{2}$
20	112	Walter Black, Review, Windsor, Ont.	$\frac{1}{2}$
21	117	Eugene F. Dolan, with Kalamazoo Publishing Company, Kalamazoo, Mich.	$\frac{1}{2}$
22	118	R. R. Staples, Journal, Clarinda, Iowa	$\frac{1}{2}$

The following letters will be found interesting as showing how the judges arrived at their decisions:

THE INLAND PRINTER.

212-214 MONROE STREET,
CHICAGO, July 25, 1899.

Mr. O. F. Bysbee, Editor Newspaper Gossip and Comment, The Inland Printer, 163 Fair Street, Paterson, N. J.

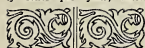
DEAR SIR:—I have examined the 128 letter-heads submitted in contest No. 5, and consider Nos. 41, 6 and 40 as worthy of the first positions. I desire to recommend for honorable mention Nos. 86, 42, 3, 118, 117, 112, 91, 74 and 76.

*Accorded first place in Contest No. 1.

†Accorded first place in Contest No. 3.

‡Accorded third place in Contest No. 4.

Published monthly. Two dollars per year. Sample copies, twenty cents. Foreign postage, one dollar and twenty cents per year, extra



H. O. SHEPARD, President
A. H. McQUILKIN, Editor
C. F. WHITMARSH, Secretary
A. W. RATHBUN, Treasurer

The Inland Printer

THE LEADING TRADE JOURNAL OF THE WORLD
IN THE PRINTING AND ALLIED INDUSTRIES

212-214 MONROE STREET

NEW YORK OFFICE

ROOM 602, AMERICAN
TRACT SOCIETY BUILD-
ING, 150 NASSAU STREET



CHICAGO, ILLINOIS,

189

FIRST PLACE—THOMAS U. YOUNG, NEW YORK.

NEW YORK OFFICE:

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TRACT
SOCIETY
BUILDING,
150 NASSAU STREET.

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THIRD PLACE—THOMAS F. SMILEY, NEW YORK.

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FOURTH PLACE—GEORGE S. MURPHY, CHICAGO.

Taken as a whole, the specimens submitted are exceedingly creditable. I notice the tendency to avoid ornamentation, and the using of one series of type in setting headings, or of selecting but two styles of letter.

I believe the printers of this country are being educated up to a higher standard of excellence, and that these competitions are doing much to assist in the good work.

I realize that the passing on these specimens is in no small degree a matter of personal preference. What one person may like another may consider as having no merit whatever. While my judgment in this contest may not meet the approval of all the competitors, it indicates my taste in the way of a letter-head.

Thanking you for your courtesy in honoring me with a position on the committee in Contest No. 5, I am, Yours very truly,

C. F. WHITMARSH.

Mr. O. F. Rybke, *Peterson, N. J.* SPRINGFIELD, Ohio, July 25, 1899.

MY DEAR MR. RYBKE,—I find, after careful and thoughtful investigation and a close study of the 128 letter-head specimens, that No. 128 is entitled to first place, No. 56 second, and No. 62 third.

This was a rather difficult contest to judge as regards the third place specimen. Had the contestants paid more heed to legibility, it would not have been such a difficult matter. There is hardly any necessity to give reasons for my decision. While I am aware that neither of the other judges may agree with me in my decision, I am thoroughly convinced that according to my ability the best have been selected. The other gentlemen are good judges and I hope we may agree. Not knowing any of the contestants, there is nothing that could have influenced me in favor of any specimen. I would urge contestants in all cases to pay particular attention to legibility.

Hoping that I have not caused any delay, I am, Sincerely,
ED S. RALPH.

THE HENRY O. SHEPARD CO.,
212-214 MONROE STREET,
CHICAGO, ILL., July 25, 1899.

Mr. O. F. Rybke, *Editor Newspaper Gossip and Comment, The Inland Printer, 165 Fair Street, Peterson, N. J.*

DEAR SIR,—Having examined with much care the specimens submitted in Competition No. 5, I have finally made a choice, which was no easy task, there being so many deserving of credit. My selections are as follows:

First—3. Well displayed, good choice of type and perfectly balanced. A job need not necessarily be plain to be neat, in my estimation; a little ornamentation like the rococo border used in this piece of work certainly adds to its appearance. The panels are fine. I do not hesitate in honoring it with first choice.

Second—86.

Third—42.

The above three I consider the most modern in style of display, and the most appropriate for the business intended.

Honorable mention—41, 82, 83, 56, 1, 88, 40, 54, 78, 51.
Respectfully yours, A. R. ALLEXSON.

In addition to the photographs of the leading contestants I have secured brief sketches of their careers:

Thomas U. Young was born in Torquay, Devonshire, England, in 1873, and eight years later was brought to this country. His trade was learned with the late firm of Young Brothers, New York. For the last four years he has been employed by George B. Hurd & Co., in the same city, his work being chiefly typographical designs in colors for use on covers of booklets. A number of his designs received most favorable comment in *THE INLAND PRINTER* for April, 1899, page 95.

James Newman was born in New Orleans, Louisiana, December 16, 1864. He served an apprenticeship of six years in the offices of the late Lawrence McCreane and L. Graham & Sons, both of New Orleans. One of the most successful competitors in an ad. contest in the *American Paper Trade and Wood Pulp News* for the best display advertisement from copy furnished by the Hamilton Manufacturing Company, and also received honorable mention in the Riverside Paper Company's ad. contest for their Magna Charta bond paper. He has often received complimentary notices for specimens of commercial and other work in the columns of *THE INLAND PRINTER*. Mr. Newman has for some time past been in the employ of Clarke & Courts, Galveston, Texas. He is original in his designs and quite apt in making pencil sketches.

Thomas F. Smiley was born February 8, 1871, in Reno, Venango county, Pennsylvania. He had always taken a keen interest in everything pertaining to printing and newspaper making, and in 1888 gladly accepted an opportunity to learn the printer's trade in the jobroom of the Oil City *Derrick*. After eight months in this office he obtained work in the jobroom of the *Tribune-Republican*, at Meadville, Pennsylvania, the seat of Allegheny College. In 1891 he entered the college, paying part of his expenses by working at his trade two days each week. At college he held first place in his Latin class and second place in rhetoric, and was taken into the Phi Gamma Delta fraternity. On completing his apprenticeship in 1892, he went to New York and, securing a position in the proofroom of the Standard Dictionary, he was advanced until at the completion of the work he had been for over a year one of the four critical readers of foundry proofs. Mr. Smiley has been with the Fleming & Carnrick Press as proofreader since the organization of that firm in 1895.

George S. Murphy was born in Mount Vernon, Ohio, March 9, 1878. He was graduated from the Mount Vernon High School in 1896, and entered the office of the *News*, at that place, doing practically all of the jobwork from the first, having had some experience as an amateur job printer at home. Soon after the *News* was purchased by the Mount Vernon *Republican*, he went to Chicago to fill his present position with P. C. Darrow. This contest was the first in which he has competed, although his work has received favorable comment in *THE INLAND PRINTER* on several occasions.

In accordance with the agreement, a book containing reproductions of each of the 128 letter-heads submitted will be issued as soon as possible, probably about October 1, and a copy sent to each contestant. Others wishing to secure the valuable little publication will receive it postpaid from The Inland Printer Company by sending 25 cents.

THE Rehoboth (Del.) Beacon is the title of a newsy little weekly started in July at this attractive resort.

JOHN J. STREETER, editor of the Vineland (N. J.) *Independent*, has been willed the modest sum of \$200,000.

A COURSE of twenty-eight lessons in shorthand is offered by the Hartland (N. B.) *Advertiser* to the correspondent giving the best satisfaction.

AN illustrated weekly called the *Arizona Graphic* was started at Phoenix, Arizona, about the middle of September. Paul Hull, formerly of Chicago, is editor and proprietor.

COMMERCIAL PRINTING COMPANY, Cairo, Illinois.—Neither *Free Speech* nor the Easter number of the *High School Autocrat* need criticising. From a mechanical point of view they are practically perfect.

THIS timely suggestion is added by the *American Thresherman* at the end of its bright humorous department: "P. S. These jokes are furnished at a great outlay of grey matter. Hand men with scissors please give us credit."

A SIXTEEN-PAGE edition, inclosed in an illuminated cover, was issued by the Menominee (Mich.) *Leader* on the Saturday preceding Independence Day, which was remarkable for its many nicely displayed ads. and good presswork.

MOUNT CARMEL (Ill.) *Republican*.—Ads. are remarkably neat and well displayed. Make-up and presswork are also very good, and the only improvement I can suggest is a few larger leads on the longer local articles on the fourth page.

THE Spring Valley (Wis.) *Sun* has adopted a flat rate of 7½ cents, based on a circulation of 840. No positions guaranteed except on contracts of six months or more. Discount on space bought for six months, ten per cent; for one year twenty per cent.

BERMUDA has a bright new paper, the *Recorder*. John J. Bushell is editor, and he evidently underestimated his requirements, as with the fourth and fifth numbers supplements were issued. It is an interesting paper, and starts out very encouragingly.

FOUR PLAIN (N. Y.) *Standard*.—IN *THE INLAND PRINTER* for July I said, "If the correspondence was graded it [the *Standard*] would be a most commendable paper." A copy now comes to hand with the correspondence graded and it is a most commendable paper.

CHARLES W. HENKE, New Painesville (Minn.) *Press*.—Yes, the *Press* is improving right along. Ads. look very good, and make-up is all that could be desired, except that items of correspondence should be graded. The box headings in this department would be improved if all were inclosed in the same kind of border.

BANK OF HUDSON ADS.—I am obliged to announce the abandonment of Route 3 of the Bank of Hudson ads. Two sets of ads. have been sent out on this route, and I have written about fifteen letters in an endeavor to overcome difficulties. Three contestants in rotation on the list changed their residences, and all trace of the second set has been lost. Route 2 was finished some three months ago, and Route 1 was returned to me in July. Instead of sending out the lat

ter set in a useless attempt to finish Route 3, I have, in accordance with my promise, forwarded it to the winner of the contest, Richard M. Bouton, *Sentinel*, South Norwalk, Connecticut.

CONTEST NO. 6.—For the next ad.-setting contest I have chosen a four-inch, single-column ad. that proved somewhat of a puzzle to several compositors. The text and conditions will be given next month, and, as usual, six weeks will be allowed, thus affording ample time for contestants residing at any distance to get their specimens in.

EAST LIVERPOOL (Ohio) *Tribune*.—A very newsy paper, made up mostly of bright, crisp local items and personals, but, my! how horrible those 12-point black-faced readers look in the middle of a page. Aside from this the make-up is excellent, and ads. and presswork are also good. Those readers ought to be worth at least \$1 a line.

WILL B. HUNT, the new press agent of the Lackawanna Railroad, is peculiarly fitted for his new duties. He left the position of railroad editor of the Chicago *Times-Herald* to accept an offer from this road, and has been through nearly every line of newspaper work—practical printer, pressman, stereotyper, editor of a country weekly, and manager of a city daily.

THE Omaha (Neb.) *Bee* is issuing an illustrated weekly under the title of the *Omaha Illustrated Bee*. The initial number appeared in June, and this and subsequent issues certainly bear out the promise of the publishers to print "a high-class illustrated newspaper." Not only are the half-tones of the highest artistic order, but the reading matter is of a superior character, and the mechanical execution of the best.

HOT SPRINGS (S. D.) *Star*.—Of the several issues received, that of July 14 has the neatest first page, as here prominent heads are used. The placing of ads. and readers plays havoc with the make-up. Ads. are well displayed and presswork good. You have a good local page, and the running of paid items solid is a good feature—if they could be run entirely separate it would be a still greater improvement.

THE Tennessee Press Association has elected the following officers for the year 1899-1900: President, E. E. Adams, *Democrat*, Lebanon; first vice-president, Louis G. Fritz, *Deutsche-Zeitung*, Memphis; second vice-president, J. J. Ambrose, *Tennessee Mason*, Nashville; third vice-president, S. B. La Rue, *Democrat*, Greenville; secretary, Herman A. Hasslock, Nashville; treasurer, R. J. G. Miller, *Banner*, Nashville.

W. H. FARMER, *Saturday Review*, Mobile, Alabama.—The ads. in your paper are considerably improved. Those of Murphy's Parlor Shoe Store and the Mohican Company are your best. I will suggest a way of improving the baseball ad.: Make the first line and "Exiles vs. Loyals" the most prominent, with "Monroe Park" second; the balance, excepting the date, which should be in an 8 or 10 point letter, quite small.

F. FORD ROWE, for a number of years advertising manager of the Rockford (Ill.) *Register-Gazette*, where he has met with remarkable success, has purchased the interest of T. B. Shoaff in the Kalamazoo (Mich.) *Gazette*, the oldest Democratic morning newspaper in that State, and will assume the business management. Mr. Rowe will be accompanied by Earl Kettle, who will have charge of the circulation of the Kalamazoo paper.

In common with other State prisons, the Oregon Penitentiary has its publication, entitled the *Prison Missionary*, but unlike the others it is "a one-man machine." L. J. Sprague is editor, proprietor and sole manager, and nails at the head of his paper this inscription, "God willing, will be published monthly by prisoner 2409, in cell 138, Oregon Penitentiary."

The paper is almost entirely religious in character, and is undoubtedly a power for much good.

ROCHELLE (Ill.) *Independent*.—Sandwiched readers and scattered advertising mars the general appearance of your paper. In the make-up headed articles should be graded, longest first, with either a double or display head at tops of columns. The "Fourth of July" article was worthy of a three or four-story head. Correspondence should be graded, and the time-tables would look much better if set with leaders. Presswork is good and ads. are nicely displayed.

HARTLAND (N. B.) *Advertiser*.—There are a number of points where the make-up could be improved. Columns should be filled to the end of rules, all even at the bottom; items in correspondence should be graded, shortest first, and headed articles also, longest first. Single heads would look better if all were set in the same size type. Ads. are fairly well displayed, except where too large type is used for the body; this fault is particularly noticeable in those of Keith & Plummer and Shaw & Diblee. The work on the paper as a whole, however, is certainly very creditable for a fourteen-year-old foreman.

Berkshire Courier, Great Barrington, Massachusetts.—The contents of editor J. E. Clary's paper are so interesting that each time I have glanced over its columns with a view to give it requested criticism, my attention has been held by the many attractive articles. DeVinnie italic makes very neat headings as used in the *Courier*, and I reproduce a correspondence head, with the rules top and bottom. The ads.

HOUSATONIC.

under "Professional" would look better with only one rule between, and with less leads. Fine paper and good presswork add much to the commendable appearance of the paper, and neat ads. and good make-up are also features. The *Courier* was enlarged in July, and now consists of eight seven-column pages. It has installed a Simplex typesetting machine, and appears in an entirely new and becoming dress.

A UNIQUE publication comes from the Gavilan (Cal.) School, entitled the *Gavilan School Reflector*. It is a three-column, four-page journal, printed on a mimeograph, and has been entered at that postoffice as second-class matter. Its contents are both interesting and instructive, remarkably well illustrated, and do its editor, William J. Magaw, who is also teacher of the school, much credit. The third issue contained two extra pages of music, produced by the same process.

ELBERT BEDE, North Branch (Minn.) *Review*.—If your paper was printed dry it would be a great improvement. The make-up is very good; a lead between items of correspondence is advisable. Ads. are excellent, the only objectionable feature being a slight tendency toward too much ornamentation. I should advise you to enter the next ad.-setting contest to be announced in this department next month; the complete set of specimens will furnish you with a fund of ideas.

A SPECIAL edition of surpassing excellence was published by the Council Bluffs (Iowa) *Nonpareil* on July 30—a "Prosperity Edition" that had a decidedly prosperous appearance. Thirty-two nicely printed pages, embellished with half-tones and enclosed in an artistic, illuminated cover, was used as a supplement to the sixteen-page Sunday edition. The work throughout was well executed and demonstrates that the *Nonpareil* is fully abreast of the times "at the dawn of the twentieth century."

ED J. KOHLI, Green County *Herold*, Monroe, Wisconsin.—It is a pleasure to examine such creditable productions

stopped it if he did not want it, and rendered judgment accordingly.

ALEX DUGUID, Cincinnati (Ohio) *Enquirer*.—I have examined the large number of ad. proofs with a great deal of admiration. While your bent-rule work is exceedingly well done, for newspaper work I admire the straight-set

The Saturday Enquirer

Will Introduce Some
New and Novel Schemes
Offering Prizes
For Correct Solutions.

WILL INTEREST THE
YOUNG AND OLD.

Leave Your Order
With the Newsdealer.
Price Five Cents.

specimens much more. I reproduce one of your best ads. (the original was eight inches, double column). Despite your modesty in not claiming originality, there are yet many finely executed ideas in the use of rule and border that are quite new. I shall hope to find you among the regular contestants in THE INLAND PRINTER'S ad. competitions.

WOODSTOCK (Ill.) *Sentinel*.—In its new dress the *Sentinel* looks particularly trim and neat, and deserves all the nice things being said about it by exchanges. Ads. and presswork are both commendable. Great care is taken with the make-up, and the fine appearance of correspondence and local items amply repays for the time taken. Patent medicine notices should be run at the foot of columns—these contracts can be secured without giving them such choice positions. Editor C. A. Lemmer's brothers of the craft are evidently great admirers of the fair sex, judging from the comparisons they make in describing the *Sentinel* in its new dress. It is characterized as "pretty as a blushing bride," "trim as a summer girl" and "neat as a blushing maid." Another editor's liking seems to lie in another direction, as he says: "The *Sentinel*, like wine, improves with age."

WALTON HALL, of the Brockton (Mass.) *Enterprise*, in sending specimens for Contest No. 5, writes: "I would like to enter another ad.-setting competition conducted by you, having a few more rules tacked to it which I think should be taken into consideration by the judges. 1. Amount of time taken in composition. The less time taken by a compositor in building an ad. (to suit the customer) the more money for his employer; and that's what we're here for. 2. Correctness. Misspelled words or words substituted for those in the copy should throw that ad. out, especially where the advertiser's name is changed, as he would have good cause to refuse to pay for the ad. 3. Outs. These ought to place a competitor 'on the shelf.' Now, in the Johnson ad. competition three of the four winners committed one of these 'crimes.' Second-place man took too much time. Typo-

graphically it was all right, but very few proprietors of newspapers would allow so much of the profits of the ad. to go into the composing of it. Third-place man changed the name of the advertiser; and fourth-place man not only put too much work on it, but also left out 'Seasonable Bargains' altogether. Don't think I am disgruntled over the decision—not at all; there were plenty of them better than mine and that should, to my mind, have had places at the top of the column, but I certainly think that spelling, outs and time taken should have some consideration by the judges. I think the disciples of Gutenberg should send you a vote of thanks for the benefit derived from these competitions; they are the best things that ever happened." *Answer*.—1. This was covered in the instructions to the judges, namely: "The most artistic and striking typographical construction, the best ad. for the advertiser, obtained with the least expense in time to the publisher." 2 and 3. The compositor is not supposed to be a proofreader, yet there should be restrictions on the class of errors allowed in these contests, and these we will have understood hereafter. An ad., practically perfect, should not be disqualified for a single misspelled word or a "w. f.," while the omission of a phrase should be treated more seriously. In contest No. 4, as there was nothing regarding such restrictions in the conditions, no attempt was made to "read proof." The striking and artistic arrangement of the ad. securing second place evidently overruled, in the minds of the judges selecting it, the amount of time required for its composition. The contest was exceedingly close and in nearly every instance one point either way would have made considerable difference in the location of any ad. in the list.

A GOOD SPECIMEN.

Our esteemed contemporary the *Typothetæ* and *Platemaker* announces Mr. Will Crombie, of Brattleboro, Vermont, foreman of the jobroom of E. L. Hildreth & Co., to be the winner of the prize of \$10 offered by the *Platemaker* for the

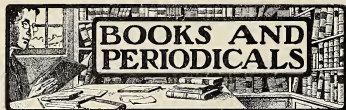
THE THIRTEENTH ANNUAL CONVENTION OF THE UNITED TYPOTHETÆ OF AMERICA WILL BE HELD AT NEW HAVEN, CONN., SEPTEMBER 12-15, 1899

CONDITIONS IN THE
TRADE CALL FOR A
LARGE ATTENDANCE

best display giving notice of the convention of the United Typothetæ. By the courtesy of the magazine the design is here reproduced. Incidentally the *Platemaker* warns contestants in display to beware of too much ornamentation, varied type and arrangement, to the destruction of effectiveness. THE INLAND PRINTER congratulates Mr. Crombie on his interesting specimen.

SURPASSED BY NO OTHER PAPER.

Inclosed find check for renewing my subscription to THE INLAND PRINTER for another year. You are quite right to hardly think I should desire my name taken off your books. Every printer should subscribe to your excellent trade journal, which can hardly be surpassed by any other paper.—E. T. Sanders, Sanders' Printing Office, Washington, D. C.



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be inclosed in all publications sent for review.

THE October *Scribner* will show another of the famous colored covers designed by Maxfield Parrish; the frontispiece will also be a bit of delicate color printing.

THE trustees of Tufts College have conferred on Elbert Hubbard, proprietor of the Roycroft Shop, at East Aurora, New York, the degree of Master of Arts, in recognition of his achievements in literature and in the line of artistic book-making.

THE *Manistee Daily News*, Manistee, Michigan, issued an anniversary number, giving a historical and industrial record of the great salt city. Illustrated with many excellent half-tone views of that city and vicinity, and containing sixty-eight pages and cover, all excellently printed, it was an edition of which the publishers may well be proud. A copy reached THE INLAND PRINTER shortly after publication, but through oversight mention was not made at the time.

A COLLECTION has been made of drawings by the famous German artist, C. W. Allers, and will be published early this fall by R. H. Russell. The artist himself put these pictures upon stone, and the litho-



ANNIE WATERS.



"The pages are hand-lettered."

graphic reproductions are so good that they can scarcely be distinguished from originals. This portfolio, containing forty-three drawings, will serve to introduce the work of Allers to this country, where it is not as well known as it deserves to be. (11 by 15 inches; price, \$3.75.)

A RECENT issue of the *School Journal* contained an interesting article on the making and sale of text-books, being a description of the business of the American Book Company.



"Don't you want to buy a goose?"



"Will you come into our store?"



"Master Bunny looks so funny."



CAPTAIN BING.

The article was fully illustrated with half-tones of the principal officers of the company, interior and exterior views of the New York headquarters, in the University building, Washington square, and a number of pictures that especially interest printers, such as a view in the pressroom, a row of self-feeding book-folding machines, collating the signatures of books, machines for sewing the books after collating, machines for making the covers of books, the stamping of book-covers, the finished books in dry presses, etc.



"A hen then gobbled the bug."



"Ding-a-ling-a-ling."

Of those in color, the "Bird Calendar," twelve designs by H. H. Bennett, the "Revolutionary Calendar," twelve drawings by Ernest Peixotto, formerly one of the artists of *The Lark*, the "Zodiac Calendar," designed by Chester Loomis, and the "Pickaninny Calendar," drawn by E. W. Kemble, are the ones offered; while new editions of the "Golf Calendar," drawn by Edward Penfield, and supplemented by several new designs for 1900, E. W. Kemble's "Coon Calendar," the "Chinese Children's" and the "Sports and Seasons" calendars are announced. There are also four calendars by Frederic Remington, called, respectively, "The Soldier," "Indian," "Frontier" and "Cowboy" calendars. These are all 10 by 14 inches, and form a very attractive set. An "Animal Calendar," by Frank Verbeek, twelve animals in a new and striking treatment of black and white, and the "Cupid Calendar," designed by J. Campbell Phillips, in large size (14 by 22 inches), are also included. There is also a new edition of the "Wenzell Calendar."



"Polly wants a cracker."

BEFORE snow flies, the little folks are promised a book of nursery rhymes which bids fair to outlive Mother Goose in her palmiest days. The name of this new volume will be, "Father Goose—His Book," written by L. Frank Baum, author of "Mother Goose in Prose," and containing over one hundred illustrations by W. W. Denslow. These will gladden the hearts of "grown-up children" as well, for they are full of an irresistible humor, and will appeal to every one





SOME PAGES FROM "FATHER GOOSE—HIS BOOK."

who likes to laugh. And after all, why shouldn't the Father have a show once in a while? Poems and songs innumerable have been written about the Mother, while Father has stood in the dim and shadowy background. Isn't it time he came forward and relieved the old lady, who has quite worn

herself out making fun for the children of the last two centuries? Give Father Goose a chance; he is young and dashing, full of tuneful rhymes. Roly-poly children skip and dance through these jolly pages. The book will help pass away many a rainy afternoon and snowy night, when the children can cuddle up in a cozy corner of

the nursery and become acquainted with this jovial fellow who has come to stay among them. "Father Goose—His Book," is promised for the early autumn and will be on sale at all the book stores after October 1. The cover is most unique, and you will immediately sympathize with the round-faced, merry old gentleman, whose goose-quill pen is wet with ink, and his dignified partner—The Goose. Let the opening jingles serve as an introduction to old and young alike:

"Old Mother Goose became quite new,
And joined a woman's club;
She left poor Father Goose at home
To care for Sis and Bub.

"They called for stories by the score,
And laughed and cried to hear
All of the queer and merry songs
That in this book appear.

"When Mother Goose at last returned
For her there was no use;
The goslings much preferred to hear
The tales of Father Goose."

The book is published by George W. Hill Company, Chicago. Price, \$1.25. We reproduce a few of the illustrations.



SOME PAGES FROM "FATHER GOOSE—HIS BOOK."

WEBSTER'S COLLEGIATE DICTIONARY, Giving the Derivations, Pronunciations, Definitions and Synonyms of a Large Vocabulary of the Words occurring in Literature, Art, Science, and the Common Speech, with an Appendix containing a copious Scotch Glossary, a Pronouncing Vocabulary of Proper Names, and various other Useful Tables. Mainly abridged from Webster's International Dictionary. Over 1,100 illustrations. 8vo, sheep, cloth, and morocco; 1,116 pages. Prices, with Complete Reference Index: Cloth, \$3; sheep, \$4; half morocco, \$5. G. & C. Merriam Company, Springfield, Massachusetts.

This latest edition of Webster's Dictionary adequately supplies the need for an abridged dictionary which shall be full, accurate and authoritative, well adapted to the requirements of the scholar, yet practical enough for the business man and the journalist. It is a handsome, well-bound volume of 1,116 pages, 948 of which are devoted to the vocabulary proper, and its size, convenient for easy reference, combined with its fulness and reliability, make it a most useful and desirable dictionary for the busy man and the student. In its vocabulary the Collegiate is more complete than any other dictionary of its class. This vocabulary includes the newer words which have an established place in our language, the scientific and technical terms likely to be met with in general reading, and the words of the Bible, of Shakespeare, and of the masters of English literature. Much space has been saved by disregarding unusual technical terms, obsolete and very rare words. The definitions are complete, concise, lucid and exact, and are arranged in the historical order in which the word received its shades of meaning. Synonyms, excellent in the fulness and discrimination with which they are treated, are an important part of many of these definitions. The scholarship of the Collegiate Dictionary is also shown in the completeness of its etymologies. To the student and the careful user of words these etymologies can not fail to be of great value. Pronunciation is indicated by the simple and effective method of respelling with the diacritically marked letters familiar in the school books of the country, avoiding the use of peculiar signs or of the letters of the alphabet with a value rarely if ever given to them in English. The Guide to Pronunciation is both slightly abbreviated from that in the International. The



"The little children 'round him dance."

Table of Prefixes and Suffixes has been entirely rewritten and enlarged, and the treatises on orthography and on the relation of English to other languages are full of valuable knowledge. The Collegiate Dictionary has one feature that is peculiarly its own; that is the Glossary of Scottish Words and Phrases. This Glossary is the most complete in its contents of any equally accessible compilation of Scottish terms, and plainly and accurately indicates the pronunciation of the Scottish dialect. Other important and instructive features are a Pronouncing Vocabulary of Scripture, Greek and Latin Proper Names, with Modern Geographical and Biographical Names; a newly revised Vocabulary of Rhymes, a list of English Christian Names with foreign equivalents, an account of the Deities and Heroes in Greek and Roman Mythology, translations of Foreign Words and Phrases, and tables of Abbreviations and Arbitrary Signs used in Writing and Printing. The Collegiate is excellently printed on good paper, firmly bound, and is a fine specimen of bookmaking. Every copy is provided with the Complete Reference Index.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

FOR ALTERATIONS ON ALUMINUM.—Take one part concentrated alum solution, and one part concentrated acetic acid; mix and apply as usual on stone, then clean off the plate well, and when dry rub over with powdered pumice and a clean rag. The plate must be thoroughly clean before using the above solution.

A NEW WAY TO PRINT LITHOGRAPHIC COMMERCIAL WORK.—The Rubel Brothers, manufacturing stationers and paper manufacturers, have now made a new departure, manufacturing their own lithography in conjunction with their paper mill in New Jersey. The new method (printing from a web) works well, but is only fit for very large orders.

GRAPHIC ARTS AT THE BUFFALO EXPOSITION.—The plans having matured for the great Pan-American Exposition, to cover a space of 335 acres, the actual work can now begin so as to be ready for the show. Twenty-two buildings will be erected on the site acquired. The Administration building will be the first and the Graphic Arts building will cover 45,000 square feet.

MUSIC TRANSFERRING FROM PUNCHED PLATES.—Take impression from the plate, by inking in like a copper plate with weak transfer ink, on a soft paper, say Chinese paper, without any preparation, then transfer upon stone or zinc plates. After taking off the paper, gum up the stone or zinc plate, and, after all is dry, wash out with turps upon the gum and rub up well with thick asphaltum; then wash off the gum and roll up heavy with ink; then rosin and powder with talcum and etch very strongly.

MOTORS ON LITHOGRAPHIC PRINTING MACHINERY.—In answer to a request to investigate the motor system in use in B. & B. lithographic establishment, we can say that the bolting, jerking motion complained of by Mr. K., the pressman, is entirely due to the presses. Transmission of power is not

at all essential to printing machinery, as presses using 16 and 20 horse-power are running today in New York with motors directly attached to the machines. From an economical point of view the separate motor is strongly to be urged where there are many machines running.

ART WORK AND MANUFACTURED PRODUCT.—Colonel Tichenor, of the Board of Appraisers, in deciding the case of S. A. McFarland & Co., contractors, who had imported from Carrara, Italy, some statuary made there but designed by an American artist for the Sacred Heart Academy, says, in answer to the claim that it was a work of art: "While the statue was made in Italy it is simply the copy of a model made in America, and is not, therefore, a work of art (merely a manufactured article, made for commercial purposes), and therefore not entitled to free entry"; thus consistently applying in this case the same principle of reasoning that is adopted in graphic matters of a similar character.

ROENTGEN RAYS IN PRINTING, OR IMPRESSIONS WITHOUT INK, ROLLER OR PRESS.—A. F., aluminographer, writes again: "At last I have been entirely vindicated, for you will truly remember last year I urgently instigated you to try and speak of my ideas in using the Roentgen rays for printing process work. Now I have received the news direct from London that a man by name of Greene has patented my device, a new process of printing complexes reams of paper without ink or press at one stroke simply by Roentgen rays." *Answer*.—We are still proof against the X-rays in printing. If the newspaper and book publisher had to coat each sheet of paper twice, subject it to a sort of chemo-galvanic action, fixing each sheet in a special chemical bath, there would certainly be few people suffering from an aberration of the mind by an overindulgence in reading.

ARE THE MODERN PROCESSES DANGEROUS TO OUR WELFARE AS GRAPHIC ARTISTS?—S. P., London, England, writes from there that the trade is waning, that process is beginning to supersede hand work, and he bewails the fact that the modern reproductive methods in the graphic arts are destroying the need of artistic endeavor, it being useless nowadays to learn drawing, everything being purely mechanical. *Answer*.—I think our friend is needlessly frightened. If ever in the history of the graphic arts artistic endeavor or ability was urgent it is so today. Prescribed formula, routine matter and mechanical dexterity belong to the trades, but the command of mind over the greater mass of material, subject to the graphic arts, makes more study necessary, demands a wider range of taste and artistic ability, and allows more scope to the development of intellectual individuality than was ever possible in the history of art, as it is or should be applied to the pictorial branches of the printing industry.

HOW TO LEARN DRAWING ON ALUMINUM PLATES.—F. S. B., Toms River, New York: "Will you kindly tell me through the 'Notes and Queries' of THE INLAND PRINTER where I can procure an aluminum plate to learn to draw for surface printing, and where I can procure books on the subject?" *Answer*.—The lithographic supply dealers do not sell the aluminum plates prepared and grained to draw upon. You would, therefore, have to do this work yourself, which would require trays, acids, and graining apparatus. Directions can be found in the Notes and Queries Department of the last volume of THE INLAND PRINTER. Would advise you to purchase the prepared zinc, sold at ½ cent per square inch, which works about the same as aluminum for your purpose. There are no text-books out on the subject of aluminum in the graphic arts; everything written is in the trade journals of the day—THE INLAND PRINTER, and German, English and French trade periodicals. When the third enlarged edition of "Etching and Acids" appears, the subject will be fully treated therein, and I will add your name to the list of those who have already subscribed

thereto. Prepared zinc plates will be mailed you on writing to Columbia Company, 27 School street, Boston, Massachusetts. They will also furnish a pamphlet describing the process of drawing on metal plates.

PREPARING LITHOGRAPHED WORK FOR TYPE-PRESS PRINTING.—D. M. R., St. Louis, Missouri, wishes to know "How to make zinc etchings suitable for typographical press, having the original on stone." *Answer.*—Get a transfer impression on lithographic transfer paper from the original work, then get a well polished, clean zinc plate, lay on a lithographic stone or slab. (If you fasten some manila paper with Higgins' paste upon the back of the zinc plate the same can be fastened in turn very easily upon the slab so as to lay flat.) Then lay your transfer impression face down on the zinc, and placing some backing sheets on top pull through with strong pressure. Then moisten the back of transfer paper, which has now stuck to the plate firmly, so as to be able to take it off, when your work will be all upon the plate. Now, the usual operation of dusting with dragon's-blood, and giving first etch follows, as described in various parts of the last volume of *THE INLAND PRINTER*, when it can be etched deeper and deeper until it is fit for type-press printing.

MICROSCOPIC ENGRAVING.—Ph. R., Brooklyn, New York, writes: "I have read in a certain jeweler's magazine that the firm of Eaton & Glover, of 87 Nassau street, Manhattan, has issued a copy of 'The Lord's Prayer,' engraved on pearl, within a space not much larger than the end of an ordinary lead pencil. It further says: 'The much vaunted feat of engraving it on a gold dollar is very much eclipsed. Notwithstanding the character of the work, the letters are accurately formed and can be read by the naked eye if held at a proper angle to the light. Perhaps the most remarkable thing about the work is that it was done by a boy who has no knowledge of the art of engraving, and whose only experience is less than one week in the business office.' Now, how is it possible that a boy could do this work at the trade only one week?" *Answer.*—The boy can execute this engraving easily enough, and turn out quite a number of them in a day. Usually they employ girls for this work of guiding the point of a pantograph along the grooves of an expertly engraved original. In the article you read they evidently did not explain how long it took the engraver to do or learn to make this plate. The very small lettering, etc., on bank notes is done in the same way.

COLOR SCALES, FOR MEASURING VARIATIONS OF MINUTE DIFFERENCES IN ALL POSSIBLE COMBINATIONS OF COLORS AND THEIR SHADES AND TINTS.—C. T. S., "Steam Press Printer," inquires "Regarding the mixing of colors at the steam press, how is it that color manufacturers do not supply a more uniform color, so that when the quantity of each, making a certain shade or tone, is marked on the pro-

gressive proofs, a man fails to get the right shade, even if he mixes it in exactly the same proportions, just because one or more of the colors are not the same as those bought before, or have been bought from another manufacturer." *Answer.*—The trouble our friend complains of has been a stumbling-block to many, in every art, trade or profession where delicate matching of colors is made. It behooves every one, therefore, who is so engaged to fortify himself with the means by which slight color differences can be not only measured but even closely described by formula and signs so that another person, even one not versed in the mixing of colors, having the proper instrument at hand, can refer to the signs given him, and duplicate that exact shade of color. We have several important means at hand for obtaining this result. The first is "The Prang Standard of Color," a book, size 10 by 14 inches, giving in print 1,176 different standard color-fields, arranged on monochromatic



SCHOOL OF INDUSTRIAL ART, PHILADELPHIA, PA.

and polychromatic scales on seven plates. By a very ingenious system of nomenclature the composition, as well as the exact shade of any color, can be obtained at a moment. Three masks in shades of neutral tints are added in a pocket attached to the inside of cover, for the purpose of separating any given color, and bring it out in its true value by isolation. A complete description of the simple rules underlying the use of the scales is printed at the end; and we can say that in viewing this gigantic piece of work (each row of colors is printed separately) Mr. Prang has given to the thousands of colorists—teachers, students, manufacturers, printers and others who use color in any shape or form—an authoritative work, the completion of which could only be made possible by the genuine love and thorough fitness for the task in question possessed by Mr. Prang. Price per copy, 50 cents. *THE INLAND PRINTER*, or L. Prang, Boston, Massachusetts.

THE PRINCIPLES OF TONE AND TINT LITHOGRAPHY.—In the fifteenth part of George Fritz's "Handbuch der Lithographie und des Steindrucks," just issued by Wilhelm

Knapp-Halle, the author says: "If we have minutely and exhaustively described in the second section of our work the lithographic drawing and engraving (flat and intaglio) methods, as also the various transfer processes, and their applicability and importance to the various needs of the lithographer, so we shall here in our third section, in the same concise manner, set forth the lithographic, chromo and color printing methods, according to their development up to the present day." This part begins with a definition of chromo-lithography, and its various technical appearances, and divides the subject into two grand divisions: First, "The Tone and Tint Lithography," and second, "The Combination Color Print." It describes the different decorative poster and map work coming under this head, and the best way to proceed in obtaining superior and artistic results, compatible with technical means. We must admire the broad and masterly statement of the facts known to the special practitioner in the various lines described. The clear and rhythmic arrangement of the whole cumbersome subject and the pleasant mode of delivery, which always stimulates to further reading, never at any time has become uninteresting or tiresome. Principal classes of work are shown by respective specimens, executed in an exact and particular manner, with a page opposite to each art plate accurately describing the entire procedure and manipulation employed in producing it. Starting with the various ways of tracing, offsetting, execution of the color plates—as crayon method, tusche, in screen, line, dots, spatter, rubbing, asphalt, scraping—this part ends with a beautiful example of tone map-lithography, where 124 color variations are produced with three printing plates, executed in various screen linings. The care and liberality with which the many plates so far shown in former numbers are accomplished is really astonishing. The art lithographers of the world will no doubt encourage the author and publisher in maintaining this high standard throughout the rest of the important parts yet to appear. Each part 70 cents, postage extra. THE INLAND PRINTER, Chicago, or E. Steiger, New York.

WHAT SHOULD A LITHOGRAPHIC PRESSMAN KNOW.—Besides being a lithographic printer, he also must be somewhat of a machinist, must have an accurate perception of mechanical adjustments for setting cylinder, rollers, ink box, etc. He must have an eye for color, must feel the different values of tints and shades; must know qualities of paper and their effect on the work in his press, and, above all, he must understand the chemistry of color, so that he will not be led, as we only too often observe, to jumble the various colors composed of mineral, animal, vegetable and chemical substances thoughtlessly one with the other, without regard to their origin or nature. Printers should always consider carefully what colors and compounds will agree together and not cause a riot. Every one who has tried knows what the result is if we mix, in order to obtain a nice orange, chrome yellow and vermilion together. How soon the fine orange color becomes polluted, until it is a good brown, and not the color which the customer desired in his work. The thorough workman, however, knows that vermilion is made of sulphurous quicksilver and chrome yellow of lead; that when they come together they enter into a new corrosive combination, robbing each other of their original brilliancy. Yes, the practical workman avoids mixing mineral with chemical and prefers using the latter as little as possible, and in compounding such colors always avails himself of lakes, earths, etc. The pressman must have also good judgment in estimating on the quantity of ink to be prepared for a certain job, so as to avoid waste in the first place, and also to determine with the greatest amount of accuracy the cost beforehand of the ink to be consumed on his presswork. It will be seen that the pressman, if he can keep his press in good condition, always running, printing the work right without a large percentage of spoilage, is the most important pro-

ductive factor in an establishment. He wields the most costly tool in the house; he can cause the greatest loss to the establishment, and at the same time he has charge of the only profit-bearing section of the concern. Many have worked themselves up from feeders, and become good pressmen in a way, but have these men demonstrated their ability to be equal to any emergency that occurred in connection with a steam press? A glance in the daily workings of the machine room and the average products of the establishment teaches us that they have not.

AN INTERESTING LETTER.—William G. B., Philadelphia, Pennsylvania, says: "Your letter received and many thanks for your encouragement. I had an impression made from stone on the sample of paper you enclosed in your letter and find the one enclosed and marked 9½ cents on back the better of the two. Can you put me in communication with the paper dealers? I also send two scraps of paper that were used for lithographic printing, but can not get them in this city. I wish I could purchase some aluminum prepared for litho purpose without paying a royalty. I had a piece as purchased at the metal dealers buffed and then slightly grained and a half-tone transfer put on it, and the result showed that it beat the stone all hollow for sharpness of dots; the ink does not seem to spread so easy. If you can send me a piece of aluminum I would put a transfer on it and you could toy or dally with it. The possibilities are great for aluminum (if I have to write this name often I will get a rubber stamp made) in what I am working at; say you send me a copy for three-color work, I send you the three transfers on that metal by mail—not at all visionary. It is my intention to go into the business of furnishing these transfers to the trade. I have made two three-color reproductions—the first I would not show you unless I had a grudge against you; the second I will send you Monday with copy. I consider it good aside from it being on unsuitable yellow paper and poorly printed. The printing is the point where the hardest rub comes in with process work on stone. I remember when I started on half-tone under Mr. F. E. Ives, at the Crosscup & West Engraving Company, in 1883, the printers could hardly handle cuts with 100 lines to the inch, but now 150 is the ordinary, up to 200. I use the 150-line screen for my work. It is really wonderful what progress has been made, the perfect screen of Levy and the use of dry plates for half-tone negatives is an interesting development in the advance of photo-process. I remember I would never believe a good negative could be made on a gelatin dry plate, slow or rapid, but I had to give in; the most of my negatives are now made on dry plates, as by this means by color sensitizing the dry plates myself and using the quickest plates I can make the three-color negatives direct from the copy into half-tone negatives. Say a hurry copy is brought in, it is put up, the yellow and red negatives made in one and four minute exposures through half-tone screen, and by the time I get the blue, which takes sometimes thirty minutes by electric light, the job is well under way. I do not know why I am bothering you with all these soap bubbles of mine, but I know I am writing to a man who is interested in just this same branch that I am working at and hope that when I get so that I can show some good samples you can help me to turn glory into money. I have spent since July this year \$1,150, with no return whatever. Do you know of a good way to roll up a transfer (say half-tone) before etching? We used tannic acid at first, but this seems to go through transfer sometimes. Gum is good, but thickens the dots; plain water is the best, but on a large stone hard to control. Hoping that I have not imposed on your good nature, and, as the Germans say, "Nichts für ungut." Answer.—We must ask pardon from our scientific friend in Philadelphia for publishing this communication. It may be of interest to some others in the same line, so we reproduce it, and in answer to the query contained therein will add that half-tone transfers are etched,

very slightly, after development, with gum and a little gallic acid, thinly spread over the work; then when this is dry, everything is washed out with turpentine only, and then rolled up, talcum and etched—on stone with nitric acid and gum, on aluminum or zinc with phosphoric or gallic acid and gum respectively. The sample of aluminum I have sent is from W. H. Kemp & Co., 176 Hudson street, New York. The paper is from H. Lindenmeyr & Sons, New York city. You need not pay a royalty for experimenting. We are always pleased to correspond with men who, like ourselves, are trying to learn.

ESTIMATING NOTES QUERIES AND COMMENTS

CONDUCTED BY J. J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. \$1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 40 pages, 2,000 jobs, \$3; 23 pages, 1,000 jobs, \$3.50. Specimen page and descriptive circular on application.

CAMPBELL'S VEST POCKET ESTIMATE BOOK. for the convenience of solicitors of printing. Contains thirty pages of useful information for estimators, and ninety pages of printed blanks adapted for making detailed estimates on any class of work. 50 cents, prepaid.

THE HARMONIZER. by J. F. Earhart. An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. \$3.50. The Inland Printer Company, Chicago.

PAPER SPECIFIC ESTIMATOR.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. 55.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover paper of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. Reduced price, 40 cents.

ESTIMATE ON POSTERS.—M. C. Stamm, of the Braddock Publishing Company, Braddock, Pennsylvania, writes: "About a week ago I sent you a letter asking your opinion on an estimate of 15,000 bills, 13 by 24, like sample I sent you. I have not yet received an answer. Kindly give estimate on the one I send you herewith, and settle a dispute between us and said customer. I send you herewith a bill the same size, but not the same composition. Where this one has the big cut at the head, the other one was solid type almost."

ESTIMATE.

15,000 copies. Department store poster, 12 by 18. Set in three columns, in 8-point and small line cuts illustrating articles, newspaper advertisement style, printed in black ink:

	15.00
Composition: measure 6-point.....	\$15.00
Paper: 15% reams 24 by 36, 25-pound news, @ 2% cents (add 20 per cent).....	13.00
Presswork: black ink.....	15.50
	\$43.50

This class of work can be done by any printer, and competition is sharp. The concerns are good and prompt pay—this fact tends to interest the printer, and he is liable to make price too low in his anxiety to secure the work; then, too, there is the newspaper who has already inserted the

advertisement, and would use the type to do the work and foolishly make no charge for composition—simply locking, etc. The distribution of such a job should be taken into consideration. The other poster you mention, the writer would make price of \$47 for 15,000 copies. Let the department advise you further if necessary.

PRINTING ENVELOPES.—Allan Nicholson, Union, South Carolina, writes: "Can you give an idea of the prices that are charged in Chicago, New York, Philadelphia, Baltimore and Cincinnati for printing envelopes, outside of cost of envelopes, when in lots of 5,000, 10,000, 15,000, 25,000, 50,000, 75,000, 100,000 and 200,000?" *Answer.*—This question can not be answered with any degree of satisfaction to the writer or printers at large. The envelope manufacturers have cut the price down to where the printer can not compete with them, and if the customer is a large buyer he has become educated and requests quotations from envelope concerns only. When printed in sheets the manufacturer furnishes the layout. They are generally run eleven on sheet of 6½ size. Lithographers follow the same process. Now, take up the 200,000 lot; would figure this way in black ink:

	200,000
Paper: 50-pound, 11 out, No. 1 white.....	\$110.00
Composition.....	1.50
Eleven plates, @ 20 cents.....	2.20
Making, @ 40 cents.....	80.00
Eight cases and packing.....	5.00
Printing 19,000 sheets.....	20.00
	\$218.70

The envelope manufacturer will furnish this lot of envelopes printed for about \$175. They really prefer to deal direct with the consumer, and give the printer or stationer no protection whatever. The charge for printing smaller lots varies in each city. This class of work is printed today for 15 cents per 1,000 up to 75 cents, if single thousand. The quantity sets the price. The combination of envelope-makers has increased the price at least thirty per cent, and those outside have followed closely to their price. The printer and lithographer should demand protection. Let this department hear from all interested in this direction.

A COMPETITOR'S CUT ON A FOLDER.—"An Old Reader," Des Moines, Iowa, writes: "We furnished 10,000 of the inclosed folder for \$25. One week later we furnished 20,000 for \$38, having the forms standing. A competitor has since furnished 20,000 in one color, blue, for \$15, and offered to make it in two colors for \$28.50. We are unable to figure out how he can do it. Can you help us?" *Answer.*—The above work is an 8-page folder, 7¼ by 3, or 7¼ by 12 when flat. Paper equivalent to 25 by 38, 50-pound S. & S. C., printed in red and black. Composition to consist of six pages in 10-point old style, two pages in 8-point tables (not difficult), average of three headings to paragraph on each page, to be in red ink, delivered flat.

	10.00
Paper: 25 by 38, 40-pound S. & S. C., 8 out, 20 per cent.....	\$ 6.00
Composition: 8 pages and lock for press.....	10.00
Presswork: black and red, two forms.....	15.00
	\$31.00

If folded and banded in 500's, add \$3.50.

Have you not made an error when you say that your competitor made 20,000 of these folders in one color for \$15? You or stenographer must have made a blunder. If you had said \$25 it would have paid for paper and composition, adding only a fair profit on stock. This last price would only lead to destruction. No man with ordinary common sense would give such a figure for the work. The paper costs, net, \$10; how can he do the work for \$25, leaving out of question the \$15 price? Your price of \$25 for 10,000 is too low, and as you have experienced the getting out of the job you undoubtedly know it. Will you say to the readers of THE INLAND PRINTER whether you made a fair profit after

the type had been thrown in? The writer would have run this job in this way. What do you think of it?

	10,000
Paper.....	\$ 6.00
Composition.....	10.00
Presswork: red and black, pony.....	12.00
	\$28.00

But never for \$25. As to the other "feller," let him commit suicide. He will not be a competitor very long, if he continues to make folders at these prices. It is distressing to know of these matters, and the writer can illustrate many instances of the same character. In some localities, if one printer can only get a job of work away from his competitor, he chuckles in his sleeve, and makes up his mind that it is smart. The profit is not considered; would rather do it for nothing than allow some one else have the work. It's too bad that this state of things exists.

ANOTHER FOLDER ESTIMATE.—A subscriber writes: "I finally favor me with price on following job. . . . This was estimated upon by at least twenty printers and price varied from \$10 to \$25. I was on the inside and was favored with the information. This is the job: 200,000 folders, four pages 7½ by 6½ when flat, black and red; ordinary display composition; paper to be assorted colors of 32-pound colored medium or assorted laid cap, 28-pound; two cuts on each page; folded once and put in packages of 250. Cash thirty days net. *Answer.*—This is an everyday job and can be done many ways. The facilities at hand determine the most profitable to the printer and satisfaction of the customer. Some would print this on a job press, four on, and thus make 100,000 impressions, but could not get the order or make their salt. The one who could run it as specified below would stand right, but again, there's the "feller that adds nothing to the price paid for paper" or would make an investment of plates, or the "straight dollar per thousand feller." This job calls out the jockey—and there are many in our business. Give him this price, enclose your sample of stock, tell him what you agree to do, when the work will be ready, and if you are a good salesman you will enter the order.

	200,000
Paper: 12 cut, 20 by 30, buff colored medium, 40 pounds to ream, 500 sheets in cases, @ 5½ cents, add 15 per cent.....	\$87.00
Composition: four pages and lock-up for press and foundry.....	6.00
Plates: twenty-four, @ 40 cents each, add 10 per cent.....	10.75
Presswork: make-ready (\$5), and printing 35,000 impressions on pony.....	40.00
Cutting and folding 200,000 once, and band in packages of 250, @ 30 cents, including packing and cases.....	60.00
	\$203.75

Look out for the "printer" that will take these circulars home and engage the whole family to fold them, and cut that part of the work in half, or the one that will put on several girls at 10 cents per thousand. What a pleasant business in such an atmosphere. Let the department know the result, and we will print it for the information of our readers.

CATALOGUE ESTIMATE.—P. B. writes: "We have read with much interest your articles at various times in THE INLAND PRINTER on estimating, and would like to have your estimate on a job in which we are interested to compare with ours. Inclosed we send you sample pages of catalogue. Fifty thousand; twenty-four inside pages; four pages of cover; set in 10-point; printed in black; bound; folded in 16's, and 8's inserted; two wire staples; trimmed; hand fold; size before trimming, 5½ by 8; printed from type; composition on whole job will average about the same as eight pages inclosed; cuts furnished by patron; covers, four pages printed, two outside pages from engravings furnished; printed on 5-cent book paper, S. & S. C., 22 by 32, 40-pound; cover, plain, 22 by 32½, 60-pound, 4½ cents; 40-cent ink used; job printed on pony cylinder, sixteen pages first form,

eight pages second; two cover forms; saddleback stapler; hand-trimmed." *Answer.*—This department is only too glad to make the estimate as you have the work laid out. However, you certainly understand that your competitor can run this job in one 24-page form by making the paper 22 by 48, and make up 6-4 way, thus preserve the make-up for machine, or if hand fold save one fold and one insert. This item on the 50,000 books would make a difference in the price of \$17.50, and also save running the extra form, although if you run on pony and get the speed attained by some concerns you would not fall back on time in presswork. The writer is under the impression that this catalogue was printed from type. No font will stand a 50,000 run and be used again with surplus left in cases. Plates must be made, and use patent blocks; if this is done you get a solid make-ready that will last the run without stopping to patch up bad spots. Five cents is too much for paper submitted; it should be 4½ cents, and the colored medium cover should be 5½ cents in these quantities. We make two estimates. Which one is the most favorable to you and the customer?

Paper: 22 by 32, 40-pound, S. & S. C., white; ¼ sheet to book, 500 sheets to ream; add 15 per cent.....	\$152.00
Paper for cover: 22 by 32, 60-pound, colored medium; add 15 per cent.....	50.00
Composition: 24 pages inside and cover, and use of type.....	50.00
Presswork: inside, one 16 and one 8; make-ready at \$6 and \$4.....	122.00
" cover, two forms, two pages at time; job press.....	70.00
Binding: folding 16-page form at 45 cents; folding 8-page form at 35 cents; folding cover at 25 cents; inserting at 25 cents; wire at 60 cents; trimming at 50 cents.....	120.00
	\$564.00

Make up to fold complete in five folds and reduce price \$17.50 as mentioned above. Now let us talk about other methods that can be employed in making these 50,000 pamphlets. Make paper 22 by 48, 65-pound, and print in 24-page form. Make plates and preserve your type make-up form for machine folding, and the price as follows:

Paper: inside.....	\$152.00
" cover.....	50.00
Composition: including cover and locking for foundry.....	50.00
Plates, 24 at 50 cents.....	12.00
Presswork: inside, make-ready at \$10.....	85.00
" cover, run two sets on.....	30.00
Binding: machine folding, two and three folds.....	100.00
	\$479.00

Again, the printer that has the facilities may double up and print forty-eight pages—four books out of sheet, using type and one set of plates, and bind the book two on, but must be hand folding. He would cut price still lower; he would save in binding \$25 and 5 pounds on paper as there would be no trimming on top of one, and the foot of the other, and thus save another \$10. I am not cutting price or profit, but illustrating how such work can be handled. The price in this way could be made \$430. You will note that there is a difference of \$134 between the first and last estimates. Facilities and space to handle large orders tell every time. Let us hear from you again.

SHOULD THE PRINTER CHARGE FOR STORING PAPER IN QUANTITIES FOR PUBLISHERS?—Mr. George A. Miller, Des Moines, Iowa, writes: "We recently quoted price on a publication, both with and without stock (Butler's 25 by 38, 60-pound S. book). We quoted price, and charged a ½ cent per pound for handling and storing, if furnished in quantities, or ¼ cent if paper was furnished for one issue at a time. Paper to be delivered on sidewalk. The customer could not see why we should make any charge on paper if he bought it, and intimated that we were trying to rob him. It has been the custom of some printers here to make no charge for handling or storing paper, and one printer has gone so far as to furnish desk room and light to a customer who furnished all his own stock on a publication that he did not get more than \$1,500 a year for the labor on. I would like to

hear through THE INLAND PRINTER what is the custom of other printers in such cases, especially in cities as large or larger than Des Moines. It is time employing printers were learning that there are other items of expense besides labor and stock." *Answer*.—This question is an interesting one, and deserving of much notice. All printers have some storing space, and as a rule make no charge unless the quantity is such that it can not be stored without extra rent or expense. Of course the writer understands that there is an expense attached to handling any amount of paper. There is the printer who enjoys the services of a porter, and relies upon him for getting the paper in without extra hire. There is another who has no porter, and finds it necessary to stop his presses, and the feeders land the paper in the loft or room for the purposes—either of these poor fellows will "brace" sufficiently to make a charge. However, it is just and fair to make the charge, and should be done, unless you can include same in your estimate. In this way: Number of reams of paper will occupy floor space, its proportion of rent and insurance (if specified that you should protect same in case of fire, etc.), then a charge for the time consumed in storing. Two persons can handle a large quantity of paper in five hours. The writer has never known when a charge has been made per pound. We will say that you are called upon to store 100 bundles of paper, two reams in each, of 38 by 50, 100-pound, or 20,000 pounds; your charge would be \$25. Publishers nowadays are sharp, and if the item is put in so it is noticed, there is at once a "kick," and the printer invariably takes it off. If all printers would join hands in this matter, and many others, which is a direct expense to them, and stand by each other for all that is fair and just, there would be some money in the business. As it is now, study your customer, and demand what is fair and just. No man with the common knowledge of business will ask another to do something for nothing; if he does, do no business with him—you will be money ahead.

TRADE PROSPECTS IN THE PHILIPPINES.

The trade of the Filipinos in 1898 is discussed by a report of the British consul at Manila, who opens his report by saying: "Notwithstanding that for the moment all commercial enterprise is paralyzed, there is abundant evidence that when peace and a settled form of government are well established the future prosperity of the Filipinos will far exceed the past. The climate of Manila, as far as I have yet experienced it, is similar to all tropical climates, and the health of Europeans depends principally upon themselves. The town of Manila, which is of great extent, has the disadvantage of being only eight or ten feet above the sea level, and as the natives have hitherto been taught to regard all sanitary projects as useless, there is heavy work in the task of draining, etc., and heavier still in persuading the Filipino that such measures are necessary." Regarding trade prospects in the Philippines, the British vice-consul at Iloilo, Mr. Fyfe, says: "The preferential tariff hitherto enjoyed by Spanish goods, and which was rapidly diverting this trade to Barcelona, being now abolished, competition from that quarter should scarcely be possible any longer. Notwithstanding the disturbed state of the country, business has been well up to the average, several of the neighboring islands and provinces which have hitherto drawn their supplies from Manila having had to buy in this market during the blockade of the former port. Owing to the uncertainty of the future, fresh arrivals of goods have been on a much reduced scale, so that stocks today in the importer's hands are exceptionally light. The final decision of the present crisis is now anxiously awaited, and time will show if these rich islands do not in the future produce many other products which have never been developed or cultivated."

PROCESS ENGRAVING NOTES AND QUERIES

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

PRACTICAL HALF-TONE AND TINT-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Cloth, \$2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTO-ENGRAVING.—By Carl Schramm, Jr. Cloth bound; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the front piece being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. \$2.

PRIOR'S AUTOMATIC PHOTO-SCALE.—For the use of printers, publishers, photo-engravers, electrotypists and lithographers. 8 by 12 inches, printed on transparent celluloid, divided into inches, half inches and quarter inches by horizontal and perpendicular lines, with a transparent ruler pivoted so that it will intersect the scale at the lower left-hand corner in whatever position the ruler is placed. \$2.

PHOTO-TRICROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The author, a printer, who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Cloth, \$1.

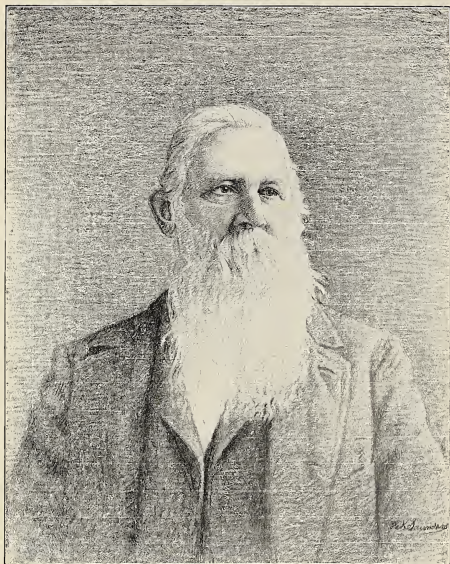
REDUCING GLASSES, unmounted, 35 cents.

A GRAIN TINT TO ELECTROTYPE FROM.—Charles Brown, Cincinnati, has a grain tint similar to a lithographic one from which he wants the simplest way to get a plate, to electrotype from. *Answer*.—If the grain is on stone, pull a transfer from it, transfer to a sheet of pure zinc and etch the plate in relief.

WHITE AND BLACK FOR PROCESS DRAWINGS.—For a long time inquirers have been recommended to use "Albaine" for retouching copy for reproduction where an absolute white was wanted. The same firm, Winsor & Newton, make what they term "Process Black," that should be known to every process-worker.

RETOUCHING GLOSSY PRINTS.—Ernest A. Wright, Philadelphia, writes: "Some time ago there was an article in one of your numbers giving a solution to be put on glossy prints so that they can be retouched by a color wash. Will you be kind enough to give me a copy of this, or mention what number it was in, and greatly oblige?" *Answer*.—See THE INLAND PRINTER for December, 1898, page 341.

ETCHING HARD ZINC.—A. B. C., Bridgeport, Connecticut, writes: "Can you tell me through THE INLAND PRINTER of any way to hasten the action of the acid bath in etching hard zinc. I have tried so-called etching fluids, also have used acid very strong, but it only makes the bath very hot, which is very dangerous to the 'top.' The zinc I use is used by a large number of photo-engraving concerns in New York." *Answer*.—The way I have solved the problem in my



FRANKLIN PRICE.

The above illustration will be instantly recognized by INLAND PRINTER readers as that of Mr. Franklin Price, of the Chicago & North-Western Railway, a short sketch of whom was published a few months ago. Mr. and Mrs. Price celebrated the fifty-sixth anniversary of their marriage on August 31, at their home, 1667 Wilcox avenue, Chicago. A large number of friends were present to congratulate the venerable couple, and substantial remembrances in the shape of books and household effects were received from the well-wishers present, as well as from many who found it impossible to be there. Copies of a souvenir poem, written by Mrs. Gussie Packard DuBois, of Lake Geneva, Wisconsin, were sent out with the invitations to the anniversary.

own case is to use purer zinc. It saves time, acid, health, and, I believe, money.

ETCHING STEEL PLATES.—J. M. P., New York, asks for the mixture of acids or solution for etching or biting on engravers' steel plates. *Answer.*—Spencer acid is most generally used by steel engravers, and is made as follows:

No. 1.	
Nitric acid, c. p.	5 ounces.
Water, distilled	5 ounces.
Metallic silver	1 ounce.

No. 2.	
Nitric acid, c. p.	5 ounces.
Water, distilled	5 ounces.
Quicksilver	1 ounce.

The two solutions are made in separate vessels, then mixed and kept in a glass-stoppered bottle. This solution can be diluted considerably with water, the rapidity of its action being increased thereby.

SENDING PICTURES BY TELEGRAPH.—James Barry, London, England, wants to know how we send pictures by telegraph in this country; if photography is used in the method and if it is in general use? *Answer.*—Four and five papers

have machines for sending pictures by telegraph to one another. Photography can be applied to it. The picture is drawn on tin-foil in a nonconducting varnish, the tin-foil is then drawn around and secured to a cylinder of a machine very much like an Edison phonograph. When the cylinder turns, a needle passes over the tin-foil in a fine spiral, breaking an electrical circuit when crossing the line of the drawing. At the other end of a telegraph wire is a similar instrument, whose cylinder revolves at precisely the same speed as the first one. The needle on this machine passes over paper and makes a mark on the paper each time the current is interrupted by the needle on the sending instrument crossing a line. The picture received in this way is made up of dots, 64 to the inch, which have the appearance of continuous lines. This outline sketch is drawn over and shaded up in pen-and-ink, when it is ready for photo-engraving.

THREE-COLOR PROCESS.—Mr. C. Fleck contributes to our valuable contemporary, the *Process Photogram*, formulae for a three-color process. An interesting portion of it is the aniline dyes which he uses to make ordinary dry plates sensitive to the various colors. For the negative from which the yellow color block is made, he bathes the dry plates in acridin yellow or acridin orange N. O. For the negative from which the red color block is made, the dry plate is dyed with a solution of congo rubin. And for the negative from which the blue color block is made the dye used is tetrachyl dimido-oxytriphenyl carbinol. Most of these dyes can be had from the "Berliner Actiengesellschaft fur Anilinfabrikation." The method of using these dyes would take a page of THE INLAND PRINTER to explain, but three-color workers will appreciate the value of the new aniline colors given here, and will know how to apply them.

A BROCHURE ON HALF-TONE.—The Scovill & Adams Company has issued a small book, entitled "The Half-Tone Process," that contains much valuable information in a compact form. Here are a few of the most valuable extracts from it: The successful working of the half-tone process depends most of all upon getting exactly the right distance of the screen from the sensitive plate, and upon using exactly the right size and shape of lens stop, and that both size of stop and distance of screen are not only mathematically related to each other, but also mathematically dependent upon camera extension. Either an increased distance of the screen or an enlargement of the stop produces a larger dot on the negative. Every change in the extension of the camera should be accompanied by a change in the screen's distance. A long screen distance, other things being equal, gives better results than a short distance. The screen distance must be increased as the number of lines present in the screen decreases. Other things being equal, the screen distance must be increased as the aperture of the lens stop decreases. There is much else in this little book that I do not agree with the writer on, so will not quote.

THE ELECTRO-ACROGRAPH.—Mr. N. S. Amstutz, of Cleveland, Ohio, exhibited recently before the Royal Photographic Society of England some examples of engraving by his Electro-Acrograph, as he calls his engraving machine.

It would be difficult to describe, without diagrams and pictures, all the details of his invention. The principle of the machine is to engrave on thin sheets of celluloid from a low relief, using the latter as a pattern. The low relief is an ordinary carbon print, this is used as the support for a sheet of celluloid, over which a V-shaped cutting tool passes in parallel lines. Where the carbon film is thickest the engraving tool cuts deepest, while over the thinnest part of the carbon film the engraving tool passes lightest, cutting the thinnest line. In this way he produces an engraving very similar in effect to that produced by a single line half-tone screen. Mr. William Gamble says in the *Process Photograph* of the results: "It is really surprising when one looks closely into these results of the Acrograph to note how the very finest detail is held in the cutting. Even delicate lace is reproduced with surprising fidelity. One can hardly conceive of the possibility of a cutter riding over a photo-relief with a substantial piece of celluloid interposed, and reproducing the most infinitesimal changes in the height of the relief, yet the results show that this automatic machine 'feels' the relief and interprets it in a manner which could not be equaled by the most skilful of engravers. Running at a suitable speed, this machine engraves a 6 by 8 picture, 120 lines to the inch, in less than eight minutes, and it is probable the machine will be run at double this time in actual use. These engravings on celluloid can be electrotyped or printed from direct."

THE STOP IN HALF-TONE.—The rules regarding the use of the lens aperture or stop in half-tone are so well stated in the small book, "The Half-Tone Process," published by the Scovill & Adams Company, that they are reprinted here: "In the formation of the negative much depends upon the employment of different-sized stops. First, as regards the small stop: A small stop concentrates the illumination into the brightest and smallest points, and acts on the central portion of the dots. A small stop, in keeping down the size of all the dots throughout their entire range on the negatives, results in a surplus of clear glass, showing a network of transparent lines lying over the whole negative, and consequently in the final print the whites are smutty and gray, and the contrasts in the blacks are wanting. A small dot gives sharpness as well as fineness of dot, a result of great value in the formation of the shadow dot. A small stop, because of the limited amount of light it passes, necessarily requires an increased time of exposure, and therefore in order to meet this difficulty the operator should resort to the small stop in multiple form, i. e., he should use four, five or nine small apertures in the same diaphragm, and thus reduce the time of exposure, making a direct gain almost proportionate to the number of apertures employed, and at the same time retaining the sharpness and smallness of the dot." In reference to the large stop this book continues: "A large stop not only pours an increased amount of light through each screen hole, but spreads the light further away under the lines of the screen, which there decomposes and blackens the silver, leaving a less amount of clear glass on the negative, and so resulting in less color for the final picture. A large stop in thus carrying an intense illumination out from the center of the dot to the boundary of its extension piles up decomposed silver over the whole extent of the dot, and thus buries the more subtle variations in tone values. A large stop joins and welds together the dots in the headlights before those in the lower tones are sufficiently charged with a developing energy. A large stop thus promotes contrasts, resulting in a black and white proof, destitute of much of the detail in the original, the gradations being buried in solid masses of black. Stated more generally, small-stop apertures produce flat results; large stop apertures produce vigorous results; medium-sized apertures produce results intermediate between the two extremes."

BOOKS AND SPECIMENS RECEIVED.

FROM C. Winter, Roslindale, Massachusetts, comes a reproduction in grain, with a request for an opinion on it, to which I would answer that the result is quite satisfactory for grain, but it would be far more pleasing if made in half-tone.

FROM Gautier-Villars, Paris, comes "Manuel Pratique D'Heliogravure en Taille-Douce," by M. Schiltz. I have carefully examined it without finding a single formula that has any novelty or special merit. Those studying photography or intaglio engraving will find it of interest.

FROM the Territorial Headquarters of the Salvation Army in Melbourne, Victoria, come some copies of their *War Cry* and other publications, illustrated in half-tone. The work is fully equal to that in similar journals here. The "church militant" in Australia is entirely up to date.

FRED P. MENTZER, Lancaster, Pennsylvania, forwards beautiful color labels, some of them embossed by the methods described in "Embossing from Zinc Plates," published by The Inland Printer Company. He is informed that the register will be just as perfect if the plates are photo-engraved as they are as he now makes them.

C. H. B., a half-tone prover in Chicago, sends some specimens of his work that are excellent. He complains of a trouble he has "which is due to the atmosphere in Chicago," and asks for a remedy. *Answer.*—The cure would be to change the Chicago atmosphere, and that might be done by building a chain of mountains west of Chicago.

CHARLES SCRIBNER'S SONS, in their announcement of the August *Scribner's Magazine*, expressed their opinion that three-color work was impractical. Well, we have all had an opportunity of seeing the charming illustrations that Mr. W. Glackens made for the article, "The Play's the Thing," and which were printed in color. They are noticed here only to remark that if the same care and expense were used on the same illustrations, but in three-color half-tone, they would have been found just as practical to print from, and far more successful in result.



BY MUSGROVE.

I want the experiences of advertising printers, with samples. I will criticize and suggest when samples are sent. Readers desiring samples of things mentioned in this department should address the printer, with 5 cents in stamps to pay postage.

MR. STONE, of the Stone Printing & Manufacturing Company, Roanoke, Virginia, has been converted to the "something different every month" idea, too, and his company is making Virginians use much more good printing than they ever did before. Mr. Stone says that where competition is keen, the solicitor is an absolute necessity. This company has several out on the road all the time, and finds that it pays—when advertising assists them.

MATT L. ALLISON, Tyrone, Pennsylvania, informs me that he is going to push out after some of the trade in his surrounding district, by sending out "something different each month" during the year, and following it up during the season by some personal solicitation. Mr. Allison's growth from one small press, at the time, if I mistake not, when I first was introduced to THE INLAND PRINTER readers, has been a very interesting development to me. He has never faltered in his allegiance to the idea that printers' ink

could make him a success, hence he has advertised in good times and dull. Now it is coming back to him in good business, and lots of it.

SOME of these days I intend to give the readers of this department a little talk about the methods of advertising a really big printing office, for I believe that it is possible to run a big printing plant in the same way as a big store is run, especially when the printing plant appeals to all grades of printing. I am prompted to speak of this by the receipt of a large card from the Burnett Printing Company, Rochester, New York. Here is the contents of the card:

IF THE PRINTER SHOULD DO AS THE STOREKEEPER, WE WOULD HAVE ANNOUNCEMENTS LIKE THIS:

Midsummer Special Sale

STATIONERY BARGAINS A backward season and heavy stock make necessary these sweeping reductions. Examine the style and quality of each lot. **NOTE HEADS**—\$3.00 quality: sale price, \$2.25. **BILL HEADS**—7 by 8½, \$5.50 quality, all colors, at \$2.50. **ENVELOPES**—Elegant goods, in 6's and 7's, well-gummed flaps, colored or plain, beautifully printed; a great bargain at \$2.50 for the \$3.50 kind. **CARDS**—In all the latest and most approved styles. We have a big line, in square or round corners, white or colored, smooth or rough, thick or thin, high price or cheap. Have made a big slash, and have them as low as one cent (each) up to \$5.00 (per M) for an exceedingly attractive article.

BOOKLET AND CATALOGUE COUNTER No end to the opportunities for investing your money wisely. The assortment is unsurpassed, as we have the assurance of our buyers that we have the best the market affords in all the latest and most approved styles. It will be impossible to quote prices extensively, but we can mention a \$20.00 beauty pattern at \$15.00 today. Our clerks are at your service, and we advise an early inspection before the assortment is broken. Of course the usual plan prevails—first come, first served.

BANK PRINTING Our reputation still holds good in this line. We are the leaders and propose to remain so. Our specials today are: Deposit Blanks, 100 M, \$29.00; worth \$35.00. Coin Wrappers, all denominations, at 50c and 60c, for \$1.00 quality. Notes, Checks, Receipts, various sizes, bargains at 50c up. Bill Bands, different from all the other bands in town, regular dollar value, at 50 cents.

MAILING CARDS Uncle Sam charges \$5.00 a thousand. We make them ready to use, for \$3.50 for the regular \$5.00 goods. Of course we have other values, and will say that there is no end to the styles. Each one is made effective in its special purpose by affixing the latest steel engraving of our illustrious predecessor, Benjamin Franklin.

BASEMENT DEPARTMENT Don't overlook us in this department. It is very complete in every article to be found in a first-class Department Printery, and just now teems with new and desirable conveniences for the progressive business man. Let the "lift" drop you down for a minute's inspection.

And so we might list our goods as does the tradesman, but there is one thing that can't be priced—brains. They are needed to produce the best results in our work, as is that of the lawyer or physician. Brains command a fair price, differing in various cases, but they can not be secured without some reward.

As one of the leading Rochester Printeries, we solicit a share of the patronage of business men who wisely see profit in using good printing.

We hope to be favored with your orders.

BURNETT PRINTING CO.
ROCHESTER.

I SPOKE last month of a blotter sent out by The Salem Press, Salem, Massachusetts. They now send me a very good specimen, showing a half-tone portrait of the new mayor of the city, with a twelve-line biographical sketch.

E. S. LAWRENCE, Columbus, Ohio.—Your little folder, "Roast Your Wife," as an advertisement for a restaurant, I do not like. I do not feel that such advertising will do the restaurant any good. It is too "cocky," as the Englishman terms it; too smart, and not humorous. It is not humorous, just smart, and that alienates your customer rather than attracts him. This sort of advertising might do for a saloon

or a beer garden, but not for a restaurant catering for family trade.

D. B. LANDIS, 38 East Chestnut street, Lancaster, Pennsylvania, says on a blotter he recently issued:

SUPERIOR PRODUCTS

do not always come from large or long-established houses.

We are a comparatively young party in the printing industry (although having fully twenty-one years of hustling experience—as much as some boy printers are old), and not quite as big as some old-timers, but our products have won for us a more than local

REPUTATION

and this is always backed up by the

CHARACTER

of Pluck's superior every-day printing.

Try us. Our object is ever—

QUALITY FIRST

PRICE SECOND

—assuring you the BEST for the money.

PLUCK ART PRINTERY.

D. B. LANDIS, Prop. 38 East Chestnut St., LANCASTER, PA.

MR. A. L. CHIPMAN, Poland, Maine, sends me a little book, 3¼ by 9½ inches, "Impressions," which contains samples in the original colors of letter-heads, cards, etc., and with it he sent a blotter on which the following copy was tastefully displayed:

THE KISSING BUG



may be a humbug, but there is no humbug about our printing; it is always modern, attractive and strictly high-grade.

Are you looking for some special printing?

Many business men want something special in office stationery. Our specialty is stationery; printed in black or colors, "Litho-Process," or engraved—we do it. Samples free.

IT'S NO HUMBUG IF THE CHIPMAN PRINTERY DID IT.

CHIPMAN PRINTERY,

A. L. CHIPMAN, PROP.

POLAND, MAINE.

Mr. Chipman says: "The booklet 'Impressions' was one of the best pullers I have ever used, and the blotter 'caught on.'"

The Star Printing Company, Grand Island, Nebraska, sends out "Printerdom," a little four-page monthly paper. This little paper is filled with some good, hard sense, and I am glad to see that the major portion of it is made up from the latest issues of the advertising journals and not so much from the humorous weeklies.

W. T. MITCHELL, Wheeling, West Virginia, says that in his whole city there is not a single printer who advertises, and then asks, "Would advertising pay me?" I wish I had Mr. Mitchell's opportunity. Wheeling is a gold mine for the man who will wake it up with a little good advertising. It has a comparatively large manufacturing population, and is the distributing point for a populous territory. Mr. Mitchell has the chance of a lifetime, and if, as he says he will, he gets out something every month, and then hustles around to follow it up, he should find that "advertising pays."

MR. F. W. ROBERTS, of the well-known Cleveland (Ohio) firm of F. W. Roberts Company, writes saying that his company finds that a blotter sent out each month, advertising the stationery department; a calendar, pushing the printing especially, and then a booklet, folder, or a large illustrated card, will do for advertising a big business such as theirs. Their calendar is very neat, showing on each day of the month the date when a note made on that date will fall due,

for thirty, sixty and ninety days. On the back of the calendar are the time-tables. Here is the reading matter of one of their recent blotters:

A RICH MAN

may wear cheap clothes because everyone knows he's rich, but the poor young man who is struggling to gain position and standing in business is obliged to dress well to make the impression to aid him progress rapidly in business.

Do your printing representatives show you to be a rich concern with all the business you want, or are you struggling for more business?

We can represent you in printed matter as you should be.

IN order that there may be no error in my getting the samples intended for this department, my readers should be careful to send them marked "Musgrove."



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

PROOFREADING.—By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, \$1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

A STRANGE QUERY AND A HASTY ANSWER.—A professor of history recently wrote the following sentence: "The repression of the Jews, of non-Russian bodies like the Finns, and of the Nihilists, presents one side of Russian endeavor." The proofreader queried the verb "presents," suggesting deletion of the s. His query went to the writer on his proof, and the writer accepted the proposed change. Except for the fact that the proof passed through the hands of an editor, the error would have gone into print. It should not be possible for a proofreader to make this particular query, for the only nominative word in the sentence is "repression," which plainly calls for a singular verb. Repression of three things, or of three hundred, instead of one, does not change the number of the nominative word, and every competent proofreader should know this instantly, at least in a case so simple. The professor's answer is unaccountable except on the supposition of haste—or carelessness—probably arising from the assumption that his verb would not have been challenged without reason. It is a pity that proofreaders can not always be relied upon for correctness in such small matters.

FOLLOWING COPY.—An English work reprinted in New York contained the following, referring to variations in form of cattle: "It is an interesting fact that an almost similar confirmation characterizes the extinct sivatherium of India, and is not known in any other ruminant." Orders had been given to follow copy exactly, and it was done in this instance. Does the sentence mean anything? How can a confirmation characterize anything? Do orders to follow copy mean that every accidental error is to be preserved? Evidently

the proofreader on the work mentioned did not think so. In another part of the book plants were called "heterophyllus" in one place and three lines below the word was repeated in the form "heterophyllous." The reader made a "correction." He made the second like the first. Thus the duty of correction was recognized, and evidence made that controverts the notion of blind obedience to orders. But blind obedience would have been better here, for it would have preserved the proper form in one instance. If it is too much to demand that proofreaders should know that all such English adjectives end in *-ous*, should they not at least know enough to consult the dictionary when in doubt?

ALL RIGHT.—R. E. K., Canton, Illinois, writes: "Please advise me whether the expression 'all right' is good American English. Some discussion has been had on these words and claims were made that the word should be 'alright.' The sense in which these words are used would be the same as in the sentence 'This job is all right.'" **Answer.**—There is no such word as "alright," and "all right" is not only good American English, but also good British or any other English. Some persons think the single word is proper form—or rather write it so, probably without much thought, but impulsively, because of such form in other words; but that does not make it correct. Words in which "all" loses one of its letters are essentially compounds anyway, but their elements in other sense than that of the single word are properly separated. Thus, "always" is not the same as "all ways." It is always used as one word to mean all the time, and is not subject to doubt as are many terms that are written by different persons in all ways possible. No such difference of sense is possible with "all right," which has always the one meaning that is expressed by the separate words in their regular grammatical relation. Even the words "all mighty," "all so," etc., are usable in this literal way, as in saying the men were all mighty, or they were all so mighty that they could not be overcome. It would be just as correct to write "The job is algood," or "aldone," or "aldistributed," or "albad," as that it is "alright."

ADJECTIVE VERSUS ADVERB.—A. J. D., Worcester, Massachusetts, writes: "In the copy for an advertisement received by me was the following line: 'We will offer our new blankets at unusual low prices.' In setting it I placed the letters 'ly' on the word 'unusual.' The advertiser received a proof, returning it with the letters 'ly' marked off, and it appeared in the paper as written in the original copy. Now, to get the proper meaning of the above sentence, should there not be a comma inserted after the word 'unusual,' making it read, 'We will offer our new blankets at unusual, low prices'?" **Answer.**—No comma should be inserted in the sentence, which is correct as it was printed. In any of the three forms the true sense only is the one that would be understood by readers, therefore the question is one merely of choice of form. All three are strictly in accord with grammatical rules, therefore copy should be followed strictly. "We will sell at unusual low prices" is a construction in which the first adjective qualifies a phrase consisting of an adjective and a noun, as "curly" does in "curly brown hair," the sense being the same as in "low prices that are unusual," and "brown hair that is curly." "At unusually low prices" shows an adverb modifying an adjective, the direct sense being the same as in "prices unusually low." "At unusual, low prices" makes each adjective separately qualify the noun, as in "prices that are low and unusual." While the three forms require three distinct methods of thought for their interpretation, they do not represent distinct ultimate meanings. Printers should be very careful not to change what is written in their copy when it does not require change. Everything suggestive of error—that is, everything that is at all open to doubt, and not plainly a mere slip of the pen or other accident—should be closely studied before deciding

upon a change. When possible, such matters should be referred to the customer, the query being accompanied by clear statement of reason for the suggested change. When this is not possible, as in the case of an advertisement to be inserted without submitting a proof to the customer, the only safe way is to follow copy literally if there is the least reason for doubt.



The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise, comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

BERT J. SMITH, with Richland (Wis.) Democrat, submits samples which are creditable specimens of neat composition and good presswork.

W. A. MASSIE, Penacook, New Hampshire, sends a few specimens of general commercial work, on which the composition is neat and artistic and the presswork excellent.

EXAMINER PRINTING COMPANY, Independence, Missouri.—The catalogue cover is neat, but would be better if the "pointers" had been omitted. They do not add to the beauty of such work.

CUNNINGHAM & CO., Williamsport, Pennsylvania, send some specimens of general commercial work, the composition and presswork on which are of good quality. Embossing is very good.

MATHIS-METS COMPANY, Dubuque, Iowa, has gotten out some excellent stationery, printed in green and red on buff-colored stock. The type faces are modern and the style up to date in every particular.

An announcement gotten up in two colors by Howard C. Keeler, of South Norwalk, Connecticut, is a neat piece of typography, being quiet in tone and sufficiently artistic to attract more than passing notice.

The Stanley-Taylor Company, Sansome street, San Francisco, issued a calendar for July printed in excellent style, with a fine portrait of the hero of Manila thereon. Engraving and presswork are of a high grade.

A PACKAGE of general commercial work from Carwardine & Co., Falls of Schuylkill, Philadelphia, Pennsylvania, indicates that for neat, effective display and good presswork, Carwardine & Co. are in the front rank.

C. A. PERLEY, Franklinville, New York.—Your design and composition is excellent, but we do not admire your arrangement of colors on the Farmers' National Bank folder. All black would look better than the two colors.

HODGSON & PATON, Edward street, Brisbane, Australia, send a package of commercial and society work, the composition on which is artistic and the presswork high-class. The invitation cards and programs are especially neat.

E. C. GRISCOM, with M. S. & E. A. Byck, Savannah, Georgia.—The cards and blotter are good samples of effective display. The Hicks card no doubt looked very well with the green wreath as you planned it, but in red it is too strong for the balance of the card.

A BILL-HEAD in three colors from S. J. Sibley & Co., San Angelo, Texas, is a neat piece of work. Usually bill-heads look best in one color only, or at most two, but this is a pleasing exception. The composition is artistic and colors well selected. Presswork is good.

The Standard Engraving Company, 623 Chestnut street, Philadelphia, Pennsylvania, has sent out a booklet descriptive of its work, showing samples of its high-class engraving. It is printed in olive and brown on fine enameled stock, and is an excellent specimen of typographic art.

THE Buckie Printers' Roller Company, Chicago, has issued a neat booklet, illustrated with excellent half-tones, descriptive of its establishment and the method of manufacture of its product. The composition, engravings and presswork are all of the highest class of workmanship.

CHARLES COLLIER, Shreve, Ohio, has printed a program for the Travelers' Club, Wooster, Ohio, entitled "Scandinavian Peninsula." The composition is very neat and artistic, and the presswork clean and of good quality. The program is worthy of being preserved as a handsome souvenir.

GEORGE T. FAIRING, Syracuse, New York.—Your card would look much neater if you had left off all the ornamentation, moved your name

to the center, and placed the wording "Letter-Heads, Note-Heads," etc., in two small panels in the upper and lower corners of the card. Your bill-head is good.

THE turning of a slang phrase to good account is shown on a blotter issued by the Keystone Printer, Shamokin, Pennsylvania, the lettering on which reads: "Rubber Neck Printing! The work we turn out is done so fine that everybody has to rubber at it." The composition and presswork are both well done.

MARTIN A. LEWIS, Mason City, Louisiana.—The samples of work sent by you are fair except the first page of the Louis Smyly price list, which is a very poor piece of composition. A plain rule border with neat corner would look much better than the border used, which does not harmonize with the balance of the page.

SAM HARGREAVES, bookbinder, blank book maker and paper ruler, Dallas, Texas, forwards a booklet and two blotters for criticism. The blotters are the nearest specimens of typographic printing in three colors that we have seen for some time, and the booklet is well prepared, set and printed. All the work is of the highest class.

W. A. NOSWORTHY, 70 Fifth Avenue, New York city, is sending out packages of antique deckle stock, the descriptive printing accompanying them being also in antique style. The work is well displayed and excellently printed. Some original pen-and-ink sketches by Florence E. Nosworthy are very good and admirably suited to the illustrative purpose to which they have been applied.

CLARK & COOMBS, jewelers, Providence, Rhode Island, have sent out a catalogue entitled "Clothing but Rings." It is a book of 72 pages and cover, 6 by 9 inches in size, very well printed on enameled stock, illustrated with many half-tone pictures, besides the cuts of rings. The work is from the printing office of the Livermore & Knight Company, Providence, and is a credit to that firm.

SEVERAL samples of commercial stationery, invitations, programs, etc., from The Baltes Press, West Water street, Milwaukee, Wisconsin, show that artistic composition and good presswork are the features aimed at by the workmen employed in the establishment. Such excellent work should bring much patronage, in spite of the offer of competitors to do cheap work at low prices.

THE Meyer-Rotter Printing Company, Milwaukee, Wisconsin, has been sending out some of its own advertising, gotten up in a very artistic manner. A leaflet "About This Summer's Vacation" is printed in four colors, and should be an excellent trade-bringer. A letter-head and envelope printed for the Inland Type Foundry, St. Louis, Missouri, are fine samples of art work in typography.

"THE DEXTER FEEDER" is the title of a booklet issued by the Dexter Folder Company, Pearl River, New York. The automatic feeder described therein is no doubt a good thing for the progressive printer. The book is well printed in black and brown on tinted stock, illustrated with half-tone reproductions of testimonials from printers who have used the feeders and are well satisfied with them. The composition and presswork on the booklet are very good.

"THE WINGED RIVALS" is the title of a folder issued by The Rudder, a publication devoted to yachting interests, published by the Rudder Publishing Company, Murray street, New York city. The folder is printed in black and yellow on a dark-gray rough stock, with half-tone illustrations of the Columbia and Shamrock, printed in sienna on white enameled stock, and pasted thereon. The folder is finished off with a gold-embossed seal, and makes a very attractive piece of advertising.

"WHAT IS GOOD PRINTING?" is the question asked on a leaflet sent out by the Arkansas Democrat Company, in which it defines the difference between good and bad printing, and sets forth the advantages to be derived from the use of good printing, which the company is able to produce, and of which the leaflet is an excellent example in both composition and presswork. It is also illustrated with a three-color half-tone, entitled "A Study in Art Chromatic Printing," which is very well done.

CHASE BROTHERS, Haverhill, Massachusetts, printers of fine work, have found it necessary to enlarge their quarters, and have just taken possession of their new buildings at 37, 39, 41 Washington street. We acknowledge receipt of a beautifully engraved invitation to be present at the opening ceremonies on September 5, and regret our inability to be there on that occasion. THE INLAND PRINTER wishes the Chase Brothers continued success, and congratulates them on their well-deserved prosperity.

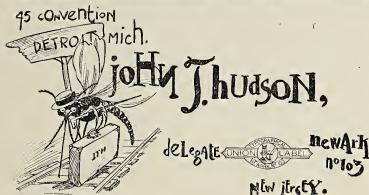
"CASCADE PARK," Newcastle, Pennsylvania, is a pamphlet of forty pages of half-tone illustrations, showing the beauties of the park, with information necessary to a correct appreciation of the resort. The work is from the press of the Warnock-Brinde Company, Newcastle, Pennsylvania, and is excellent in typography, presswork and binding. The engraving is of the highest quality, and no pains have been spared by the pressman to show the beauties of the work. The cover is in gold and dark green on medium green rough stock.

THE menu of the complimentary banquet to the United Typothetae, given at Warner Hall, New Haven, on Friday evening, September 15, was a very tasty one, furnished the Connecticut Typothetae through the courtesy of The American Type Foundry Company. The cover was of heavy wedding stock, the lettering upon the outside being a steel plate facsimile of the new American Script. The inside pages were printed upon

handmade deckle-edged stock in black and red, the type used being the new Camelot Old Style recently cast by the Dickinson Type Foundry branch.

THROUGH the courtesy of D. E. Burley, general passenger and ticket agent of the Oregon Short Line Railroad, we are in receipt of a pamphlet entitled "Where Gush the Geysers," of thirty-two pages and cover, descriptive of the beauties and glorious scenery in the Yellowstone Park and immediate neighborhood. The book is well printed and illustrated in plain and three-color half-tones, and gives the prospective tourist all the information he is likely to need on a trip to that wonderful creation of nature. The work is by Poole Brothers, Chicago, Illinois.

JOHN T. HUDSON, one of the delegates to the Detroit convention of the International Typographical Union, favors THE INLAND PRINTER



with the block from which his card was printed. Mr. Hudson states that he has a few of these cards left, and those desiring to secure one can address him at the printing department of the Prudential Insurance Company, Newark, New Jersey, enclosing 2 cents to pay postage.

GEORGE A. SNYDER, with the Stanton Printing Company, Grand Rapids, Michigan, has just conceived and issued a novelty in the way of advertising. It is called "A String of Facts," and is printed on a folded card, so attached to a string that when the string is pulled the card opens out from the cover and discloses an excellent piece of artistic composition and presswork in two colors and gold, describing the "facts" in a series of seven "knots." The work is so well done and the idea so unique that it ought to bring a great rush of orders to the Stanton Company.

"THE WALKILL VALLEY IN ART AND STORY" is a book of 140 pages and cover, 8 by 9½ inches in size, well printed on fine enameled stock, freely illustrated with half-tone views of the scenery, buildings, etc., in the valley and vicinity. The advertisements are well displayed, and many of them are printed in two colors. The work is issued under the auspices of the Walkill Valley Farmers' Association, and printed by Johnston & Peck, Newburgh, New York, who are to be congratulated on the excellent result of their efforts to produce a masterpiece of typography.



JAMES J. DAILEY, foreman of the composing-room of the *Public Ledger*, died at his residence, 2323 Oxford street, Philadelphia, Thursday evening, September 7, in the fifty-ninth year of his age. His death came as a sudden shock to his numerous friends, as up to the previous Monday he was



JAMES J. DAILEY.

in his usual health and looking forward with pleasant anticipations to a vacation to be spent in travel. At noon on that day, while preparing to go to the office to resume the duties of his position, he was the victim of an attack of apoplexy, which left him unconscious and finally resulted fatally.

Mr. Dailey was born in Philadelphia in 1840, and at an early age, by the death of his father, was left dependent upon his own exertions to earn a living for himself and

a younger brother. When sixteen years old he obtained a place as copyholder on the *Philadelphia Daily Morning Times*. Here he was known as an accommodating, energetic and honest-spoken lad, and became a great favorite with his associates in the composing-room. Subsequently he filled the same position on the *Sunday Transcript*, where he remained until he began his apprenticeship in the book and job printing office of William S. Young, in Old Franklin Hall, where he had as fellow-apprentices the late John Russell Young, afterward editor-in-chief of the *New York Herald* and minister to China; Major John M. Carson, the Washington correspondent of the *Public Ledger*, and John Blakely, publisher of the *Evening Star*. From Young's Mr. Dailey gravitated to the *Press*, then edited by Col. John W. Forney, where he staid until Colonel Forney started the *Washington Chronicle*, when he accepted a position on that paper, remaining there two years, when he returned to Philadelphia and was employed for some time on the *Commercial List*.

In 1867 Mr. Dailey became a compositor on the *Public Ledger*, working as such for ten years, when he was promoted to assistant foreman. Four years later he succeeded the late William J. Turner, upon the latter's death, in charge of the composing-room. In this position his skill, executive ability and loyalty to the interests of his employers won for him the confidence and esteem of George W. Childs and Anthony J. Drexel, and their successor, George W. Childs Drexel, and the good will and respect of all his associates in every department of the paper, which he retained until his death.

Mr. Dailey was always an active and untiring worker for the interests of his fellow-craftsmen, who recognized his zeal and fidelity by honoring him with the presidency of Typographical Union No. 2, and several times elected him as a delegate to the conventions of the International Typographical Union. In 1885, on behalf of Mr. Childs, he invited his fellow-delegates, then in session in New York, to visit Philadelphia. The invitation was also extended to the wives of the delegates, and when the party arrived in Philadelphia they numbered 175 in all. While there they were royally entertained by Mr. Childs and Mr. Drexel, and who just previous to their departure gave them a sumptuous banquet at Belmont mansion in the park.

A year later Mr. Dailey presented to the International Union, in session at Pittsburg, on behalf of Mr. Childs and his friend, A. J. Drexel, the princely gift of \$10,000. This gift subsequently resulted in the foundation by the International Union of the Childs-Drexel Fund, which was increased by the contributions of the craft until it became possible, about ten years ago, to erect and maintain the splendid and beneficent home for aged and destitute printers at Colorado Springs. Mr. Dailey was elected the treasurer of the board of trustees of the Home, and as such he attended all the meetings of the board, where his accounts of his stewardship gave unqualified satisfaction. It was to the annual meeting, held at the Home in the latter part of last month, that Mr. Dailey was looking forward when he was so suddenly stricken. Mr. Dailey was for many years a member of the Philadelphia Typographical Society, and was one of the founders of the Pen and Pencil Club of that city, and was regarded with affection by his fellow-members for his kindness and geniality.

Mr. Dailey was married in 1863 to Miss Margaret Baxter, of Philadelphia, who, with his venerable mother, and three sons out of the family of seven children, survive him. The two eldest of the sons are also attaches of the *Ledger*.

The death is announced of Harriet G. Wells, daughter of Heber Wells, at Morris Plains, New Jersey, in her thirty-seventh year. Mr. Wells has the sympathy of all in the trade in his great bereavement.

ROBERT CLARKE, "the Nestor of the book publishing business in the West," and founder of the Robert Clarke

Company, Cincinnati, Ohio, near Cincinnati, August 26,



ROBERT CLARKE.

died at his home in Glendale, of heart disease. Mr. Clarke was a native of Annan, Dumfriesshire, Scotland, where he was born May 1, 1829. He came with his parents to Cincinnati in 1840, and was educated at Woodward College. For a short time he was bookkeeper for Henry Hanna, and then he followed his bent by becoming a partner in a little secondhand book store on Sixth street, near Walnut street. The story of his subsequent life is the story of the Robert Clarke Company. Mr. Clarke has been a hard student all his life, not only of the interior of books, but of their exterior. He has not only been a successful bibliophile, but a cyclopedia on bibliography. That he has studied to a purpose is evinced from the fact that he edited "Col. George Rogers Clarke's Campaign in the Illinois in 1778-9" (Cincinnati, 1869); "James McBride's Pioneer Biographies" (1869); and "Capt. James Smith's Captivity with the Indians" (1870). He was also the author of a pamphlet entitled the "Pre-Historic Remains which were Found on the Site of the City of Cincinnati, with a Vindication of the Cincinnati Tablet" (printed privately, 1876). The firm of Robert Clarke & Co. was founded in 1858 by Robert Clarke, R. D. Barney and J. W. Dale. In 1874 Howard Barney and Alexander Hill were admitted to partnership. This is the only change in the firm since its organization, with the exception of its becoming a corporation in the year 1894.

AUGUSTUS G. BURTON, senior member of the firm of A. G. Burton and Son, Chicago, well-known in bookbinding circles, died at his residence in Edgewater, near Chicago, on August 14, 1899, and on the following day his body was cremated at Graceland cemetery.



A. G. BURTON.

Mr. Burton was born at Rowe, Massachusetts, June 5, 1824. He was married at Shelburne Falls, in that State, in 1852, and during the following year moved to Kalamazoo, Michigan. Later he returned to the East again; but finally moved with his family to Chicago in 1876, and entered into the manufacturing business which he followed until his death occurred. He was always of an inventive turn, and, with Mr. Linus Yale, assisted in building up the foundation of the present Yale & Towne Manufacturing Company's business. Later he was connected with the Sargent & Greenleaf Company, at Rochester, New York, in the manufacture of their combination locks. He built a great many inventions of his own, principally along the line of bank safety appliances, probably the best known of which is the Burton bolt-actuating device for safe and vault doors. He also secured patents on various labor-saving machines in the line of general manufacture, and from his own ideas built several machines to aid bookbinders and printers, among which were a folding machine, and the "Peerless" perforator. He has for years been considered the leading expert on all sorts of mechanical devices for bank safety and protection in the country. About a year ago he was stricken with his last illness, and though his faculties remained unimpaired, he was unable to attend to business. He left one son, C. A. Burton, who will carry on the business in which he had been associated with his father, under the title of A. G. Burton's Son.



The parcels post arrangement between Germany and the United States seems to be meeting with much favor.

J. ELLSWORTH GROSS has taken charge of the Chicago business of the American Lithograph Company. His offices are in the Fisher building.

THERE is a much better feeling in the paper trade and business seems to be steadily improving. Some of the mills making specialties are sixty to ninety days behind in orders.

THE Brown Folding Machine Company is very busy at its factory in Erie. Weld & Sturtevant, 44 Duane street, New York, who are now the sole agents for this machine, report business as booming.

MR. A. G. MACKAY, of the J. L. Morrison Company, New York, was one of the passengers on the new steamship Oceanic on its first trip to this side. He reports business good abroad, and states that American machinery is in great demand.

ADDRESS WANTED.—Any one knowing of the whereabouts of Wilbur Edwin White, commonly known as "Ed" White, who was in Fresno in 1893, will confer a favor by corresponding with the secretary of Los Angeles Typographical Union, No. 174, box 570.

THE business heretofore conducted under the name of A. G. Burton & Son, makers of perforating machines, Chicago, will be continued by Mr. Burton's son, C. A. Burton, under the title of A. G. Burton's Son. The senior member of the firm died on August 14, aged seventy-five years.

THE paper houses have sent out notices to the effect that the recent increase in the cost of raw materials has made it necessary for the manufacturers of paper and envelopes to advance prices. The paper houses have accordingly withdrawn all outstanding quotations.

W. B. HUNTER, formerly connected with the *Times-Herald*, Chicago, has been appointed advertising agent for the Delaware, Lackawanna & Western Railroad, New York City. Mr. Hunter is well known in Chicago and throughout the country as an advertising expert of no mean ability and will no doubt be of great assistance to Mr. T. W. Lee, the General Passenger Agent, in keeping the public informed as to the doings of that railroad.

BARNHART BROTHERS & SPINDLER, Chicago, have received from the office of the Public Printer at Washington, D. C., a contract for 120,000 pounds of type. It will require one man three months to cast the lower case "e" for the largest font (100,000 pounds of 10-point). The order consists of 11,000 pounds of job type, 9,000 pounds of 12-point and 100,000 pounds of 10-point. The orders are likely to be largely in excess of the original contract. They shipped last month two considerable outfits to China—some of the few outfits of roman type in that country.

IN 1876 Messrs. G. Frank and Herbert A. Chase founded "The Chase Press," at Haverhill, Massachusetts, in a small way. The business has grown steadily, and the firm eventually found it necessary to secure quarters adequate to their needs. They have accordingly just moved into a new four-story and basement building on Washington street, built and fitted up expressly for their business. THE INLAND PRINTER congratulates the gentlemen upon their success in the printing and binding business. An interesting account of the growth of the firm, with cut of the building, appeared in the *Haverhill Evening Gazette* of September 6.



Photo by George R. Lawrence, Chicago.

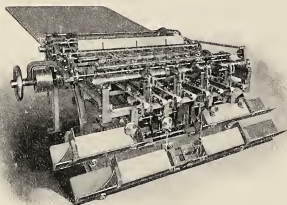
CONVENTION OF THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA

HELD AT CELERON, CHAUTAUQUA LAKE, NEW YORK, JULY 17-22, 1899.

Made on 26 by 38 Cramer Isochromatic plate, with Lawrence Flash-powder plate, with Lawrence Flash-powder plate, with two pounds of the powder arranged on six flash machines having a capacity of sixteen lights each, and ignited simultaneously by Zeiss Series VII-A lens. Picture was taken with the camera placed on a fifteen-foot tripod, with absolutely no noise owing to the low displacement of air, and with so little smoke that the delegates present were surprised at the result. There are about 300 people in the group.

THE DEXTER EXHIBIT AT THE NATIONAL EXPORT EXPOSITION.

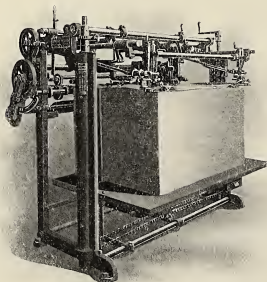
Those who recall the very complete exhibit of the Dexter Folder Company at the World's Fair, Chicago, will not be surprised to learn that they are again found in the front rank with an exhibit at Philadelphia.



DEXTER QUADUPLE 16 AND DOUBLE 32 FOLDER.

Accompanying this article, we give illustrations of the four machines in their exhibit.

First, and probably the most important machine, interesting to all large binders or publishers, is the Dexter Quaduple four-16 or two-32 folder. We doubt if a machine of any kind has ever been placed on the market that has given more general satisfaction than this machine. There are binders, both in New York and Chicago, using as many as four of these machines, each turning out an average of 80,000 sig-



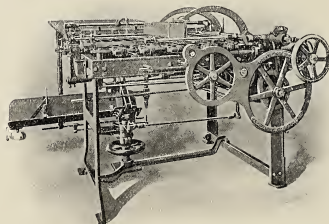
DEXTER AUTOMATIC FEEDING MACHINE.

natures per day. This quaduple folder is equipped with automatic pointing attachments. These pointing attachments are mechanically controlled and are very simple. We suggest a careful comparison of these devices with other so-called "pointing attachments."

To this quaduple machine is attached one of the Dexter paper-feeding machines. As this is a machine that is coming into general use very rapidly, our readers will do well to have it fully explained, so that they may make intelligent comparisons with feeding machines of other manufacture. There are certainly many novel features found in the Dexter feeder, a most ingenious and simple device being a "sheet

caliper," which, although mechanically controlled, is so sensitive that it automatically detects and stops the machine in case more than one sheet is advanced at one time.

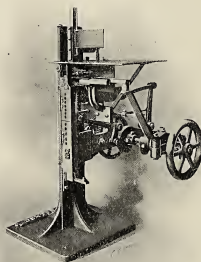
The next machine of importance is the Dexter Marginal Jobbing Book Folder. This style of machine has had an unprecedented sale, and it would seem from the general satisfaction given that it must possess some special advantages that would warrant a close examination. This machine is also equipped with automatic pointing attachments. It also has a very novel arrangement for packing the folded sheets. An adjustable revolving packing box receives the sheets delivered from three separate sets of folding rollers, without the aid of a shoo-fly. The adjustments are very simple, and with the greatest ease the packer can be revolved and moved into various positions to admit of the proper packing of the



DEXTER JOBBING MARGINAL BOOK FOLDER.

sheets. This machine is a jobbing folder in every sense, and to be fully appreciated must be compared with other jobbing machines.

The fourth machine is probably about the smallest specimen of a folder ever made. It is not only interesting from its smallness, but especially so owing to the fact that tapes and rollers are dispensed with in its construction. It is intended for folding small miscellaneous circulars, for enclosing in envelopes or small packages. It will fold sheets from 5 by 6 inches to 7 by 10 inches, and, when folded, the smallest



DEXTER SPECIAL CIRCULAR FOLDER.

of these sheets is about the size of a "Columbian" postage stamp.

As the Dexter Company is managed on the principle of "whatever is worth doing is worth doing well," all interested in paper-folding or paper-feeding machinery should see their exhibit. Representatives will be on hand at all times to fully explain their various machines.

This exhibit, as a whole, is very creditable to the Dexter Company, and a cordial welcome will be extended to those who call.

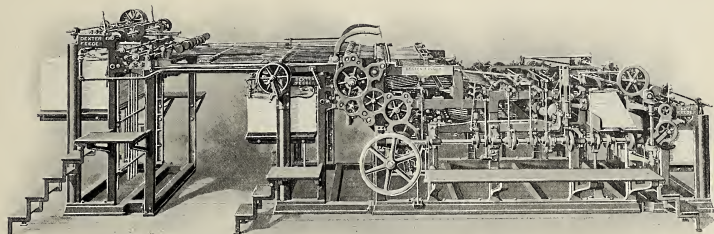
You will find them in the Main Building, Section R, No. 12.

THE MACHINE THAT FEEDS, FOLDS AND WIRE-STITCHES THE "YOUTH'S COMPANION."

The readers of *THE INLAND PRINTER* have undoubtedly heard something of this most wonderful folder, but few have an adequate idea as to the state of perfection to which this type of machine has been brought. This marvel of ingenuity was invented, designed and constructed by the Dexter Folder Company in response to requests from various publishers for such a machine. In a continuous and strictly automatic operation, it takes three separate sheets from the platforms

automatically performs this delicate task with more accuracy than is possible by any human agency. This switch, at the same time it trips the incomplete copies, also operates to disengage the driving mechanism of the stitchers, so that they do not work if one sheet is missing, thus preventing the possibility of any but complete copies reaching the packing box. This is all accomplished without stopping or interrupting the machine. The same precaution is taken to prevent a copy going through the machine with an "extra" sheet folded in. To prevent this the Dexter automatic feeding machines are provided with a sheet caliper attachment that is so sensitive that in case two sheets are advanced by the feeder at one time the machine is stopped, a bell signaling the operator of such interruption.

Prior to the supplying of these machines by the Dexter Company the *Companion* was not wire-stitched. The New England edition was, however, thread-stitched, to accomplish which ten Elliot thread sewers were required. In addition to this, thirteen folding machines with automatic feeders attached were required. The entire edition of the *Companion* is now taken care of by the four Dexter machines, with no hand work whatever except to put the banks of paper into the feeding machines at one end and to remove the piles of



of as many feeding machines, folds, gathers, collates, covers, wire-stitches and counts, delivering two complete copies of 8, 12, 16 or 20 pages simultaneously without intermediate handling, at the rate of 4,500 complete copies per hour.

The accompanying illustration was made from a photograph taken from one of the four of these machines used by the *Companion*. Each of these four machines receives three separate sheets, fed into the machine at different points, by Dexter automatic feeding machines. The two main sheets are each partially folded, then meet with the cover at the assembly gauge. At this point the three sheets are independently adjusted so that the "print" will register with each other. The assembled sheets are then carried into position for receiving the wire staples, after which the two copies are cut apart and passed into position for receiving the last fold. If either sheet should be missing at the assembly gauge, such incomplete copy will be automatically switched out of its course into a receptacle provided for it. The rejected sheets are not destroyed, in fact are not even injured by having passed partially through the machine. They are removed and again placed in the pile. In the bindery the brightest help is usually employed to "collate" the work. But here we have a ponderous machine (its weight being several tons) that is so sensitively constructed that it

completed copies from the packing box at the other end of the machine. The feeding machines are so arranged that the pile-supporting tables are raised and lowered by power for reloading. An entire "truck load" of from 5,000 to 9,000 sheets is put into the feeders at one time. The "loading up" of the three feeders is accomplished with an interruption to the machine of less than five minutes. The average daily number of sheets fed from each feeding machine is 21,000. This is considered a very good output on the single folder with feeder attached, and may be taken as proof that there is nothing impracticable in the combining of wire-stitching with folding machines.

The Dexter Company have selected a type of wire-stitcher of recognized merit, and contracted with the maker to supply such machines as they require. The type of stitcher selected is capable of doing heavy work, thus putting its capacity away beyond anything required of it in combination with a folder where fifty-two pages is about as heavy work as it will be required to do.

We are informed by the Dexter Company that the building of the original experimental machine, with the investments for patents, drawings and patterns, represents an investment of more than \$40,000. Two years' time was consumed in the completion of the first machine, which, although it was in

continuous operation in the *Companion* office for more than two years, was discarded when the fully perfected machines were in place.

We believe it has generally been conceded for a number of years that the Dexter Folder Company is in the front rank in the building of the most modern machinery in its line. If, however, any doubt on this point exists, it would seem the successful carrying out of such an undertaking as the supplying of these *Companion* machines ought to be a guarantee, not only of their ability from a mechanical standpoint, but of their willingness to invest vast sums in the production of these new machines.

THE BULLOCK "TEASER" SYSTEM OF ELECTRIC MOTOR CONTROL FOR THE OPERATION OF NEWSPAPER PRESSES.

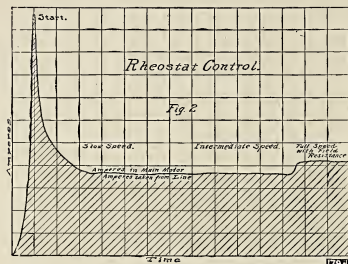
With the introduction of direct-connected electric motors for heavy duty, such as the operation of large newspaper presses, large paper-making machines, turning turrets, and the training of heavy ordnance, there arose a necessity of securing an unusually large starting torque in the motor employed. To secure this and maintain an efficiency at the slow and intermediate speeds nearly as high as when running at normal speed at full load the Bullock Electric Manufacturing Company, of Cincinnati, has devised what they term the "Teaser System."

The experience of the Bullock Electric Manufacturing Company, in the installation of equipments for the purpose above mentioned, shows that the starting torque in some cases is four or five times the torque necessary at full load. The torque of an electric motor is dependent upon the amperes of current flowing while the speed depends upon the voltage of the current.

As the current under normal running torque was already of large proportions, it was always an embarrassing problem, before the introduction of the "Teaser System," as to how this large volume of current should be secured, especially when but a single source of supply could be drawn upon.

With these conditions prevailing, there was but one solution, namely, to reduce the main line voltage by rheostat to avoid excessive speed at starting. The energy thus dissipated in the rheostat resistance was wholly lost and the

The reduction of voltage through the "teaser" is usually four to one, but, by varying the resistance controlling the current entering the "teaser," the voltage that it delivers to the driving motor may be still further reduced and thus the current delivered to the driving motor may also be varied to



an extent depending upon the moment of repose to be overcome.

Fig. 1 shows the conditions involved in running a large Webb press with the Bullock "Teaser System." The solid upper line shows the amperes taken by the main motor from start to full speed, while the lower line shows the amperes actually taken from the source of supply by the "teaser" and the relative position of these two lines shows the transformation the "teaser" effects.

As the voltage of the source of supply is constant, its ampere diagram represents the watts taken by the "teaser," and this is represented by the shaded portion of Fig. 1.

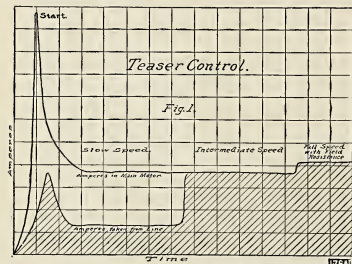
In contrast with the results thus obtained, examine Fig. 2, which shows the power consumed under the same conditions of operation with the ordinary method of speed control involving the use of a rheostat only. In this diagram the watts taken are also represented by shading.

From these diagrams it will be seen that the torque required to start the machine is four or five times that required at full speed. Thus, with rheostatic control, the source of current supply would be called upon for four or five times the normal volume, and, if this represents 80 horsepower, it would mean, in the case of a new printing press, an instantaneous demand for approximately 400 horse-power. (See shaded peak, Fig. 2.)

By reference to Fig. 1, showing results obtained by the "Teaser System," it will be seen that the actual energy to start is very much less than to run at full load. This is due to the reduced voltage of the current delivered by the teaser. In this way the useless waste of energy in the rheostat is eliminated and the saving effected is a very material one.

Another advantage of the Bullock "Teaser System" of motor control is the ability to operate at a uniform slow rate of speed. With rheostatic control the pressure of the line current must be cut down to that required by the motor for this slow motion.

If the torque required by the driven machine varies at any point in the cycle, as is the case where knife-cutters are employed on a printing press, the current supplied will be unsteady and cause a very irregular speed. This is due to the fact that the voltage of the current delivered to the motor varies with the amount of current passing through the rheostat. Thus to secure constant speed with rheostatic control, resistance must be constantly cut in and out as the load varies, an impracticable and very unsatisfactory method.



efficiency when operating under such conditions was very low.

In the "Teaser System" the actual energy required is taken from the main line and no portion is wasted. This is accomplished by using a small current at line voltage and transforming it through the medium of the "teaser" (a motor dynamo) into a current of low potential and large volume. Thus the watts consumed at the start are, as a rule, less than those required to run.

Thus the Bullock "Teaser System" of motor control provides a most satisfactory means of handling large machines such as newspaper presses, men of war's turret, heavy ordnance, paper-making machinery, or other machines requiring manipulation under slow speeds in starting up.

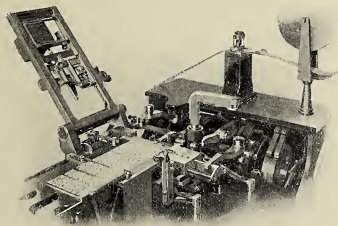
The Bullock Electric Manufacturing Company have strong patents covering the "Teaser System," and have successful installations on nearly all the large newspapers of this country and England and on some of the United States coast defense vessels. Among the large dailies that are being printed by presses controlled by the Bullock "Teaser System" may be mentioned the *New York Journal*, *New York Herald*, *New York World*, *New York Sun*, *New York Times*, *Chicago Journal*, *San Francisco Examiner*, *Manchester (England) Sporting Chronicle*, *Belfast (Ireland), News*, *London (England) Daily Mail*.

Bulletin No. 0828a describes the machines and other apparatus involved in the "Teaser" system, and will be sent to interested persons upon request.

THE GOODSON GRAPHTYPE.

The type casting and setting machine which has been on exhibition for the last two months at the offices of the Goodson Graphotype Company, in the Park Row building, New York, and which was described in our August issue, has occasioned a very broad and general interest throughout the trade. The advantages offered by a machine producing individual type are exceedingly numerous, and do not require much explaining to appeal to the printer of today, who for many years has been fighting between enormous foundry bills and slug machines, the latter being really the only machines, up to the present time, successfully setting type under the requirements of the average printing office. Considerable good work in the way of inventing and perfecting of machines has been done along the line of strictly composing machines, but they seem to fail to command the attention of the trade because they do not obviate the grievous difficulties and expenses occasioned with extra sorts and characters, and the limitation in the amount of work which may be standing at any one time.

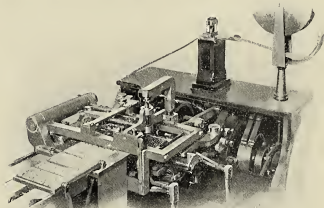
The general use to which type machines have been put within the last few years, although complained of bitterly by some of the more cranky publishers and editors, has entirely spoiled them for passing proof in section. They now expect



No. 1.

and in fact demand proofs of large books all at one time, and then politely request the printer just to let the matter stand for a month or so. This fact, together with the problem of sorts and extra characters, might almost exclude any machine from general use which does not cast as well as set type.

The Goodson Graphotype machine, already referred to, has now been on exhibition for about two months, and seems to have successfully met the criticism and condemnation of the most critical of the printers. The product of the machine is undoubtedly as good as the foundry-cast type; or



No. 2.

rather we should say that the face, which is the only essential part, is fully as cleanly cut and is even a little deeper, making it better for electrotyping. This machine also casts better from type metal than other softer grades of metal generally used in machine composition, thus putting its product for life, durability and long runs on a par with the foundry type. This being true, and from samples which we have seen of the work we have every reason to believe it is, the only question remaining is the simplicity of the machine and the ability of the average printer to successfully operate and care for it.

The machine now on exhibition has been shown without discrimination, and at no time has permission to see it been refused; yet during this time we have heard no dissenting voice among the number who have inspected it. We learn that the operator now in charge of the machine has only been with the company a couple of weeks, before which time he had never actually seen the machine in operation, and he is today successfully running the machine. This seems the strongest part in the machine's favor, and has led to our making something of an investigation as to the number of parts and complication of operation.

The accompanying cut, No. 1, shows the machine from a view looking directly down upon it, and with the matrix carriage thrown back shows about all of the working parts there are to the machine, and it will be readily noted how few they are. In addition to the parts shown here, there are no other working parts excepting a tray of magnets which sit directly under the base of the machine, used to throw up the various stops locating the matrix properly over the mold, and operating the unit gauge which controls the width of the character.

Illustration No. 2 shows the machine with the matrix bridge in place, or in other words a view of the machine when operating. The small matrix which will be noted in the first illustration contains 100 characters in 10 rows of 10 each. This matrix is moved in two directions over the mold, which is permanent, and is brought to rest at the desired point by means of small stops actuated by the magnets referred to. When the matrix is thus properly located over the mold, which at the same time has been adjusted to the proper width of body by the unit gauge, it is locked into position by a cone-shaped pin being driven into a little round hole located directly at the back of each character. The metal is then pumped into the mold, causing the type to be cast. It is then ejected from the mold by the liner into the

galley, where the line is gradually formed. Each line as completed is automatically shifted forward, leaving room for the next line to assemble.

On account of the very ingenious method by which the molten metal is conveyed to the mold in this machine, there is no trouble in the cooling of the metal, and therefore the speed of the machine is limited only by the moving of parts. The machine now on exhibition is running continuously at a speed varying from 5,000 to 6,000, which variation is occasioned by the supply of electricity to the motor, which is necessarily fluctuating in all large plants where more or less resistance is constantly being thrown in and out. The machine seems to have no difficulty whatever in operating at this speed, and the parts being so light we can not see why in fact it could not be operated even faster. The element in this machine which it seems reasonable to believe will occasion its great popularity is the fact that the casting machine is entirely automatic in its operation, and therefore will produce in an actual day's work a product equal to its limit of speed.

The element of human nature in all machines depending upon the operator for its speed is varying, according to the ability and knowledge of the operator. Thus it is that we will find not only in the printing art, but throughout all lines of manufacture where this element of human nature enters into the product, that the output of some machines is even double that of others. With an automatic machine like the cylinder press, with an automatic feeder, the product is certain so long as the machine is kept in operation. The demand for self-feeders on all classes of machinery is the best argument we can give for an automatic type casting and setting machine.

It may be very truly said that the keyboard will never be reduced to a point where it may be operated automatically, but where the keyboard is eliminated from the various stoppages and interruptions through being separate from all connections with mechanical functions, even the ordinary operator should have no trouble in writing what would be the equivalent of from 6,000 to 10,000 ems per hour. If the work of typewriting in business offices is reduced to ems, it varies from 7,000 for ordinary operators to as high as 15,000 in the case of the more expert ones. This it would seem should make it reasonable to believe that the operator at the keyboard machine will certainly be able to take care of one caster.

The trade will probably be interested to know that the work of manufacturing these machines is progressing with good despatch. We learn that they have equipped with the most modern machinery temporary quarters in Jersey City, where they are now manufacturing the machines pending the time when permanent manufacturing quarters can be built. However, the manufacture of a machine of this character is no small job, and the printer who is by his trade more or less of a mechanic will probably be surprised to know the enormous detail and care necessary for the successful and commercial manufacturing of a machine of this kind. We are much of the opinion that could the printer realize this he would derive some satisfaction by being convinced that his trade is not alone in its many difficulties and contingencies, as seems to be the opinion of many in the art. We learn that they have already completed the redrafting of their machine, and are now at work on the making of tools and jigs for the manufacturing of them in large quantities. Therefore we may hope that it will not be very long before these machines are on the market.

THE necessities for living do not require great sums of money. The mental requirements for money-making need not be extensive, but they must be special. Trade is a mathematical game.—S. O. E. R.

BUSINESS NOTICES



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE price of aluminum has gone up, but the Aluminum Novelty Company, of 261 Dearborn street, Chicago, still continue to offer one hundred printed cards and aluminum case engraved with name for 20 cents. They handle numerous other specialties for printers. See their advertisement on page 146.

CARDBOARD.

Bahrenburg & Company, 29 Beckman street, New York, are a progressive firm alive to the demands of the printing trade. They make a specialty of cardboard, and can supply anything a printer needs in that line. They will be glad to send samples and price-lists to intending buyers.

THE BEST SHOOTING.

The shooting in Iowa, Minnesota and South Dakota this year promises to be very good as the rainfall in all these States was abundant. The best localities for chicken and duck shooting are on and tributary to the lines of the Chicago, Milwaukee & St. Paul Railway. A copy of a recent publication issued by the passenger department of that road can be had on application to Geo. H. Heafford, General Passenger Agent, Chicago, Illinois, and enclosing 3 cents in stamps for postage.

THE COLUMBIA PRINTING INK COMPANY.

The above company, whose trade-mark is shown herewith, is comparatively new, only having started in business in June, 1898, and incorporating March 28, 1899. That it has come to stay, however, is shown by the rapid development of its business. The company is fortunate in having as manager Mr. G. J. Dunn, who was for many years with the Fuchs & Lang Manufacturing Company, and who has a thorough knowledge not only of inks but of dry colors as well.

Through his energy and skill the company has already secured a footing with the trade, and backed by ample capital and facilities, the prospects regarding the future of its business are very bright. It is the ambition of Mr. Dunn to make its trade-mark, the "U. S. S. Columbia," known the world over through the superior quality of its inks.



TRADE-MARK.

BROWN & CARVER PAPER CUTTERS.

The Oswego Machine Works, New York, advise THE INLAND PRINTER that they do not intend making an exhibit at the National Export Exposition at Philadelphia, but have several hundred machines in operation in Philadelphia of all sizes and styles which can be seen by visitors if they desire to witness these cutters in actual operation. The Brown & Carver cutter is well adapted for all classes of work, and

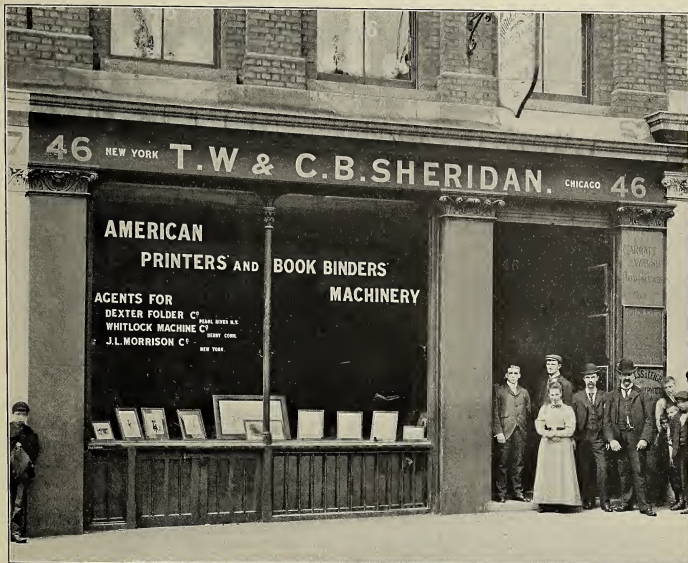
being used in so many ways in that city visitors will be enabled to judge of its merits. The Ketterlinus Lithographing Company, Philadelphia, have two of the machines, one a 68-inch. This firm is well known in connection with the Exposition as having made the poster advertising it.

THE "PERFECTION" WIRE-STITCHERS.

There can be no doubt as to the success of the "Perfection" wire-stitching machines. Mr. A. G. Mackay, proprietor of the J. L. Morrison Company, the manufacturers, has just returned from Europe, after three months' absence. He

THE RELIABLE "WETTER."

Printers should be sure to send for circular and booklet of testimonials which will give them information they ought to possess concerning the "Wetter" numbering machines. This class of machinery, which receives hard usage and all kinds of banging on the presses, should be of the very best quality or it will wear out in a short time. The "Wetter" machines have been on the market since 1885 and have an established reputation, which makes one feel secure in the purchase. There are nearly ten thousand of them in use at the present time. Be sure and investigate their merits before



LONDON (ENGLAND) OFFICE OF T. W. & C. B. SHERIDAN, 46 FARRINGTON STREET.

reports the general prospects for the sale of American-made machinery abroad particularly encouraging. While there Mr. Mackay made arrangements with the well-known house of T. W. & C. B. Sheridan to have the exclusive selling agency for the Perfection machines in England and Europe. The export business from London will also be handled by Messrs. Sheridan. The celebrated "Perfection" machines "A," "C," "G" and No. 7 are too well known to need introduction, and the latest addition to the line, Perfection No. 4, has already won for itself the title of "the best machine in the world for the money." To these will be added, within the next few months, Nos. 2, 6 and 12, each of the new design, and having varying capacity up to 1½ inches thickness. With all these patented and exclusive machines before the trade the J. L. Morrison Company will be the largest single manufacturers of wire-stitching machines in the world. Their advertisement will be found on page 24.

making purchases in this line. They are manufactured by Joseph Wetter & Co., 515-521 Kent avenue, Brooklyn, New York, whose advertisement appears elsewhere.

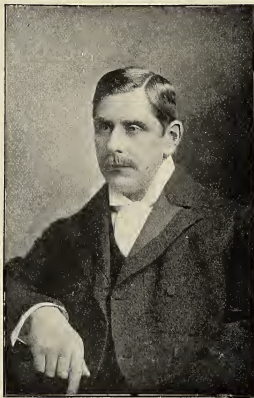
W. H. PARSONS & CO. AT THE EXPOSITION.

W. H. Parsons & Co. are the largest Eastern manufacturers of news paper outside of the International Paper Company. Their mills make one hundred and twenty-five tons of paper per day. They are also export agents for some of the best mills in this country, making the higher grades of printing papers, writing papers, etc. They have excellent facilities, therefore, for doing a large export business, and their long familiarity with it enables them to meet the requirements of the foreign markets. They are also agents for leading manufacturers of printing presses, and in their export business supply everything connected with the paper

and printing trades. Their exhibit at the National Export Exposition at Philadelphia is intended to show some of the different goods which they export, and also the method in which they are packed.



Several publications in Great Britain have recently made quite extensive notice of the firm of John Haddon & Co., proprietors of the Caxton Type Foundry, whose head offices are at Bouverie House, Salisbury Square, London, E. C., England, with foundry at Market Harboro'. The *British Printer* has an especially interesting article, with an excellent portrait of Mr. Walter Haddon. THE INLAND PRINTER takes pleasure in presenting Mr. Haddon's picture, and in mentioning the foundry, for the benefit of American readers. Not very many typefoundries can boast of so advantageous a location as that enjoyed by the Caxton Type Foundry. The plant is situated at the junction of the Midland and Northwestern Railways, in the town of Market Harboro'.



WALTER HADDON.

The building, constructed of red brick, is but one story high, and is arranged so that additions can be made to it from time to time as the business warrants. The main shop is 150 by 60 feet and the rule department is 60 by 20 feet. The whole factory is fitted up with the latest machines and devices for doing work economically. The Caxton Foundry has the reputation of being the first to adopt the American point system in casting all its faces.

We are advised that Mr. Walter Haddon proposes making a trip to America, arriving in this country about October 13. He expects to remain in America three or four weeks for the purpose of concluding certain contracts he has in hand, hav-

ing for their object the representation of American-made machinery in London and the British Empire. Mr. Haddon will undoubtedly visit the National Export Exposition during his stay in America. His address in New York will be 150 Nassau street.

DEXTER QUADRUPLE FOLDING MACHINES.

The fourth Dexter quadruple machine has just been installed for Donohue & Henneberry, Chicago. This is pretty good evidence that with binders and publishers who need them, and with manufacturers who are in position to supply up-to-date machines of this kind, the Quadruple style of folder is far from being "out of date." We are also informed by the Dexter Company that there are two different binders in New York, each having four of their quadruple machines; also that the Methodist Book Concern of New York has recently added a second one.

THE MERRILL PRESS IS FAST.

As heretofore announced in these columns, the new rotary job press built by the Merrill Printing Machine Company, at 269 Dearborn street, this city, is proving itself a marvel in the matter of speed. An 18-inch machine recently completed shows the enormous speed of 10,000 revolutions, or 20,000 7 by 14 impressions, an hour. Only one limitation to its speed seems to be met, and that is the inability of the rollers to do faster work. The makers of this unique machine guarantee the quality of its work to be equal to that of any job press ever built. If all promises are fulfilled, the press will be a world-beater without doubt; the use of common type instead of curved plates being one of its many advantages over other rotary presses. It need not be surprising to see this flat-form rotary principle applied to presses of all kinds and sizes, for the proposition is exceedingly simple and effective.

CHANDLER & PRICE MACHINERY.

In a recent letter received by Messrs. Chandler & Price, of Cleveland, Ohio, U. S. A., from their agents, John Dickinson & Co., Limited, Cape Town, South Africa, the firm states that they are surprised at the trade they have done in the last eight months in that country, and believe that the outlook for the machinery trade in that part of the world is extremely encouraging. They propose to push the sale of the Chandler & Price machinery in their part of the world. This information, coming at a time when so many visitors from abroad will be in this country examining the exhibits at the National Export Exposition, is worthy of note. The Chandler & Price printing presses, paper cutters and other machinery have been very successfully introduced in this country, and the sales abroad are also rapidly increasing. When asked for a reason why their machinery was meeting with such success abroad, Mr. R. J. Frackelton, secretary and treasurer of the company, said: "The fact that all the parts of our machinery are built in gigs, so that duplicate parts can be fitted without trouble in case of accident, is one of the features that has helped us gain an increasing foreign demand. This feature always appeals to the foreigners who visit our factory, and who invariably state that they have nothing either in Germany or England to compare with our system in the building of printing machinery. Strength and durability are features which are developed only by use, and can not be procured without the machine having a goodly amount of metal to back it up. Printers sometimes seem to lose sight of the fact that our machines weigh from one hundred to seven hundred pounds more than the same sized machines of other makes, and in these days when material is such an item in the cost of the machine, it is very certain we would not put this added amount of cost into our

machinery if it were not essential. We have always had all the business we could take care of, and the older our reputation grows the stronger our position with the trade for the reasons enumerated above, until now we are selling more machines than ever, and of Gordon presses and lever paper cutters alone, during the fiscal year closing August 1, we shipped over two thousand machines. There is now hardly a country on the globe using printing machinery which has not more or less of our product."

A PUNCH THAT EYELETS.

Readers will be interested in the device shown in the accompanying illustration. It is an entirely novel machine, and has just been put on the market by Weld & Sturtevant,



12 Reade street, New York city. It performs in one revolution the operation of punching and eyeleting, runs by power, is compact, very rapid, and saves the space of one machine and one operator. The eyelets are fed automatically, and are fastened in perfect shape. Printers and others who have large quantities of calendars, cards and other work requiring eyelets will certainly appreciate this new machine. The firm can furnish extra punches and dies and eyelet roadways for the different-sized eyelets if

desired. The machine is intended to cover all classes of work, and the manufacturers are in position to supply the demand promptly. They would be glad to give full particulars concerning it to all interested. In this connection attention is called to the advertisement of the company on another page of this issue, in which announcement is made that Mr. H. G. Lasor will be the resident manager of the company in Chicago, with headquarters at 197 South Canal street, after October 2.

NEW DINING CARS ON THE GRAND TRUNK.

The Grand Trunk Railway has added two additional dining cars to its equipment. They are models of artistic beauty and materially add to the pleasure of traveling over this popular system. With improved first-class coaches and the finest sleeping cars that are run on any through trains in America, it was essential to have the finest that could be got in the way of dining cars. The management, therefore, placed these two new dining salons on the middle and western divisions, running between Suspension Bridge and Chicago. The cars are much appreciated and admired by the traveling public. The cars are 74 feet over all and are equipped with standard wide vestibules, steel platforms and six-wheel trucks, with 33-inch steel-tired wheels. Air signals are attached, an anti-telescoping device affixed, and all modern appliances added.

The general exterior appearance of the cars is similar to the new standard day coaches which are run on the Grand Trunk System. The windows are glazed with heavy plate glass, are all double, being dustproof when shut. The dining-room is large, being 31 feet 8 inches long, and will seat thirty persons comfortably. The general style of the interior design is colonial, in quartered oak. The chairs are

of oak, upholstered in leather. The windows are decorated with costly draperies, and the openings into the dining-room are provided with ornamental portieres. The floors are carpeted with handsomely designed Wilton throughout the whole length of the car, and the vestibule floors are covered with rubber tiling.

The kitchen and pantry are equipped with refrigerators, range, steam table, lockers and all modern conveniences, the tables being covered with polished brass. A very handsome and beautifully designed sideboard is placed at one end of the dining-room, just in front of the pantry, and opposite to the sideboard a wine locker is provided. China and linen closets, wardrobes and white metal washstands are in evidence in accordance with modern practice. The cars are heated with hot-water coils in connection with steam from the engine and lighted by what is known as the Adams and Westlake Acme lamps, and the trimmings throughout are of solid bronze, most beautifully designed. The new car which is now running between Suspension Bridge and Port Huron is elaborately decorated in a general green-and-gold effect, while the one operated between Port Huron and Chicago is artistically decorated in gold, maroon being the predominating color, giving the car a most comfortable appearance. Altogether they are superb creations of skilled workmanship and greatly admired by all who see them.

THE "MAMMOTH" RELIANCE PRESS.

THE INLAND PRINTER'S kodak secured a shot at another of Paul Shniedewend & Co's extra heavy special hand-power presses for proving large half-tone cuts, named the "Mammoth." This is of heavier construction and larger size than the gigantic "Lion" press described in these columns last August, its net weight being 4,200 pounds, and size of platen 24 by 32 inches. So rigid is the impression on this press that a solid cut the full size of platen can be proved without using underlay or overlay. The leverage is exceptionally powerful, and is further increased by a four-foot extension lever, and the heaviest work, requiring the applied power of five men, is done without endangering any part of the press. The first "Mammoth" hand press was shipped in the early part of August to Messrs. Meisenbach, Riffarth & Co., Berlin, Germany, who already have four Reliance hand presses in their extensive engraving establishment, the



HENRY O. SHEPARD AND THE MAMMOTH.

"Mammoth" making the fifth. The second "Mammoth" was set up and is now in operation in the engraving plant of J. Manz & Co., Chicago, and the third is being built for the American Three-Color Company, Chicago. J. Manz & Co's employes and others in the engraving trade celebrated the installing of the press in Manz's place by a little lunch, on September 9.

A COMPLETE FINISHING MACHINE.

The accompanying illustration shows a machine manufactured by Caps Brothers, 3013 Main street, Kansas City, Missouri, which they call a "complete finishing machine." It combines saw, trimmer, router, and planer, and when a plate has received the different operations the machine is capable of, it is ready for the press. This machine is built



for larger printing houses, with limited floor space, where perfect plates and quick work are required. Perfect printing plates save lots of time in the pressroom in make-ready, and the work printed from them is superior to that printed from imperfect ones, no matter how competent the pressman may be. With this machine you can saw and trim to perfect size any kind of printing blocks. With the Automatic Planer-Attachment you can plane to any desired thickness book plates, jobwork, wood blocks for mounting the plates, and plane them to perfect type height after they are mounted—wood or metal. The router can be used for zinc, stereotype or electrotypes plates. The size of saw table is 28 by 28 inches; size of trimmer table, 28 by 28 inches; will trim to gauge 18 by 18. Automatic planer will plane a plate 15 by 24. The machine is built of first-class material and fully warranted. There are many of them now in practical use all over the country. The manufacturers will be glad to give any information desired.

\$40 WIRE-STITCHER.

The F. Wesel Manufacturing Company, 82 Fulton street, New York, has put on the market a successful wire-stitcher, for $\frac{3}{8}$ -inch work, hand-power or treadle. It does perfect work within its scope. Price, \$40, without treadle; \$45 with treadle. Wire, 40 cents per spool. Discount, five per cent for cash. C. B. Fiske & Co., Palmer, Massachusetts, wrote on September 9, 1899:

We have been using your Success Wire-Stitcher No. 1 since March and have nothing but words of praise for it. It does all you claim and more. One of the first jobs we put on it was an 88-page pamphlet, 50-pound, m.f. book, and it stitched it perfectly. It is certainly a success in every way.

This is the general verdict. You can not afford to use a staple binder, staples for which cost \$2.10 net cash for 14,000, when one 40-cent spool will make more than 14,000 staples on our stitcher. Order direct or through any reliable dealer.

WIRE-STAPLING MACHINES.

The wire-stapling machines made by Samuel J. Yarger, 454 North Twelfth street, Philadelphia, illustrations of which appear upon page 18 of this issue, are considered by those who have used them to be the most effective devices of the kind in use. The No. 5 breechloader binder occupies but little room, and can be loaded with one hundred staples at a time. It will bind any thickness, from one sheet up to forty or fifty sheets, in a first-class manner. The No. 7 staple binder is a larger machine and is arranged either for saddle

stitch or for the use of the flat table. A description of this binder is given in the advertisement. Those interested in the purchase of machines of this description should send for catalogue fully describing them.

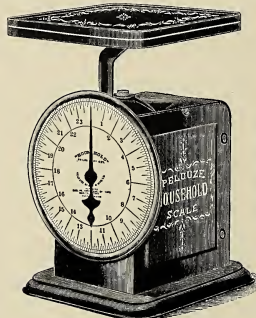
THE MYSTIC STAR CUTTER.

The new cutter manufactured by the Standard Machinery Company, of Mystic, Connecticut, called the "Mystic Star," seems to be meeting with great success. Wherever these have been put in, users seem to be especially pleased with them. Not only is the general style of the machine unique, but it has points of value that make it desirable for up-to-date plants. The clamp comes to full clamping pressure before the knife reaches the stock; the patented back-gauge pushes stock forward into the hands of the operator; pockets in table admit fingers to grasp the stock. These are small points, but they all help in making the machine popular. Mr. S. K. White, the inventor, is to be congratulated upon the popularity the new cutter has achieved.

THE PELOUZE "HOUSEHOLD" SCALE.

The illustration with accompanying article shows the Pelouze "Household" Scale, made by the Pelouze Scale & Manufacturing Company, Chicago, Illinois. This scale is beautifully made of cold-rolled steel, handsomely japanned and striped with aluminum, and has a large white enameled dial which is very serviceable and distinct. The top plate is of enameled steel and is absolutely unbreakable. The scale is given its name "Household" from the fact that while it is valuable for all purposes it is particularly adapted to family use. It is made for export trade, having a capacity of 10 kilos by 25 grams or 24 pounds by ounces.

It is said to be the best scale on the market and the manufacturers will be pleased to send their circulars to any



of the foreign trade that may be interested. The scale is very inexpensive, but accurate and exceedingly attractive in appearance.

A BRITISH FOUNDRY.

The attention of the readers of THE INLAND PRINTER is called this month to the advertisement of John Haddon & Co., which appears upon page 28. As will be noted by the advertisement, the house was established in 1814 for the purpose of acting as buying agents to printers in India and the British colonies. The firm has always been a pro-

gressive one and is at present the proprietor of the Caxton Type Foundry, the pioneer of the point system in the British Empire. Typefoundries in America or any other parts of the world desiring to arrange with some agent in Great Britain for handling their goods would do well to communicate with this progressive company.

TYPE-HIGH NUMBERING MACHINES AT \$12.60.

This is certainly a machine of most remarkable value, and it is not surprising that the makers report the receipt of the largest orders of their experience. While it cuts in two



MODEL NO. 27.—Size: 1½ by 1½ in.

No 12345

(Facsimile impression.)

prevailing prices, it is a most perfect piece of mechanism, in which all small parts have been eliminated. It operates with absolute precision, and no better workmanship can be had at any price. The unflinching accuracy of the numbering and the new feature providing instant cleansing—saving fifty per cent in labor—strongly appeal to large users, while the very moderate cost should interest all small offices which have \$5 worth of numbering a year with the usual express charges. Further particulars of the makers—the Bates Machine Company, 346 Broadway, New York.

TRUTH IN RAILROAD ADVERTISING.

Railroad advertisements not always are constructed on a strict basis of truth. There is a paucity of things interesting and beautiful along some of the lines of steel that traverse this great American continent, and a fertile imagination is required to bring out to the best advantage those objects which have about them an element of interest and a semblance of beauty. Along others, nature has been profuse in a generous bestowal of vistas that charm the eye and stir the soul to its extreme depth.

Of this second class the Delaware, Lackawanna & Western Railroad is a striking example. About its standard advertising line, "Every Mile is Picturesque," there is no element of untruth. Along it the Great Master has painted some of His most charming and restful pictures. There the task of the advertiser is not one of endeavor to pen-picture homely subjects with adjectives associated with the beautiful, but to find words that reflect even to a slight degree the real charm of the magnificent panorama which nature has spread out along the four hundred odd miles of track.

A daylight ride over this line is a source of constant delight and one long to be remembered. Its close finds the traveler free of that fatigue which comes from long gazing through car windows upon long stretches of unrelenting prairie or the swift rush through the back yards of cities, towns and villages. After the ride is over the fatigue of the journey may be apparent, but during it the mind is so busy with the beauty and variety of the views that no thought of weariness has opportunity to present itself.

Eastward the trains speed during the early hours of the day across the beautiful rolling prairies of the State of New York, following for miles the magnificent Susquehanna river, skirting along the brims of the foothills of the Blue Range mountains overlooking the beautiful valleys, in which the farms and villages appear the playgrounds of imaginative children. When the Susquehanna has been left behind, the roadway skirts the picturesque Delaware, following it

through the foothills into the mountains, through which it breaks at Delaware Water Gap, acknowledged to be one of the most charming spots in all America. Here mountain, sky and river literally meet.

After the Delaware river has been left behind, the road skirts for miles the picturesque old Morris and Essex canal, along which the slow barges still ply their weary way toward New York. Here and there, owing to the frequent changes of level, are the curious appliances for dragging the canal boats up inclined railways or lifting them bodily to the tops of the hills.

This is but typical of the class of views that are met with constantly between Binghamton and close to the edge of the Hudson river where the line finds its eastern terminus at Hoboken. Besides the natural beauties, there is a vast array of things interesting in the form of giant breakers and other machinery of the coal mines, the great iron industries and other manufactories of the densely populated East.

All these things may be viewed, too, with a maximum degree of comfort, the equipment of the road being strictly modern in every respect and having all conveniences. In addition to this there is a degree of comfort found on very few railroads in this country, for only hard coal is used, and there is therefore no smoke, and the road being cinder ballasted there is no dust. Furthermore, on a warm summer day the journey is particularly pleasant, for the reason that a large part of the way is through the mountains where the air is cool, bracing and delightful.

THE AULT & WIBORG COMPANY IN EUROPE.

The Ault & Wiborg Company, the well-known ink manufacturers, Cincinnati, Ohio, have entered the English field with practical men and mills for conducting a manufacturing business. Most of the raw materials needed for the manufacture of their ink abroad will be sent from the factory at Cincinnati, but part of it will be bought in Europe. Some of the inks manufactured in America will also be shipped abroad and placed on sale there. The firm is located at 145 Farringdon road, London, E. C., England. Charles H. Ault, for the past ten years a leading traveling salesman of the house, will have charge of the London branch, and the manufacturing department will be in charge of Mr. George Maxwell, who, for the past three years, has been in the employ of the New York house of Ault & Wiborg. The company proposes to work hard for the British trade, feeling certain there is a field in Great Britain for their goods.

PRINCESS COVER PAPER.

A new sample book of Princess cover paper, arranged and printed by Will H. Bradley, at the University Press, Cambridge, U. S. A., is being distributed by dealers who handle this paper. This sample book is said by all who have examined it to be far ahead of the former book of Princess papers, in the variety of colors, quality of stock, and general excellence of printing. Sample books are coming to be something besides a mere bunch of paper fastened together so that the printer can examine the different kinds of stock. Makers and dealers have found that the proper way to sell goods is to show them as they ought to be used. This is what Bradley does when he undertakes a book of this kind. Designs are arranged for each color of stock, and are printed on the stock in one or more colors to the best advantage. The printer therefore not only has an opportunity of selecting a suitable paper for his job, but has many helpful suggestions in the way of designing, type, composition, harmony in color, and excellence in presswork. Every printer who receives one of the books will have a prize. We are indebted to James White & Company, 177 Monroe street, Chicago, for the copy noticed.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department, or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted. **Copy for this column must be in our hands not later than the 20th of the month preceding publication.**

BOOKS.

CONTESTS in Typographical Arrangement, Volume 1, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the results of which was announced in May, 1899. Contains in addition to the designs the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, \$2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPEING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating all electrotyping plants by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Departments of THE INLAND PRINTER. 150 pages; cloth, \$1.50, postpaid. THE INLAND PRINTER COMPANY.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7 1/2 by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 150 Nassau street, New York.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY, Chicago and New York.

PROOF-READING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Peall, critical proof-reader and editor on the Century and Standard dictionaries, and editor Proofroom Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth, \$1, postpaid. THE INLAND PRINTER COMPANY.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 64 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to \$1.

THE LINTYPE OPERATOR'S COMPANION, a treatise on how to operate and care for the lintype machine. Its aim is to advance the interests of operators. Published by JAMES BARCLAY, Cincinnati, Ohio. Price, \$1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, the result of a long and convenient experience; 40 pages, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 150 Nassau street, New York.

THE TRAINING OF AN ILLUSTRATOR, a practical essay by Frank Holme, director of the Chicago School of Illustration; reprinted from THE INLAND PRINTER. Mailed free on receipt of 2-cent stamp by THE INLAND PRINTER COMPANY, Chicago.

TWO GOOD THINGS—Stylebook of the Chicago Society of Proofreaders, 20 cents; Kitchen French, 25 cents; BEN FRANKLIN CO., 232 Irving avenue, Chicago.

FOR SALE.

FOR SALE—A Chambers Brothers' large-size varnishing machine at a bargain. O 1069, INLAND PRINTER.

FOR NEW OR SECONDHAND cylinder and job presses, type cases, helms, machines or other supplies, at way-down prices, address ALEX MCKILLIPS, Harrisburg, Pa.

FOR SALE—Dexter "Regular" folder No. 44; folds sheet up to 36 by 45; paster and trimmer; 3 or 4 folds; good as new; a sacrifice. O 1045, INLAND PRINTER.

FOR SALE—No. 1 Munson Typewriter, with two type wheels, in first-class condition. O, INLAND PRINTER.

FOR SALE—Rotary Perfection printing press; 5,000 impressions per hour; complete with stereotyping outfit; a bargain. A. E. TONKIN CO., 921 Walnut street, Kansas City, Mo.

FOR SALE—Two Levy half-tone forms in good condition; one 7 by 9 1/3-line, and one 8 by 10 1/3-line; price quoted on application. O 1074, INLAND PRINTER.

FOR SALE—Two new 10 by 15 Old Style Gordon presses at reasonable prices. MANUFACTURER, care INLAND PRINTER, New York.

FOR SALE—Type, presses. ADVANCE, Harriman, Tenn.

PRINTERS' MACHINERY, MATERIAL, ETC.—We buy, sell and exchange anything in the printing business from a bodkin to a complete font; an outfit; printed matter for the asking. CONNER, FENDLER & CO., New York City.

SMALL JOB OFFICE in Illinois town for sale. Good material; cheap if sold at once. O 1045, INLAND PRINTER.

BUSINESS OPPORTUNITIES.

A BARGAIN in first-class job printing establishment in Portland, Oregon, doing good business. Type and machinery invoices over \$10,000; will sell for \$5,000; other important interests elsewhere. O 1026, INLAND PRINTER.

A BARGAIN—You can secure one of the best equipped and most progressive printing and binding establishments in Iowa at your own price. Plant invoices \$6,500; has established trade, doing prosperous and rapidly increasing business; situated in growing manufacturing town. Owner's health necessitates immediate sale, and he will accept first offer. Don't write unless you are prepared to do business. O 1055, INLAND PRINTER.

A SPLENDID opportunity for a man with a thorough knowledge of engraving—all processes—who desires to engage in business for himself, can be learned of by addressing O 1021, INLAND PRINTER.

COUNTRY NEWSPAPERS and job offices for sale in California; have some choice openings, cash and time propositions. W. F. CONNELL & CO., Printers Exchange, 518 Sacramento street, San Francisco.

FOR SALE—A strictly up-to-now job printing office, established five years in a central Illinois city of 30,000. Has good patronage on strictly cash basis. Electric power and all modern equipment. O 1053, INLAND PRINTER.

FOR SALE—Established printing plant in New York City, with large trade guaranteed; reasonable terms to quick purchaser; owners interested in other business. Z, INLAND PRINTER, New York.

FOR SALE—Half interest in a well-paying suburban newspaper; no experience necessary. W. O. CLINE, Austin, Ill.

FOR SALE—On account of health, up-to-date engraving plant, complete in all its appointments; fine opportunity for good man with small capital. O 1062, INLAND PRINTER.

FOR SALE—Part or all, daily and weekly paper, within 100 miles of Chicago, in a wealthy and prosperous city of 10,000; a great opportunity. O 1068, INLAND PRINTER.

FOR SALE—Up-to-date job printing office, best and most central location in Allegheny (Pittsburg), Pa. Owner in other business; elegant chance for practical man; price reasonable. W. WADE MILLER, 607 W. Diamond street, Allegheny, Pa.

FOR SALE VERY CHEAP—A well-equipped job printing office in a live manufacturing city of 30,000; other business interests the reason for selling; a splendid opportunity; it will pay you to investigate if you mean business. O 1075, INLAND PRINTER.

FOR SALE—Well equipped job office and established business, in liveliest, most rapidly growing city of 30,000 in the North. Good reasons. Apply quick, if a hustler. O 1033, INLAND PRINTER.

INDIANAPOLIS (IND.) PRINTING COMPANY'S plant, complete; does about \$20,000 per annum; can easily be made to net \$3,000. O 1024, INLAND PRINTER.

SIMPLE—AUTOMATIC—GUARANTEED.

Using Emery Wheels arranged for Wet or Dry Grinding.

Note—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60, 44-in. \$65.
Style A—With iron stand. Wet or dry grinding. 26-in. \$75, 32-in. \$85, 38-in. \$90, 44-in. \$100, 50-in. \$115, 60-in. \$125. With water attachment, \$10 extra.
Style C—Extra heavy. Wet and dry grinding. 76-in. \$205, 84-in. \$215, 90-in. \$225.

THE BLACKHALL MFG. CO., 12 Lock Street, Buffalo, N. Y.



Machines sent on thirty days' trial to responsible parties.

If interested, write us. Complete Bindery Outfits.

POSSONS' PRINTING OFFICE FOR SALE—\$2,500 will buy finely equipped plant with up-to-date machinery and type, located in village in New York State. Death of owner reason for selling. Address MRS. C. H. POSSONS, Glens Falls, N. Y.

PRACTICAL PRINTER can secure well-established, paying job office in Chicago, doing good business; expenses very low; electric power; owner has other business; answer quick. O 1080, INLAND PRINTER.

PUBLISHING BUSINESSES sold exclusively. Ample facilities, capital, experience. If interested, write particulars. EMERSON P. HARRIS, 150 Nassau street, New York.

WANTED—A thoroughly practical printer with \$10,000 to \$25,000 can secure an interest in a well-paying and old-established business in Chicago; money needed only to insure permanency, and to divide the increasing load of responsibility; the opportunity is an exceptional one for the right man, who must have undoubted ability as business and mechanical manager. O 1078, INLAND PRINTER.

\$1,500 cash buys half interest in paying stationery, book and job printing establishment in a prosperous Western city of 10,000 population. Practical printer preferred. Parties with cash who mean business address O 1038, INLAND PRINTER.

HELP WANTED.

A. D. COMPOSITOR in Chicago; must be first-class man and of steady habits. Good chance and good salary for good man. Give experience and references. O 1015, INLAND PRINTER.

ARTIST WANTED—One able to make first-class cartoons and who understands general newspaper illustrating. Steady position for right man; near Philadelphia. Enclose sample cartoons. O 1044, INLAND PRINTER.

COMPETENT PRINTER wanted. To take charge of medium-sized office in city of 30,000. Must invest \$1,500, which will be guaranteed. O 1017, INLAND PRINTER.

ELECTROTYPE FOREMAN-FINISHER—capable of handling high-grade work, with thorough practical experience and fully up in all details of the business; one having sufficient managerial ability to conduct a medium-sized room in a systematic manner; good opening for a proficient man; state fully as to past experience; wages expected, etc. O 1002, INLAND PRINTER.

EXPERIENCED PHOTO-ENGRAVER, who understands half-tone engraving, wanted to take charge of small plant. ARTHUR CAPPER, Topeka, Kan.

HALF-TONE AND LINE OPERATORS wanted by the SPOKANE ENGRAVING CO., Spokane, Wash. State terms, experience and references.

JOB COMPOSITOR—First-class man, experienced on high-grade work; must possess originality and understand correct handling of type for the production of up-to-date and tasty typography. Address, with samples, McDONALD & CO., 111-117 Longworth street, Cincinnati.

PHOTO-ENGRAVER—We desire the services of a first-class photo-engraver, thoroughly experienced in all branches of the trade and accustomed to high-class half-tone work—preferably a man posted in three-color engraving. To a conscientious and reliable man, thoroughly expert at the business, we offer the management of our newly established engraving department and will form a business connection with the right party. We have an excellent opportunity for a man possessed of the above qualifications. Address, with full particulars, O 1001, INLAND PRINTER.

PRESSMAN (labels)—Wanted, very best gloss label pressman, for special position, with prospects of taking charge of large plant if satisfactory. Send references, experience, present position, price. Applications regarded confidential. O 1041, INLAND PRINTER.

RELIABLE SOBER MAN, to take foremanship in up-to-date printing office; must be experienced proofreader. State salary expected. O 1048, INLAND PRINTER.

SALESMAN drumming lithographers, printers, etc., can add line whereon New York man earns \$1,800 yearly; free outfit. P. O. 1571, New York.

WANTED—A first-class artist on high-grade catalogue and embossed work by wide-awake Eastern establishment; state wages and references. O 1010, INLAND PRINTER.

WANTED—A first-class half-tone operator; permanent position with first-class house if services are satisfactory. O 1024, INLAND PRINTER.

WANTED—A strictly first-class job compositor to do the fine work in a well-regulated nonunion jobroom; must be quick and original; to the right man, good wages and a permanent position; send samples of work, state experience and give reference. O 1022, INLAND PRINTER.

WANTED—A first-class up-to-date job artist. Apply to the SMITH-BROOKS PRINTING CO., Denver, Colo.

WANTED—An all-round job compositor, Southern city. Address O 1060, INLAND PRINTER, stating qualifications and salary.

WANTED—Experienced salesman for printers' supply house. PRINTERS' SUPPLY, 636 G street, N.W., Washington, D. C.

WANTED—First-class news foreman, morning paper using machines; must be sober, reliable, and competent; good steady position; state salary. O 1018, INLAND PRINTER.

SITUATIONS WANTED.

A 1 JOBBER, stone hand and all-round compositor, capable of taking charge, desires situation. D, INLAND PRINTER, New York.

A 1 JOB COMPOSITOR wants situation; capable taking charge; can furnish high-grade reference; prefer New York or New England. O 1070, INLAND PRINTER.

ALL-ROUND MAN, capable of estimating and taking charge of bindery; in the business twenty years. O 1071, INLAND PRINTER.

ALL-ROUND PRINTER desires situation in country office; references; wages, \$12; can take charge. EDW. FITZGERALD, Ellsworth, Wis.

AN ENERGETIC, AMBITIOUS MAN of thirty wishes position with good lithographing and printing house; ten years' experience at correspondence and figuring all kinds of work, particularly stationery; strictly temperate and best of references. O 1009, INLAND PRINTER.

APPRENTICE—Job compositor, three years' experience, desires to complete apprenticeship in a strictly up-to-date establishment doing high-grade printing. Have fair education and the ability to do high-grade work. With family; age 21; strictly temperate; references. O 1047, INLAND PRINTER.

COMPETENT and experienced music compositor and zinc-plate engraver, fifteen years' experience, thoroughly conversant in book and commercial work, including German, Spanish, French, Swedish, Danish, Norwegian and Holland, desires change of position. O 1019, INLAND PRINTER.

FOREMAN, PRESSROOM, wants position. Long experience on all kinds of presses and high-class work; good executive ability; capable of handling large force and turning work out on time at fair cost. Can save house money making their own rollers. Have fair knowledge of kindred branches of trade. Am married, sober and union. Best references, including last employer. O 1051, INLAND PRINTER.

HALF-TONE ETCHER and retcher desires permanent position. O 1052, INLAND PRINTER.

I AM going to start branch house (printers' line) in capital best State west of Mississippi, December 1. Could handle other printers' goods—what have you? O 1018, INLAND PRINTER.

PHOTO-ENGRAVER, all-round man, wants to make a change. Half-tone photographing preferable. O 1067, INLAND PRINTER.

PRACTICAL MAN, rapid, accurate estimator and close buyer, competent to take full charge, all departments, wishes to correspond with a first-class house desiring the services of a capable superintendent or manager. A-1 references. O 1011, INLAND PRINTER.

PRESSMAN—A strictly first-class half-tone pressman desires to make a change. O 1020, INLAND PRINTER.

PRESSMAN—Cylinder and platen, half-tone and embossing—will go anywhere; references from past employers. O 1054, INLAND PRINTER.

PRESSMAN—First-class, all-round man. References. Can take entire charge of pressroom and bindery. O 1035, INLAND PRINTER.

SITUATION WANTED—By a good job printer; twelve years' experience; can take charge of any department in office; references and samples furnished. M. A. W., Lock Box 243, Plattville, Wis.

SITUATION WANTED—By first-class job printer, steady and reliable; city preferred; eight years in last place. O 1079, INLAND PRINTER.

STEREOTYPYPER AND PRESSMAN—Young man; best references. W. M. LEFAVOR, 171 Franklin street, Portland, Me.

THOROUGHLY PRACTICAL MAN—Rapid, accurate estimator; competent to take full charge of all departments of printing, publishing, lithographing and binding, of all kinds, close buyer—wishes position with large house as superintendent or manager; good salary. O 1064, INLAND PRINTER.

CHALK PLATES

Simplest, Quickest and Cheapest Process of Engraving. Practically Infalible. Outfits, \$15 up. Catalogue of stereotyping machinery, proofs, etc., free.

HOKE ENGRAVING PLATE CO.

ST. LOUIS.

SITUATIONS WANTED.

WANTED—Position as general superintendent or press-room foreman by practical pressman, thoroughly posted in composing room and pamphlet bindery, and capable of handling machinery and employees; in charge of plant ten years; references furnished. O 1076, INLAND PRINTER.

WANTED—Position by an all-round printer as manager or foreman of daily or weekly paper. Ten years' experience as compositor, foreman and editor; strictly temperate; reference; correspondence solicited. D. R. WICKERSHAM, Huntingburg, Ind.

WANTED—Situation by all-round country printer; five years' experience; steady, sober, industrious; age twenty-one. O 1057, INLAND PRINTER.

YOUNG JOB PRINTER with exceptional ability wants change of position; at present foreman of shop working 15 people; thoroughly experienced in all branches; single, steady; prefer job composition in Chicago, but will go to country; must be permanent. O 1055, INLAND PRINTER.

WANTED TO PURCHASE.

WANTED—10 by 12 enlarging-reducing camera, 133-line lens. Levy screen, printing frame, router, shoot-board and planes, and O 1056, INLAND PRINTER.

WANTED—A bronzing machine; must be in first-class order and cheap for spot cash. O 1050, INLAND PRINTER.

WANTED—Pony cylinder press, size 16 by 21; must be in good condition and "register." ISAAC T. BROWN, Columbus, Ind.

WILL BUY one or two linotype composing machines, in first-class order, secondhand, if with the latest improvements. State how long machines have run and lowest cash price, with other particulars. T. INLAND PRINTER, New York.

MISCELLANEOUS.

ARE YOU interested in stock cuts for newspaper use—any business? Get our catalogues. BARNES-CROSBY CO., 108 La Salle street, Chicago, Ill.

"CAPITOL" EMBOSSED COMPOSITION.—Better, cheaper and easier to make ready than any other on the market. Send 10 cents for sample sheet. CAPITOL PRINTING CO., Montgomery, Ala.

CHALK PLATES RECOATED, only $\frac{1}{2}$ cent an inch. No infringement of patent. Write for our latest circular, giving discounts, etc. BYRON POPE & CO., Cleveland, Ohio.

"JOHNSON PROCESS" of padding stationery cases everything. "ECLIPSE" Padding Compound comes next. Price, 15 cents a pound, cash. BURRAGE MFG. CO., New York.

NEWSPAPER HALF-TONES—You can make them yourself by the Erwin process. No artist labor required, as the process is purely mechanical. Complete outfits are furnished with instructions; these are so fully explained that any one can make good work with them. This process is so cheap that the price of instructions and outfit is soon saved by doing your own work. This process is genuine copper half-tones. Write for samples and circulars. J. BRUCE ERWIN, Newcomerstown, Ohio.

PHOTO-ENGRAVERS' contact frames. Simple, durable, exact; all sizes; perfect workmanship guaranteed. Reasonable prices. JOSEPH HOFFMAN'S SON, 297 Avenue C, New York City.

STEREOTYPE OUTFITS for both Paper-maché and Simplex methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue, and no beating with the brush; casting box, 6 $\frac{1}{2}$ by 12 inches, outfit for both methods, \$15.40 by 18 outfit, \$32.50; 13 by 22, \$46. Also, **White-on-Black and Granotype Engraving Processes**; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; \$5 for both, including material. Revised edition of book explaining above, postpaid, for \$1. Circulars and samples for stamps. HENRY KAHRS, 240 East Thirtieth street, New York.

TO MANUFACTURERS AND USERS OF TYPECASTING AND TYPESETTING MACHINES—If the type-faces from your machine are not satisfactory I can improve same and secure a perfect face. I have improved the type-faces cast from machines in this country, Canada, England and the Continent. I also supply the forms used in the different punch-cutting machines for cutting steel punches for matrix-making; can also furnish the matrices complete. CHAS. P. WOODRUFF, M. E., 87 Nassau street, New York City.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilled, on common sheet zinc. Cost very trifling. Price of process, \$1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. We have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamp, simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

EGGLESTON'S PATENT GAUGE PINS are the best made, 25 cents per dozen. EGGLESTON MANUFACTURING CO., Minneapolis, Minn.

SECOND TO NONE describes R. R. B. Padding Glue as it really HAS NO EQUAL. Price, 15 Cents per Pound. ROBT. R. BURRAGE, 35-37 Frankfort St., New York City.



JUST TO THINK NO GUMMING..... necessary by
NO PERFORATING using the
Perfection Leather Card Cases
A complete set of sample sizes for \$1.50, prepaid.
Single sample, 25 cents.
ROSENTHAL BROS., Sole Makers,
140 Monroe Street, Chicago, Ill.

NOT IN THE TRUST!

THE CHEAPEST PLACE
TO BUY **ENVELOPES** IS AT
A. A. KANTOR'S, 194 WILLIAM ST. N. Y.

Latest revised price list for the asking.

Dixon's ----- Electrotyping Graphite -----

Used and recommended by the leading Electrotypers of the world.

Different kinds prepared for different work.

For moulding and polishing.

**JOSEPH DIXON
CRUCIBLE CO.,
JERSEY CITY, N. J.**



TAKE AN OLDS

gas or gasoline engine, put it on your work and if it does not fulfill our claims and satisfy you in no time, send the engine on the market, send it back, without expense to you. Our electric and gas engines are unsurpassed. Our self-contained engines are most convenient.

Free Illustrated Catalogue.

OLDS GASOLINE ENGINE WORKS. LANSING, MICHIGAN.

ST. LOUIS PHOTO-ENGRAVING CO. COR. 4TH & PINE STS. ST. LOUIS, MO.



LET US GIVE YOU A POINT We herewith show a method of pointing for folding machines which has been used for some years in a large publishing house, and is the most practical method we have seen. Just drive these points into the furniture where you want them with the above punch, which does not damage the wood or end of point. Price: Punch, 25c; Points, \$4.50 per gross. Try them.
HARDING BROS., 1036 LINCOLN AVENUE, CHICAGO, ILL.

Are You on Our List?

If not, write for our special price list for printers.

About 2,000 printers in the United States and

Canada are selling our line of novelties.

100 printed business or calling

cards, with engraved aluminum cover, . . . \$2.20

100 printed business or calling

cards, with leather cover, . . . 25

4 cents postage must accompany your sample order.

Aluminum covers, per 100, . . . \$4.00

Blank perforated cards, single,

two or four on, per 1,000, . . . 35

And Other Novelties and Holiday Goods.

ALUMINUM NOVELTY CO.

Manufacturers of Leather and Aluminum Novelties.

261 DEARBORN STREET,

CHICAGO.

The Van Bibber Roller Co.

CINCINNATI, OHIO.

Summer Rollers

WE MAKE
THE BEST
THAT CAN
BE MADE

We use the latest and best compressed-air system in casting, and make solid, perfect rollers by the best formulas.

Established 30 years, Cincinnati is sufficient address in writing or shipping.

McGinty's Adjustable Feed Gauge

Greatest time-saver and most-needed appliance ever attached to a press. A set will outlast a new press. Send for circular. Manufactured and for sale only by

THE MCGINTY FEED GAUGE CO., DOYLESTOWN, PA.

What Printers Say:

The printers use you a vote of thanks for putting on the market such a simple, practical and useful gauge. Yours etc.,

W.S. & T.H. BOWEN,
Publishers,
Brookhaven, Miss.

We like your patent gauge so well that we send you check for two more, specimens for which are inclosed. We think you have by far the best gauge-gain ever made. EXCELSIOR PTG. CO. 369-373 Dearborn St., Chicago, Ill.

READY FOR DELIVERY.

"Musgrove's Publicity for Printers."

100 Pages, Fully Illustrated.

Many reproductions in original colors of Blotters, Calendars, Booklet Covers, etc. Printed on heavy enameled paper, from Caston types, with a cover design from Plaster Cast. Edition limited to 500 copies signed and numbered by the author.

UNTIL NOVEMBER 1, COPIES PREPAID, 50 CENTS.

J. FRANK EDDY & BRO., Publishers,

WINCHESTER,
VIRGINIA.

FRED W. GOUDY DESIGNING 940 FINE ARTS BUILDING



BOOK AND CATALOGUE COVERS, BORDERS,
INITIAL LETTERS, ADVERTISEMENTS, Etc.
F. W. GOUDY, CHICAGO

DON'T BE AFRAID TO BUY. The Utility INK Fountain

Is the Best and Cheapest Pony Ink Fountain on the market. We don't ask you to take our word for it, but submit to you the opinions of users of the Fountain.

HERE'S ONE.

MEMPHIS, TENN., August 20, 1899.
GENTS.—We take pleasure in stating that we are charmed with the Utility Ink Fountain. They do the same work as the more expensive fountains. They are ALL RIGHT beyond any doubt. We cheerfully recommend them. Yours truly, C. B. JOHNSTON & CO.

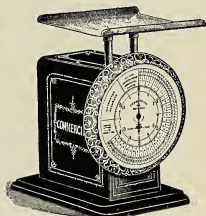
Price of **\$3.00**
Bracket for attaching to press, 75c. extra.

Write for descriptive circular and copy of "Evidence."
PAYVER, PRINTING MACHINE WORKS
600, 602, 604 S. Broadway, ST. LOUIS, MO.

FOR SALE BY ALL DEALERS AND TYPEFOUNDERS.

PELOUZE POSTAL SCALES

National—4 lbs. by $\frac{1}{2}$ ozs.
For Stores and Offices.
\$3.00



Commercial—12 lbs. by $\frac{1}{2}$ ozs.
For large Business Houses.
\$3.75

Save Time and Stamps by using the PELOUZE Scales.

They give the exact cost of postage in cents on letters, packages, books and papers to any point in the United States or Canada. Beautifully made of brass and steel, with heavily nickel-plated mountings. The "Commercial" weighs express packages up to 12 lbs. Every Scale guaranteed accurate. Send for complete Catalogue of Postal Scales.

PELOUZE SCALE & MFG. CO.

133-139 S. CLINTON ST., CHICAGO, ILL.

Manufacturers of the Celebrated Pelouze "Household" Scale. Capacity 24 lbs. by ounces, \$1.50.

Why not try LEATHERETTE and FELTINE?

If you have tried them before, why not come again and discover the improvements we have made?

PEGAMOID LEATHERETTE...

A new article, can be cleansed with water if soiled in process.

Price and Samples on application.

A. W. POPE & CO., Manufacturers and Agents,
Street, BOSTON, MASS.

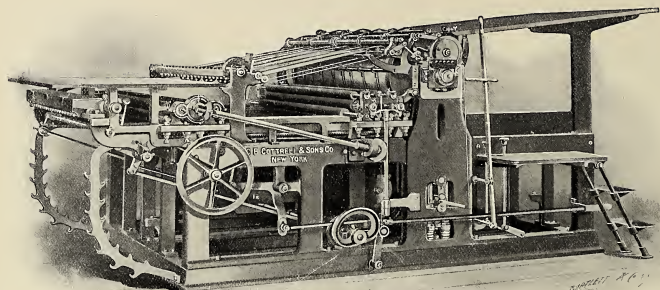
HEADQUARTERS FOR
all kinds of **Paper**
Used by PRINTERS and PUBLISHERS.

273-275-277 Monroe Street,
CHICAGO.

The Inland Printer Advertising Contest No. 5

THE complete book of 128 Letter-Head Designs submitted in the recent contest, mention of which is made on page 112, is now ready. Price, 25 cts. postpaid. Send for one.

THE INLAND PRINTER COMPANY,
150 Nassau St., NEW YORK. 212-214 Monroe St., CHICAGO.



Springfield Rifles

were once considered perfect; today they make targets of our soldiers for the better-equipped enemy.

The man who satisfies himself with yesterday's invention is in a bad way to fight today's battles. A dozen years ago some of your presses were comparatively new. They were machines to be proud of. In the strife of competition they were good fighting weapons to win orders with. But today they make a target of you by stamping you as old foggy and behind the times.

You are seriously handicapped in your business today because you are trying to fight your old presses against your competitors' newer ones. Some of your competitors who could not get business in any other way have gotten it because they equipped themselves with high-speed machinery.

Don't risk a fight handicapped. A new series high-speed Cottrell will put you where you can meet all possible competition of the next ten years. It will bring in work enough, not only for itself, but for one or two other presses.

This is the press built from entirely new and improved designs of 1898. It is the latest achievement in press-building and a wonder.

C. B. Cottrell & Sons Co.

41 Park Row, New York.

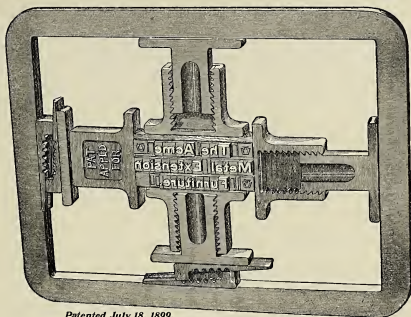
279 Dearborn Street, Chicago, Ill.

E. C. GREENMAN, *Western Manager.*

What We Manufacture:

The Acme Metal Extension Furniture

Price...
\$4.00 per Doz.



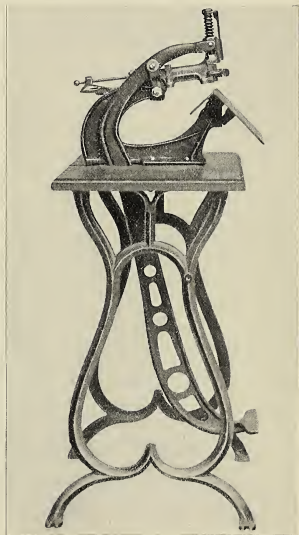
Patented July 18, 1899.

And The Best Staple Binding Machines

ON
THE
MARKET



Acme Binder No. 6 Binds from two sheets to $\frac{1}{4}$ inch in thickness. Uses both fine and heavy wire staples. Price, \$40.00.



Acme Binder No. 4 Binds from two sheets to $\frac{1}{4}$ inch in thickness. Uses fine wire staples only. Price, \$27.00.

ACME STAPLE CO., Ltd.

N. W. Cor. 12th and Buttonwood Sts.

PHILADELPHIA, U. S. A.

GIBBS-BROWER COMPANY

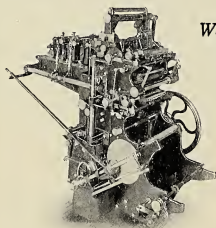
GENERAL AGENTS

AMERICAN AND EUROPEAN MACHINERY

Telephone, 2972 Cortlandt.

150 NASSAU ST., NEW YORK

Cable Address, "Gibrow."

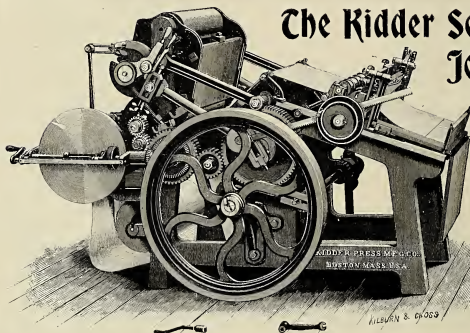


*World Agents
for*

Kidder Press Co.

TICKET MACHINERY A SPECIALTY

THIS MACHINE prints form both sides of a web 3 x 12. Numbers in another color. Has small chase to print name of stations or a serial or letter in same color as the numbers. Cuts the corners, and can perforate both ways. Slitting Attachment may be applied to cut tickets to exact sizes. Adjustable to any size from $\frac{3}{4}$ inch square up to 3 x 12. Knife and Slitters disconnect, leaving tickets in a web to be rewound. Prints transfer tickets 12,000 per hour.



The Kidder Self-feeding Job Press

is built with the following attachments, and covers a wider range of work than any other press:

NUMBERING HEADS FOR
RAILROAD TICKETS.

RULING ATTACHMENT.

SLITTING ATTACHMENT.

PERFORATING
ATTACHMENT.

GUMMING ATTACHMENT.

MULTIPLE FEED AND
CUT ATTACHMENT.

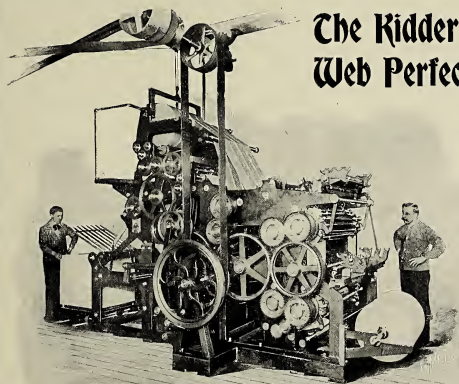
THE KIDDER PRESS COMPANY ALSO BUILD

SHEET-CUTTING MACHINES.
TAG MACHINERY.

PAPER MILL SLITTERS AND REWINDERS.
PAPER BOX MACHINERY.
ROUTING, TRIMMING AND STEREO TYPE MACHINES.

TOILET PAPER MACHINERY.
HOOK AND EYE CARD PRESSES.

SPECIAL MACHINERY OF ALL KINDS INVENTED AND BUILT TO ORDER.



The Kidder Color Rotary Web Perfecting Press

Prints one color on one side and one, two, three or four on the other side; built in all sizes.

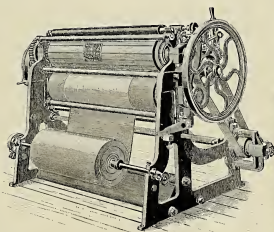


We also build Rotary Presses printing any number of colors on ONE side only.

Kidder Press Co.

GIBBS-BROWER CO.
SOLE AGENTS

No. 150 Nassau Street.....NEW YORK, U. S. A.



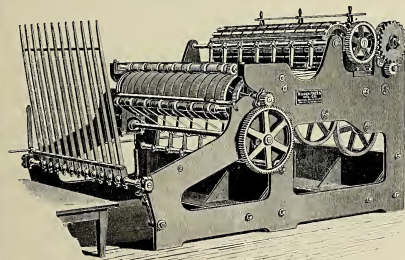
Rotary Wrapping Paper Printing Press

36 x 48. 30 x 40.

Speed, 8,000 to 10,000 per hour.
Prints, slits and rewinds any width from 6 inches up.



THIS PRESS IS ALSO BUILT TO PRINT TWO AND THREE COLORS.



Sheet-Cutting Machine.

Runs in connection with either the 36 x 48 or 30 x 40 Rotary Wrapping Paper Press. Speed, 5,000 sheets per hour.



RIGHT

Printers' Rollers
of our make are
ALL RIGHT!

RIGHT MATERIALS
RIGHT WORKMANSHIP
RIGHT PRICE
RIGHT SERVICE

There is no better way than the
RIGHT WAY!



C. W. CRUTSINGER
Printers' Rollers

21-23 South Third Street
ST. LOUIS, MO.



...WAKE UP...

IF YOU WANT SOME OF THE CREAM OF THE CALENDAR
BUSINESS IN YOUR TOWN, START AT ONCE



The demand for wall calendars is increasing every year ❀ ❀ Our line of

1900 ART CALENDAR BACKS

Is so complete and full of catchy and beautiful designs, all of them executed in elaborate coloring, that they are rapidly gaining public favor and taking the place of the imported calendars

Send at once 25 cents in stamps to pay for postage for our special 11x14 inch
❀ ❀ ❀ catalogue, illustrating in colors and full size 30 selected designs



For our complete line of calendar backs on heavy
❀ ❀ ❀ cardboard and pad catalogue send us \$1.00

167 S. Canal Street

American 3 Color Co.

...CHICAGO...

A GOOD THING



IN BLOTTERS

ONE THAT FITS A 6½ ENVELOPE, AND
ARTISTICALLY EXECUTED, SIMILAR TO
THIS PRINT ❖❖ SIX DIFFERENT DESIGNS

1000 blotters assorted, this size \$3.25

5 per cent. discount if cash is sent with order
Special discount in quantities of 10,000 or more

American 3 Color Co.

167 S. Canal St.

...CHICAGO

A GREAT DEMAND

IN FIRST-CLASS BLOTTERS

A Popular Advertising Medium

THIS SIZE BLOTTER IS ALSO PUBLISHED IN SIX DIFFERENT DESIGNS ❖❖ ALL MOST ARTISTIC AND CATCHY

1000 blotters, assorted, this size \$4.50

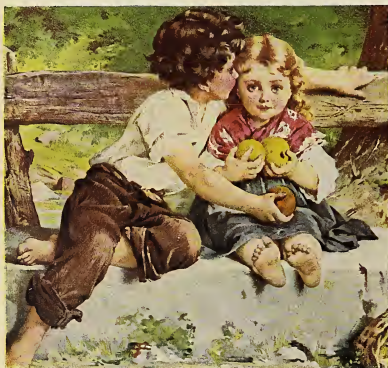
5 per cent. discount if cash is sent with order
Special discount in quantities of 10,000 or more

Send 10 cents in stamps for full assortment of 12 blotters

American 3 Color Co.

167 S. Canal St.

...CHICAGO



1900 January. 1900

Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
3 F O B	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	32 F M 10	33 L Q 23	34 N M 31

WE SELL PADS TOO

Our assortment is very complete ❖❖❖

The designs are up-to-date and first-class

The prices are reasonable ❖❖❖❖

A CATALOGUE FREE
❖❖ FOR THE ASKING

American 3 Color Co.

167 S. Canal St.

...CHICAGO

PRINTING

INKS.. 

We are
Outside of the
Trust.

Our
Ink Maker
has been at it
22
Years.

Satisfaction
in Quality
and Price
Guaranteed.

Enough
Said.

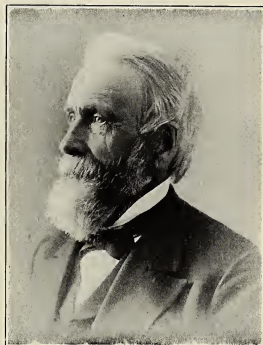
GLIDDEN & WHITE CO., Makers, CLEVELAND, OHIO.

1830-1899

“Micro- Ground”

Knives are

Perfect Knives.



LORING COES.



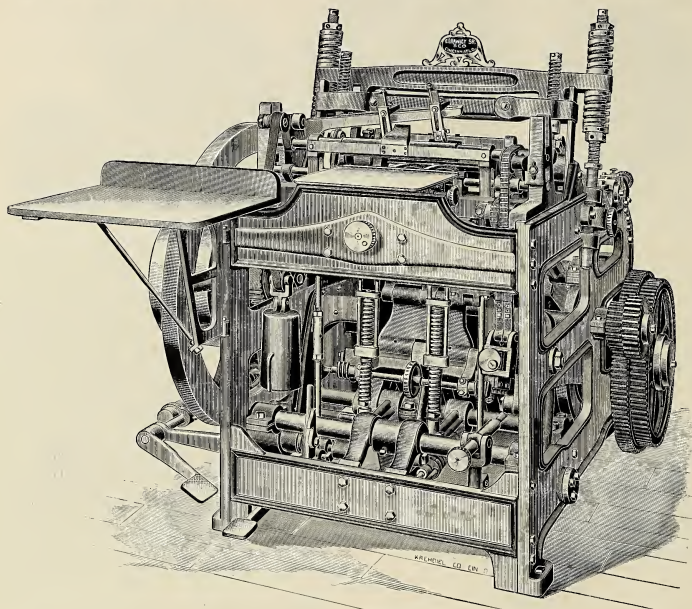
Write for “Library” to

Loring Coes & Co., Inc.,

Worcester, Mass.

Mention this—
or no Souvenir.

The Crawley Power Rounding and Backing Machine



THIS machine rounds and backs books by one continuous action in a very uniform manner, and at a speed that is productive of great economy over the old way of doing such work. Economy of room in the bindery is also attained, as the machine occupies but half the space of the ordinary appliances for rounding and backing books. It is built with the utmost care, and constructed so as to avoid breakage by the obstruction of a misplaced book or other object while in operation. The power required is about one-half horse-power.

The machine is fed and operated with the utmost facility, and with but little muscular exertion by the operator, thus converting one of the most laborious processes of the bindery into one of the easiest. The books are returned to the operator to be removed; this avoids the dumping of the books, and gives an opportunity for examining each one as it comes from the machine. This machine makes excellent and uniform work; it puts no "starts" in the round, and the back is turned both ways very evenly without mashing the middle or straining the sewing, thus producing a book that opens up freely and will wear well. Over one hundred of these machines are now in daily use, and are giving universal satisfaction. "THE MACHINE HAS COME TO STAY." We build three sizes of this machine.

First size, called "The Small" (built to order), will take books:

3	inches to 10½	inches wide.
2½	"	12½ " high or long.
¾	"	1½ " thick.

Two speeds—fast, 14 books per minute; slow, 9 books per minute.

Second size, called "Standard," will take books:

3½	inches to 10½	inches wide.
2½	"	12½ " high or long.
¾	"	2½ " thick.

Two speeds—fast, 10 to 11 books per minute; slow, 7 books per minute.

Cost of repairs per year *very small*. Time required to change setting, from two to five minutes.

This machine will back without rounding, giving a perfect flat-backed book far superior to hand work, or will round without backing. Size of joint and depth of rounding in easy control of the operator. No waste or spoiled books.

Price, \$3,200. Terms to suit the purchaser. Address,

Third size, called "Extra Large," will take books:

3½	inches to 11½	inches wide.
2½	"	17 " high or long.
¾	"	2½ " thick.

Two speeds—fast, 9 books per minute; slow, 6 books per minute.

E. CRAWLEY, SR., & CO.

NO AGENTS.

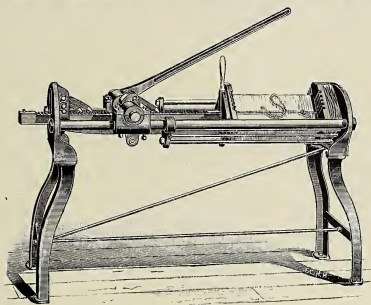
NEWPORT, KY., U. S. A.

(See opposite page.)

THE CRAWLEY BUNDLING PRESS.



For the Use of
Printers,
Bookbinders,
Publishers,
Lithographers,
etc.



Price, \$125.
Sixty Days' Trial.

*This is an illustration
of our machine for
bundling or tying up
folded sheets, etc.
It is handy, useful
and cheap.*



THE utility of the machine consists in enabling the printer, binder or publisher to store his sheets in an even and compact condition, free of damage and waste (thereby greatly facilitating their future handling), and in its being easily removed from one place to another. The press will take sheets from 3 x 4 to 9 x 12, and larger if oak or hardwood boards are used. The mode of operating the machine is as follows: The sheets are placed in the trough with the head and back downward, and adjusted; the back pawls are dropped onto the ratchet-bar, and the plunger is pulled forward against the sheets by hand; the lever is then used until a proper pressure is attained; the twine is passed through the grooved plates and tied around the bundle, the back pawls are raised and the plunger pushed back to its first position and the bundle removed, thus completing the operation. Three thousand pounds of pressure can be easily attained by an ordinary operator.

E. CRAWLEY, SR., & CO., Newport, Ky.

JAMES WHITE & CO.

PAPER DEALERS

177 MONROE STREET
CHICAGO



**Cover^{and}
Book
Papers**



ARABOL MFG. CO.
MANUFACTURERS OF

Prepared Gums, Glues, Sizes and Finishes,
Pastes, Cements, Muclages,


15 GOLD STREET, NEW YORK.

SPHINX PAD CEMENT—Does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant—red, green, blue and white.

ARABOL PADDING COMPOSITION—The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness. Remelts readily. Does not string.

PRESSMAN'S FRIEND—The ideal paste for the pressroom. Keeps soft in the pail and contains no lumps to disturb the packing and batter the type. Does not swell the packing nor wrinkle the paper. Also used for backing pamphlets.

Do You Use Fine Inks?

IF SO,
THIS 
TRADE-
MARK



Will become as familiar to you as the alphabet.
We are Manufacturers of the Finest Grades of

Lithographic Inks Printing Inks

OUR ALUMINUM PLATE INKS
Are beyond criticism.

SEND FOR OUR PRICES.

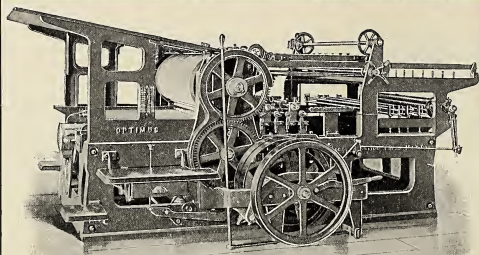
Columbia Printing Ink Company, Inc.

G. J. DUNN, Manager.

Telephone,
1135 Williamsburg.

292 Flushing Ave.
BROOKLYN, N. Y.

We Keep Pace with the Times



The New Columbian Optimus Press

Embraces more desirable time-saving features than any two-revolution press on the market. It is built upon the most approved mechanical lines, and its product on fine work will exceed that of any press

built. New features recently added are — a smaller driving pulley, allowing the machine to start easier, and geared distributing rollers, these being interchangeable with the form rollers, thus insuring perfect distribution and a minimum outlay for rollers.

Other Strong Points of the Optimus Press :

THE OPTIMUS PRESS is its own best advertisement.

Its users are its most enthusiastic advocates. The well-known publishing house of Harper Bros., New York, now have a string of six Optimus Presses for use on their high-grade publications, adding four to the original two they put in.

- 1...The Optimus is the *FASTEST PRESS* made for fine work.
- 2...It has the only satisfactory delivery—printed side up, requiring no change of adjustment from large to small sheets.
- 3...Two sheets are on the delivery at all times, thus giving ink twice the time to set before delivering on to delivery board.
- 4...Piles so lightly that air left between the sheets prevents "offset."
- 5...Has no fine adjustments, and never gets out of order.
- 6...The gripper mechanism can not be broken by being left in wrong position.
- 7...The Optimus has a back-up motion; its chief competitors have none.
- 8...The ball-and-socket joint for driving the bed is the best device yet originated for this purpose.
- 9...The bed-driving mechanism has less wearing parts than any other high-speed press.

BABCOCK PRINTING PRESS MFG. CO., New London, Conn.

Builders of the Optimus Two-Revolution, Dispatch Single Revolution, Standard Drum Cylinder, Regular, Reliance and other Cylinder Presses.

C. A. COLLORD, Manager New York Office, 38 Park Row.

JOHN HADDON & CO., Agents for Great Britain, Bouverie House, Salisbury Square, Fleet Street, E. C., London, England.

FOR SALE BY

MINNESOTA TYPE FOUNDRY CO., St. Paul, Minn.
GREAT WESTERN TYPE FOUNDRY, Kansas City, Mo.
ST. LOUIS PRINTERS SUPPLY CO., St. Louis, Mo.
GREAT WESTERN TYPE FOUNDRY, Omaha, Neb.

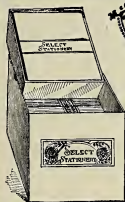
BARNHART BROS. & SPINDLER,

183 to 187 Monroe Street,

General Western Agents.

... CHICAGO, ILL.

Descriptive catalogue and prices, and other information, furnished on application.



HOW IS THIS?



A five-quire box of MONOGRAMED correspondence paper of the latest size, finest quality, with envelopes to match, for \$1.75 complete, prepaid to your city. Must be seen to be appreciated. Circular and samples for the asking.

WM. FREUND & SONS, 174 AND 176 STATE STREET,
...CHICAGO...

Headquarters for Steel Plate | Engraving and Steel Die | Engraving and
Copper Plate | Printing Embossing

Write for samples and circulars pertaining the complete set of folders for taking orders.

ELECTRO-LIGHT ENGRAVING CO.

Designers,
Engravers,
Illustrators.

Half-tone & x
Fine Engravings
for all Artistic &
Mercantile x
Purposes. x

Chas. A. Beck,
Genl. M. Wilson Jr.
Proprietors.

309 OF
PEARL & NEW CHAMBERS STS.
NEW YORK

The Wetter Numbering Machine...



Nearly 10,000 in use. Of all other makes which have been marketed since 1885, not over four or five hundred have been sold, and most of them were returned to the makers because they did not and could not fill the bill. Wherever the "Wetter" goes it stays. It will do what no other machine of its kind can do. The "Wetter" may cost a few dollars more than inferior and experimental machines, but printers who have used them for years will use no other at any price.

Write for circulars and booklet of testimonials from printers all over the world. It will help you to decide which machine is safe to buy.

JOSEPH WETTER & CO.

ESTABLISHED 1885.

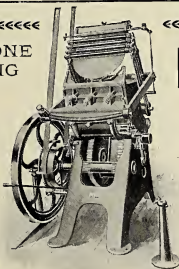
515 TO 521 KENT AVENUE,
BROOKLYN, N. Y.

SPEED, HALF-TONE AND EMBOSSED

ARE THE POINTS
WHICH MAKE THE

PERFECTED PROUTY JOB PRESSES

SO POPULAR



PERFECT Ink distribution. Noiseless, strong and simple of construction. Not a Cam on the Press. Presses running in every civilized country. Send for catalogue and prices. Manufactured only by

Boston Printing Press Co.

Successors to GEO. W. PROUTY CO.

100 High St., BOSTON, MASS., U.S.A.

JOHN HADDON & CO., Agents for Great Britain and the Colonies
Salisbury Square, London, England.

Read What is written of Whitlock Presses



The Kinnard Manufacturing Co.
CLINTON AND BACON STREETS.

20th CENTURY, ROCKAWAY AND HEYL OYSTER PAILS.
DUST AND GERM-PROOF CARTONS AND FOLDING BOXES.
WEATHER-PROOF FIBER SIGNS.

Dayton, Ohio,

August 8, 1899.

Whitlock Printing Press & Mfg. Co.,
Derby, Conn.

Gentlemen:

The Whitlock Press that we are using is perfectly satisfactory in every particular, and possesses many features that are especially advantageous and time-saving.

Yours truly,

The Kinnard Mfg. Co.,

By

Wm. Kinnard

This firm has in use a 39 x 53 Two-Revolution, Four-Roller, Whitlock Press—Crank Movement.

THE WHITLOCK PRINTING PRESS MFG. CO.

NEW YORK
132 Times Building

BOSTON
10 Mason Building

CHICAGO
706 Fisher Building

Do you sell Your products Abroad?

Perhaps you do not know the concern best equipped to handle your goods outside the United States and Canada.

For Great Britain, Colonies and Dependencies,
we own the Sole Rights for

The Campbell Co's	"CENTURY"
"	"NEW MODEL"
"	"MULTIPRESS"
The Miehle Co's	"MIEHLE"
The Duplex Co's	"COX DUPLEX"

We are also Sole Selling Agents for

F. Wesel Mfg. Co.,	New York
Ault & Wiborg,	Cincinnati
Latham Machinery Co.,	Chicago
Challenge Machinery Co.,	"
James Rowe,	"
Geo. W. Swift, Jr.,	Bordentown, N. J.

LOOK 1—We have Branches at Paris, Amsterdam, Stockholm, Berlin, Milan, Madrid; Sydney, Melbourne, Adelaide, Wellington (Australasia), Cape Town (S. A.), and Calcutta (India).

Exhibition Rooms New six-story and basement corner building in the heart of the printing district. Fitted throughout for the purpose of showing to advantage our goods to the printing and kindred trades. All machines run by electric motor power. Floor space 14,500 square feet.

Erecting and Repairs A thoroughly equipped repair shop, a staff of seven skilled American machinists and a corps of competent fitters, place us in a position to give satisfaction to our customers.

Our Object To supply everything connected with the printing trade, to handle the best and to hustle hustling American machinery outside of American territory. We desire to be up to date. If you are not represented abroad, and desire to be, we should be pleased to hear from you.



THE PRINTING MACHINERY Co., Ltd.

(Formerly CONDOR AGENCY, LTD.)

Capital, \$1,250,000.00.

TUDOR AND JOHN CARPENTER STS. (Show Rooms and Offices),
5 BRIDEWELL PLACE (Repairs and Packing),

LONDON, E. C., ENGLAND.

The Fuchs & Lang Mfg. Co.

29 Warren St., New York.

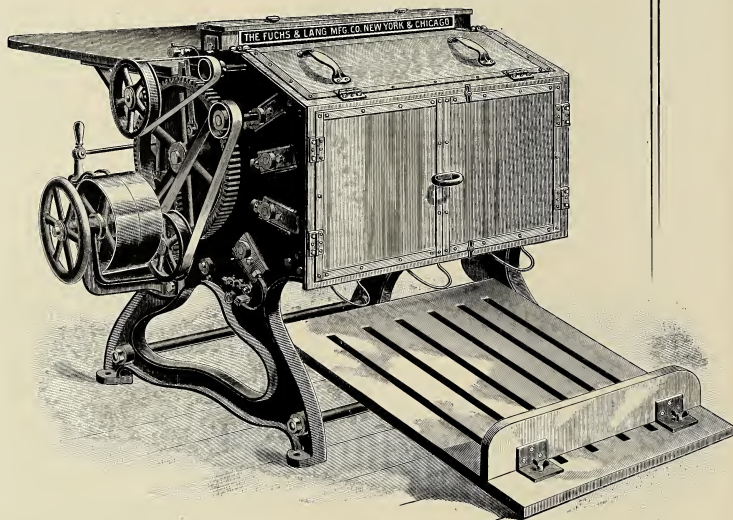
328 DEARBORN STREET,
CHICAGO.

FACTORIES,
BROOKLYN AND NEW YORK.

135 S. FIFTH STREET,
PHILADELPHIA.

— MANUFACTURERS OF —

The Combination Bronzing and Dusting Machine.



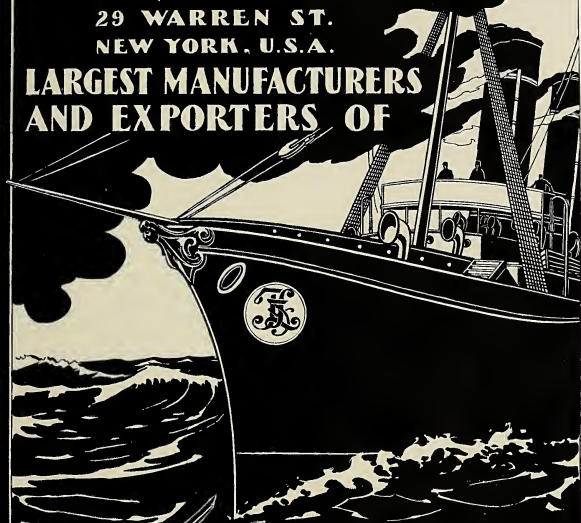
DESCRIPTION.

THIS MACHINE is built upon thoroughly scientific principles, and devoid of all unnecessary or intricate mechanism. All parts of the machine are made with the utmost care, and nothing but the best material is used throughout in its construction. Cut gears are used exclusively. Heavy or thin paper can be bronzed or dusted equally well. The gripper and delivery arrangement of the cylinder is worthy of especial note. The fountain and bronzing pads can be quickly adjusted to regulate the flow of bronze, and all minor details have received careful attention. The sheets are dusted by means of three rapidly revolving linen-covered horizontal rollers or buffs, and the sheets are delivered from the machine thoroughly cleaned. The machine has the indorsement of all who use it. Built in all sizes.

THE FUCHS & LANG MFG CO.

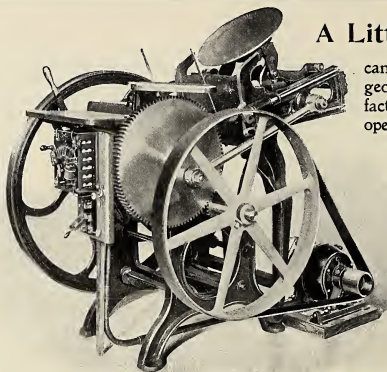
29 WARREN ST.
NEW YORK, U.S.A.

**LARGEST MANUFACTURERS
AND EXPORTERS OF**



**LITHOGRAPHERS' SUPPLIES
LITHOGRAPHERS' MACHINERY
LITHOGRAPHERS' INKS
PRINTING INKS
BRONZE POWDERS
PHOTO ENGRAVERS' SUPPLIES**

**CORRESPONDENCE INVITED
SEND FOR CATALOGUE**



One-half h.-p. Lundell Motor, belted to Chandler & Price 10 x 15 Job Press.

A Little Printer

can use electric motors as advantageously as the "Big" printer—in fact, to better advantage. He can operate his presses with electric motors much cheaper than he can operate them with a small engine, small boiler, small coal pile and a small boy or man to officiate in the dual capacity of fireman and engineer.

The great advantages of safety and cleanliness and economy to be obtained by the use of Lundell Motors will be appreciated by every progressive printer, little or big.

But this advertisement is directed particularly to the smaller printing offices (no objection to the big fellows reading it, too,) where the plant consists, in most cases, of job presses, and where the ordinary method of operating these is by means of shafts, belts and cone pulleys. Such a system gives only three, or at most four, speeds, all of which are obtained with the cone pulleys. The shifting of the belt to the different steps of the pulley necessarily shakes down the unavoidable accumulation of dust and dirt, which falls without the least partiality upon paper, press and everything else alike, not infrequently seriously damaging the work in hand. Oftentimes, too, the belt is shifted to the wrong step of the pulley, causing severe strains on the shafting and sometimes tearing it down.

The further disadvantages of shafts, belts and pulleys is that when it is necessary to stop one or two presses the shafting and belting must continue to run in order to operate the other machines, in this way causing a loss of power and an expense from which no benefit is derived.

If the printer has a job on which he finds it necessary to run at night in order to accommodate a customer, he must have the fireman-engineer at "time and a half" and all the shafting and belting running, even though it is only necessary to use one press. The advantage of the Lundell Motor in such a case is apparent. It requires no fireman or engineer, and only needs the turning of a switch to set the press in motion. The pressman is the only attendant needed.

The motor in the equipment illustrated is steel-clad and completely enclosed, making it dust and water proof. As constructed, this motor is practically invulnerable to accidents or injury. The press can be started, stopped, reversed and run fast or slow, absolutely independent of any other press on the floor. We will be glad to communicate with printers, little or big, and will mail our Catalogue No. 51 to any address.



Sprague Electric Company,
20 Broad St., New York.

Yes, You Can See it in Operation at the NATIONAL EXPORT EXPOSITION, Philadelphia.



The SIMPLEX One-Man Type Setter

Is demonstrating every day,
in actual operation
in dailies, semi-weeklies and weeklies,
from Maine to Mississippi and Minnesota,

THAT ordinary compositors can successfully operate it without expert assistance.

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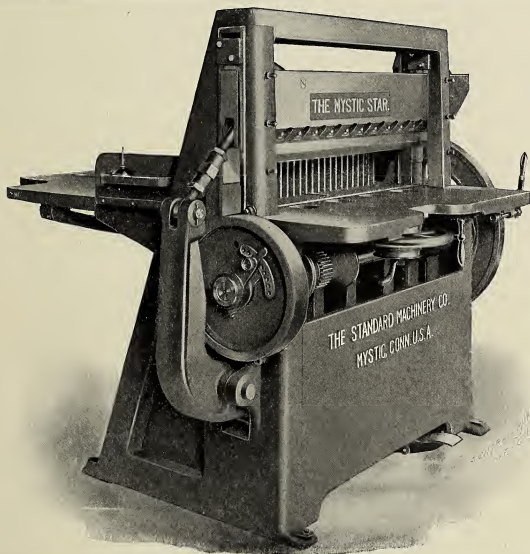
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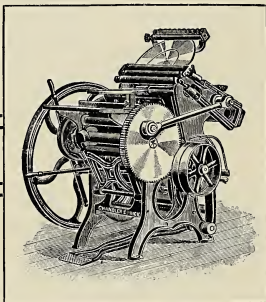
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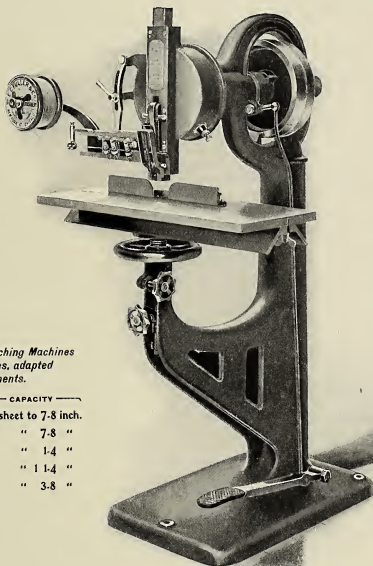
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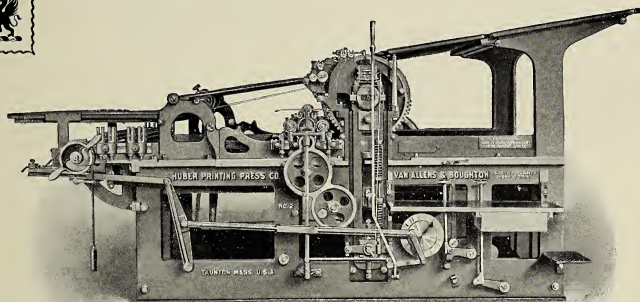
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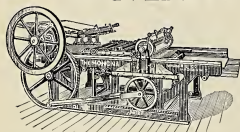
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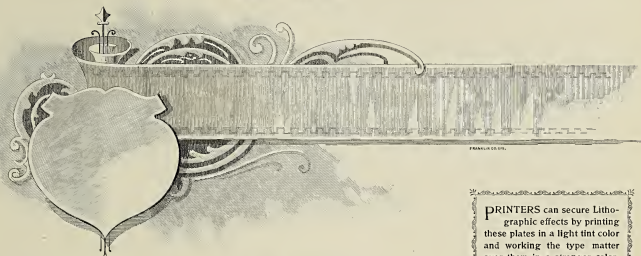
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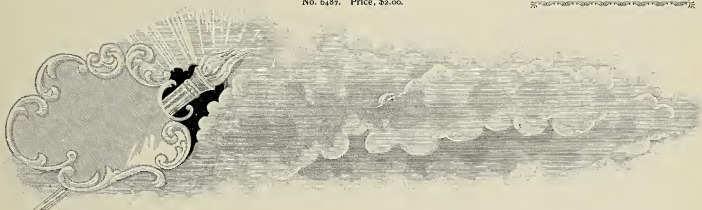
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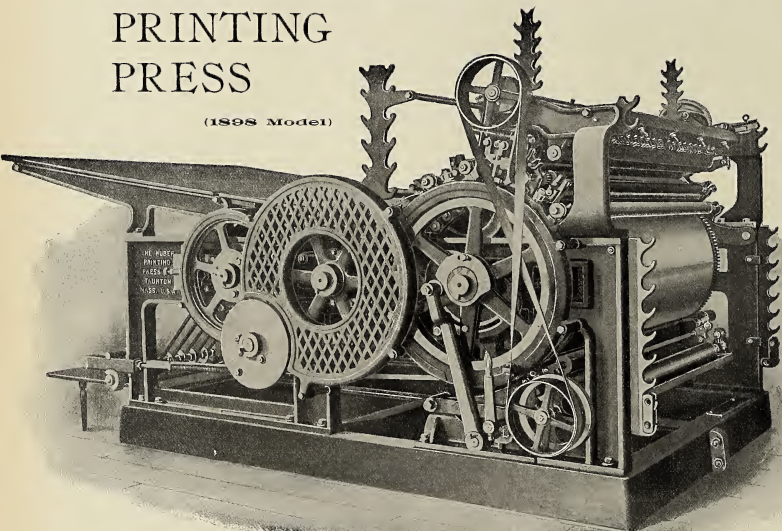
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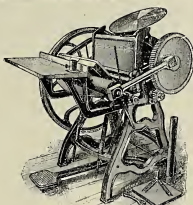


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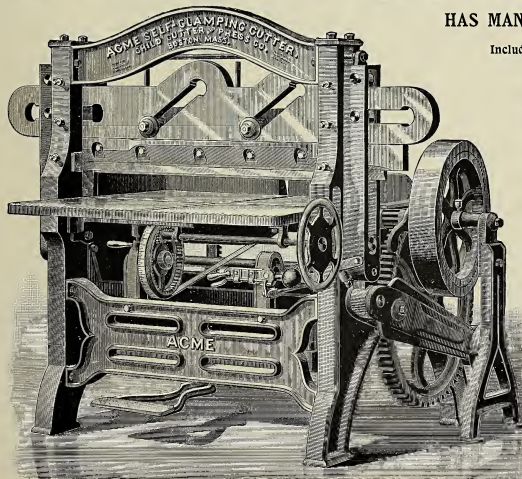


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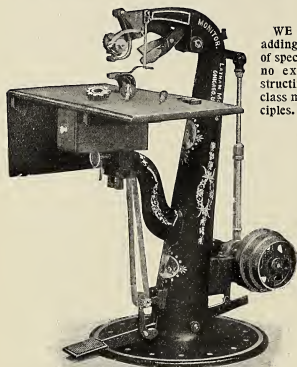
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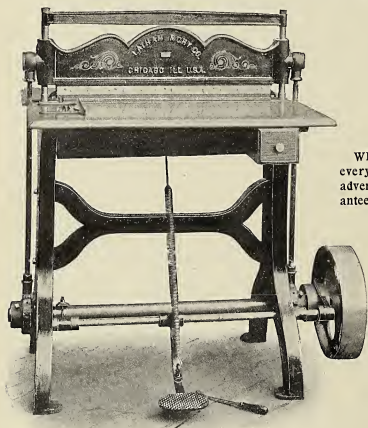
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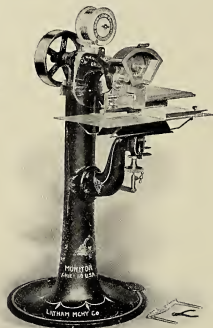


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Mail Plate Co., 73 W. Adams street, Chicago. Saves expressage (all plates postpaid by us).

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Bates Machine Co., N. Y. Life bldg., New York. New models; new prices; send for catalogue.

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Southworth Bros., Portland, Maine. Agents wanted. Catalogue free.

Wetter, Joseph, & Co., 515-521 Kent ave., Brooklyn, N. Y. Of all kinds for all purposes; send postal for printed matter.

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Knowlton & Beach, 29-35 Elizabeth street, Rochester, N. Y.

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Sabin Robbins Paper Co., The, Middletown, Ohio. English cloth and other blottings.

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 Atlantic Works, The, East Boston, Massachusetts. The Dooley Paper Cutters.

Eardley & Winterbottom, 125-127 Worth street, New York.

F. Wesel Mfg. Co., 82 Fulton street, New York.

Isaacs, Henry C., 78 Warren street, New York.

Shledewend, Paul, & Co., 195-199 South Canal street, Chicago.

PAPER CUTTERS—LEVER.

Payer Printing Machine Works, 600 South Broadway, St. Louis, Mo.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 119 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe st., Chicago.

Headquarters for printers' supplies.

Illinois Paper Co., 181 Monroe street, Chicago.

Cover and book papers exclusively.

Megaree, Irwin N., & Co., Paper and card-board of all kinds. Philadelphia.

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Beecher, Peck & Lewis, 137 Jefferson avenue, Detroit, Mich. Paper for printers' use.

Dobler & Wudge, Baltimore, Md.

Elliot, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

Morrison, E., Paper Co., Washington, D. C.

Smith, Charles A., Co., Pittsburg, Pa. Specialties for printers.

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Hart, R. A., & Co., Battle Creek, Mich. Write for circulars.

PAPER MANUFACTURERS.

Berkshire Typewriter Paper Co., Pittsfield, Mass. Specialty: Typewriter papers.

Crane Bros., Westfield, Mass., makers of ledger and linen papers.

Crane, Z. & W. M., Dalton, Mass. Extra fine writing papers and ladies' stationery.

Mead Paper Co., Dayton, Ohio. Lithograph, book and colored papers.

PAPER MANUFACTURERS—LEDGER ONLY.

Weston, Byron, Co., Dalton, Mass.

PAPER—PARCHMENT.

Paterson Parchment Paper Co., Passaic, N. J.

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Day, J. H., Co., Cincinnati and New York. Paste mixing machines and glue heaters.

PATENT FLEXIBLE RUBBER STAMPS.

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Lavette, H. C., 203 Randolph st., Chicago. List of jobbers and samples sent gratis.

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Howard, Geo. C., 1775 Ludlow street, Philadelphia. Direct or rotary, readable or belt power, longitudinal and transverse rows.

Rosback, F. P., 54 South Canal street, Chicago.

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Bauer, H. C., Engraving Co., 17-21 South Meridian street, Indianapolis, Ind. Engraving by all processes.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Photo, half-tone and wood engraving.

Brown-Blacker & Co., The, Dayton, Ohio. High-grade general illustrators.

Central Electrotyping and Engraving Co., 263-271 St. Clair street, Cleveland, Ohio.

Dobinson, W. J., Engraving Co., 277 Washington street, Boston, Mass. Half-tone and line etching.

Electro-Tint Engraving Co., 1227-1229 Race st., Philadelphia.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

General Engraving Co., Pitt bldg., 227 St. Clair st., Cleveland, Ohio. Photo and wood engr.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PHOTO-ENGRAVERS.

Illinois Engraving Co., 346-356 Dearborn street, Chicago. Engraving by all processes.

National Engraving Co., Washington, D. C. High-class designs.

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Peninsular Engraving Co., Evening News building, Detroit, Mich.

Peters, C. J. & Son, Boston, Mass. Half-tone, line and wax engravers.

Pittsburg Photo-Engraving Co., 347 Fifth ave., Pittsburg, Pa. Half-tone, zinc etching, etc.

Sanders Engraving Co., St. Louis, Mo. Electrotypers and photo-engravers.

Suffolk Engraving Co., 275 Washington street, Boston, Mass. Engravers and electrotypers.

Welsbrodt, H. W., 314 Main street, Cincinnati, Ohio. Rhymer building.

Williamson-Hoffner Engraving Co., 1633 Arapahoe street, Denver, Colo.

Zeebe, A. & Co., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' MACHINERY.

F. Wesel Mfg. Co., 82 Fulton street, New York.

PHOTO-ENGRAVERS' PRINTING FRAMES.

Swelgard, E. W., 56 South Curtis street, Chicago. Manufacturer contact printing frames and camera stands.

PHOTO-ENGRAVERS' PROOF PRESSES.

Shniedewend, Paul & Co., 195-199 South Canal street, Chicago. Manufacturers Reliance Special.

PHOTO-ENGRAVERS' SCREENS.

Levy, Max, 1213 Race street, Philadelphia, Pa.

Wolfe, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

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Howard, Geo. C., 1775 Ludlow street, Philadelphia. Hand or power, with inking, wiping and polishing attachments.

Kelton's, M. M., Son, C., Kelton, proprietor, 124 Baxter street, New York City.

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Goss Printing Press Co., 16th st. and Ashland ave., Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

Hoe, R. & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and etchers' machinery. Chicago office, 258 Dearborn street.

Howard, Geo. C., 1775 Ludlow street, Philadelphia. Hydraulic, screw, toggle, eccentric, hand and foot lever, for monograms, stamping, cutting, scoring, forming, embossing, compressing, punching.

Isaacs, Henry C., 78 Warren street, New York.

Thomson, John Press, Co., 235 Broadway, New York. Presses for printing, embossing, box cutting, scoring.

PRESSES—CYLINDER.

American Type Founders Co., sells Cottrell Country, Monarch and Paragon presses, and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The New London, Conn. New York office, 38 Park Row; Barnhart, Bros. & Spindler, general western agents, Chicago.

Campbell Printing Press and Manufacturing Co., 5 Madison avenue, New York; 334 Dearborn street, Chicago; 5 Bridewell place, E. C., London, England.

PRESSES—HAND.

Kelsey Press Company, Meriden, Connecticut.

PRESSES—JOB PRINTING.

American Type Founders Co., general selling agents for Gally Universal presses.

Eardley & Winterbottom, 125-127 North street, New York.

F. Wesel Mfg. Co., 82 Fulton street, New York. Universal Printing Press, embossers' and paper-box cutting and creasing presses. General selling agents, American Type Founders Co. Address nearest branch as per list under head of Type Founders.

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F. Wesel Mfg. Co., 82 Fulton street, New York. Greatest output in the world of printing material in iron, steel, copper, brass and wood. Specialties: brass and steel rules, galleys, electric-welded chases, mahogany and iron stereotyping blocks, galley sticks, wire stitchers, rule and lead cutters, self-inking proof presses, saw tables.

Graham, E. K. & Co., 516 Commerce st., Philadelphia. New and secondhand machinery and supplies.

Hartnett, R. W. & Bros., 52-54 North Sixth st., Philadelphia, Pa.

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Newton, W. C. & Co., Washington, D. C. Printers' machinery and supplies.

Wells, Heber, 155 William street, New York. Strong slat "cases, cabinets and stands.

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Kennedy, T. E. & Co., 414 East Pearl street, Cincinnati, printers' outfitters. Large stock secondhand machinery, sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters, and other goods. Quote best prices.

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Shniedewend, Paul & Co., 195-199 South Canal street, Chicago.

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Bendernagel & Co., 521 Minor street, Philadelphia. Compositions adapted to the work.

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Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1863.

Grayburn, John, 325 First ave., Pittsburg, Pa. Established 1871. Try our padding job.

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Maigne, O. J., 324-328 Pearl street, New York City.

Wild & Stevens, 148 Congress street, Boston, Mass. Established 1859.

PRINTING PRESSES—SECONDHAND.

Preston, Richard, 146 Franklin street, Boston, Mass. Printing, cutting, folding, and wire stitchers.

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Keller, C. Co., 100 S. American st., Philadelphia. Printers' wood materials of all kinds.

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Hempel & Dingens, Buffalo, N. Y. Sole manufacturers in the world of genuine Hempel improved quoin. Beware of counterfeits.

RUBBER STAMPS, SEALS AND DIES.

Baumgarten & Co., Baltimore, Md.

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Hickok, W. O. Mfg. Co., Harrisburg, Pa. Ruling machines and pens.

Piper, E. J., 44 Hampden street, Springfield, Mass.

SECONDHAND MACHINERY.

Campbell, Nell, Co., 23 Beekman street, New York City. Cylinders, jobbers, cutters, etc.

SHIPPING TAGS.

Dennison Manufacturing Co., 128-130 Franklin st., Chicago.

STEEL RULE.

F. Wesel Mfg. Co., 82 Fulton street, New York. Also brass scoring rule.

Helmold, J. F. & Bro., 32 South Jefferson st., Chicago. Printers' and boxmakers' cutting, creasing and perforating rule.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

Blatchford, E. W. & Co., 54 Clinton street, Chicago.

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American Pad & Paper Co., Holyoke, Mass. New York office, 320 Broadway, Room 609.

TIN-FOIL.

Crooke, John J., Co., 80 Illinois st., Chicago.

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American Type Founders Co., greatest output, complete selection, most original designs. Send to nearest branch for latest specimen book.

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SPECIAL AGENTS—Atlanta, Dodson Printers Supply Co. Dallas, Scarff & O'Connor Co. Toronto, Toronto Type Foundry. Montreal, Toronto Type Foundry. London, England, M. F. McCoy, Phoenix Place, Mount Pleasant, W. C. Melbourne, Alex. Cowan & Sons, Ltd. Sydney, Alex. Cowan & Sons, Ltd. Adelaide, Alex. Cowan & Sons, Ltd.

Barnhart, Bros. & Spindler, 183-187 Monroe st., Chicago.

Bruce's New York Type Foundry, V. B. Munson, successor, 13 Chambers st., New York.

Crescent Type Foundry, 346-348 Dearborn street, Chicago.

Graham Type Foundry, 567 Cleveland ave., Chicago. Novelties in borders and ornaments.

Hansen, H. C., type founder and printers' supplies, 2406 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Pine st., St. Louis, Mo. Inventors of Standard Line Unit Set Type.

Newman Copper-Faced Type Co., 18-20 Rose st., N. Y. Estimating, deduct spaces and quads.

Toronto Type Foundry, leading printers' supply house in Canada; highest class ready prints and plates. Branches: Halifax, Montreal, Winnipeg, Vancouver, Head office, Toronto. Everything for the printer.

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Empire Typesetting Machine Co., 203 Broadway, New York. Western agency, 163 Fifth avenue, Chicago.

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Little, A. P., Rochester, N. Y.

New York Carbon and Transfer Paper Co., 107 Liberty street, New York. Typewriter ribbons, carbon papers and fine linen papers.

WOOD TYPE.

American Type Founders Co., carries in stock most complete stock of wood type in the world.

Hamilton Mfg. Co., Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.

THE INLAND PRINTER OCTOBER, 1899.

CONTENTS:

PAGE		PAGE		PAGE
Tastes and Qualifications	43	Newspaper Gossip and Comment	112	
Discrimination in the Use of Words—No. XXV	44	By O. F. Byxbee	118	
By F. Horace Teall	46	Books and Periodicals	118	
Growing Popularity of American Manufactures	46	Notes on Lithography	120	
EDITORIAL:		By E. F. Wagner	123	
Editorial Notes	49	Estimating Notes, Queries and Comments	123	
Remedies for Electricity in Paper	50	By J. Katter	125	
Printing Done in the Argentine Republic	50	Process Engraving Notes and Queries	125	
The National Export Exposition at Philadelphia	52	By S. H. Horgan	125	
An Irresponsible Asserter	53	Trade Prospects in the Philippines	125	
THE INLAND PRINTER Cover Competition	53	Advertising for Printers	127	
The Printer's Bindery—No. 3 (Illustrated)	53	By "Musgrove"	127	
By a Binder	56	Proofroom Notes and Queries	129	
The Advertising Program "Nuisance" and Some Things Ament	56	By F. Horace Teall	130	
By Clarke Helme Loomis	57	Review of Specimens Received	130	
The International Commercial Congress	57	Obituary	131	
Correspondence	59	Trade Notes	132	
Daniel Troy Brantley (with portrait)	63	The Dexter Exhibit at the National Export Exposition (Illustrated)	134	
The Philadelphia Colls and Stitches the Youth's Companion	63	(Illustrated)	134	
Joe Carll (with portrait and sketches)	64	The Bullock "Teaser" System of Electric Motor Control for the	136	
Exhibitors at the National Export Exposition	69	Operation of Newspaper Presses with Diagram	137	
The Employing Printer	70	The Goodson Graphotype (Illustrated)	137	
By Cadillac	73	Business Notes	138	
The Artisan	75	ILLUSTRATIONS:		
Chicago Trade Press Excursion to Omaha	76	Frontispiece		
"Expert" Ad. Writers and the Compositor	77	Swannanoa River, Asheville, N. C.	50-51	
Echoes from the Press Club of Chicago	77	A Suggestion to Advertisers	57	
Machine Composition Notes and Queries	80	Onchusque Colorado	57	
By An Expert	83	One Black Bawl	65	
President Diaz of Mexico (with portrait)	83	Plan of Grounds and Buildings, National Export Exposition	69	
Notes and Queries on Electrotyping and Stereotyping	84	Chicago Trade Press Association at Omaha	70	
By C. S. Partridge	85	The New Drummer in Foreign Lands	86	
Notes About the Exposition	85	Four Designs in THE INLAND PRINTER Cover Competition	90	
Washington Linotype School (with illustration)	87	Crying Cayuse Twins	107	
Notes on Job Composition	91	Views at Convention of United Typographers at Omaha	101-111	
By S. R. Katter	95	Franklin Price	126	
Designers and Engravers of Type—No. XXI—John E. Hanrahan	95	Conversion of the Photographs of American Artists	133	
By William E. Loy	96	Views of National Export Exposition, Philadelphia	66, 71, 73, 78, 80	
Pressroom Queries and Answers	100	Portraits of Officials, National Export Exposition, Philadelphia	75	
By a Pressman	100	Views in the city of Philadelphia	62, 67, 70, 71, 72, 74, 81, 84, 85, 95, 97, 98	
Crying Cayuse Twins	109			
The United Typographic Convention (Illustrated)	109			
Third Annual Convention of National Electrotypers' Association	109			
Patents of Interest to Printers	111			
By C. H. Cochrane		TYPE SPECIMEN PAGES	88-89	

INDEX TO ADVERTISEMENTS.

PAGE		PAGE		PAGE	
Acme Staple Co.	149	Dittman Overlay Co.	22	New Champion Press Co.	181
Aluminum Novelty Co.	146	Dittman Engraving Co.	169	Nixon, Martin & Wm. H. Paper Co.	180
Aluminum Plate & Press Co.	30	Dixon, Joseph, Crucible Co.	146	O'Bannon, The J. W. Co.	182
American Three-Color Co.	Insert	Electric City Engraving Co.	23	Okie, F. E., Co.	Insert
American Type Founders Co.	s. 88, Insert	Electro-Light Engraving Co.	157	Old Berkshire Mills Co.	24
American Writing Paper Co.	170	Emmerich & Vonderheide	182	Olds Gasoline Engine Works	146
Arabel Mfg. Co.	155	Franklin Engraving & Electrotyping Co.	177	Oswego Machine Works	10
Armour & Co.	152	Freund, Wm. & Sons	157	Parsons Paper Co.	Insert
A. T. & S. P. Ry.	22	Fuchs & Lang Mfg. Co.	157, 160, 161	Parsons, W. H., & Co.	10
Ault & Wiborg Co., The	Insert	Fuller, E. C., & Co.	167	Payer Printing Machine Works	147
Automatic Box Machinery Co.	8	General Engraving Co.	181	Peerless Printing Press Co.	9
Babcock Printing Press Mfg. Co.	156	Gibbs-Brower Co.	150, 151	Pelouze Scale & Mfg. Co.	182
Bahrenburg & Co.	169	Gladden & White Co.	153, 176	Photo-Electrotype Engraving Co.	175
Bark Engraving Co.	32	Godfrey & Co.	14	Pittsburg Photo-Engraving Co.	175
Benedict, Geo. H., & Co.	179	Goetz, C. P.	33	Printing Machinery Co., Ltd.	159
Binner Engraving Co.	11, 14, 22, 34	Goes Lithographing Co.	182	Pope, Arthur W., & Co.	174
Black & Clawson Co.	22	Golding & Co.	6	Queen City Printing Ink Co.	174
Blackhall Mfg. Co.	3	Goss Printing Press Co.	17	Ringler, F. A., Co.	20
Blomgren Bros. & Co.	35	Goudy, F. W.	147	Rochester Optical Co.	32
Boorum & Pease Co.	38	Graham, Edward K., & Co.	183	Rows, James Envelope Co.	140
Boston Engraving Co.	382	Griffin, H. & Sons	183	Royle, John, & Sons	14
Boston Printing Press Co.	157	Haddon, John, & Co.	28	Scott, Walter, & Co.	25
Bronson Printers' Machinery House	170	Hamilton Mfg. Co.	39	Seybold Machine Co.	39
Brown Folding Machine Co.	14	Harding Bros	146	Sheridan, T. W., & C. B.	21
Buckie Printers' Roller Co.	36	Harris & Jones	178	Shmiedewend, Paul, & Co.	11
Buffalo Electrotyping & Engraving Co.	33	Harris Automatic Press Co.	145	Shoemaker, J. L., & Co.	32
Buffalo Printing Ink Works	33	Helmuth, Charles	29	Shonberger, I.	32
Bullock Electric Mfg. Co.	185	Herrick & Cowell	22	Slade, Hipp & Meloy	183
Business Directory	19	Hoke Engraving Plate Co.	145	Southern Railway	164
Burton's Son, A. G., & Co.	189	Huber, J. M.	172	Sprague Electric Co.	144
Butler, J. W., Paper Co.	1	Illinois Paper Co.	11	Standard Machinery Co.	165
Cabot, Godfrey L.	183	Inland Type Foundry	16	Stevens, F. H., Co.	32
Campbell Printing Press & Mfg. Co., 2, 3, Insert	183	International Color-Photo Co.	181	St. Louis Photo-Engraving Co.	175
Carr, Rice & Co., Corporation	Cover	Isaacs, Henry C.	15	Tarcolin	32
Challenge Machinery Co.	15	Jones, The John M., Co.	5	Ullman, Sigmund, Co.	171
Chalmers Brothers Co.	15	Juergens Bros. Co.	15	Union Card & Paper Co.	183
Champion Coated Paper Co.	Insert	Kantor, A. A.	146	United States Envelope Co.	174
Champion, D. H., & Co.	32	Kate, Elmer	147	Unitype Co., The	163
Chandler & Price Co.	166	Knox, Andrew W.	183	Van Allens & Boughton	173
Chicago & Alton R. R.	32	Latham Machinery Co.	184	Van Bibber Roller Co.	146
Chicago Electrotyping & Stereotype Co.	22	Levey, Fred H., Co.	Cover	Walcutt Brothers	176
Chicago, Milwaukee & St. Paul Ry.	144	Lewis, E. St. Elmo	147	Walker, E. C.	144
Chicago Paper Co.	147	Marston, L. & Co.	183	Wanner, A. F., & Co.	175
Chicago Roller Co.	38	McGinty Feed Gauge Co.	147	Ward Advertisements	22
Child Acme Cutter & Press Co.	181	McLees, Frank, & Bros.	169	Weber, M. C.	175
Cies, Lorinc, & Co.	153	Megill, Edward L.	147	Weld & Sturtevant	175
Color Printer, The	168	Mergenthaler Lithotype Co.	33	Wesell, F. Mfg. Co.	Cover
Consumable Printing Ink Co.	148	Merrill, G. & Co.	147	Weston, C. H.	144
Cottrell, C. B., & Sons Co.	40	Morrison, The J. L. Co.	24	Wetter, Joseph, & Co.	157
Cramer, G., Dry Plate Works	40	Murray Machinery Co.	29	White, James, & Co.	158
Crawley, E. S., & Co.	154	National Electrotyping Co.	22	Whitlock Printing Press Mfg. Co.	158
Crittser, C. W.	352	National Engraving Co.	38	Whitmore Mfg. Co.	182
Dayton Globe Iron Works Co.	22			Williams & Butler Engraving Co.	182
Dejeune, Louis, & Co.	183			Yarger, Samuel J.	18
Dexter Folder Co.	37				
Dick, Rev. Robert, Estate	176				

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Card Boards, Tags

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WINNER
CHICAGO

We are desirous of calling the attention of the trade to the following facts which concern the CENTURY Press:

FIRST.—It will be recalled that when the CENTURY Press was first introduced it demonstrated its capacity for higher speeds and more accurate register than any press upon the market.

SECOND.—This, because the facts were matters of public knowledge, our competitors did not deny, but contented themselves with statements to the effect that such speeds and such accuracy could not be maintained permanently.

THIRD.—Since the initial performances of the CENTURY Press demonstrated its value as an earner upon all classes of work, many hundreds of these have gone into use throughout the United States, Canada, Great Britain and the countries of Europe, and wherever installed and operated they have been a source of unqualified satisfaction to their possessors and to us.

FOURTH.—Whereas, it was predicted by our competitors and the more conservative members of the printers' craft that the claims made for the CENTURY Press could not be fulfilled in actual practice, it is nevertheless a fact that all claims made for this machine have over and over again been put to the test of actual practice, and in no instance have we failed to demonstrate the soundness of our contention that the CENTURY Press is capable of producing a larger quantity of high-grade cut or color work in a day's run than any other press.

FIFTH.—Not only has the CENTURY Press proven its superiority to other machines in point of speed and register, but it has brought to the pressman a rigidity of impression totally unknown before its introduction, and it is by reason of this fact more particularly that the current opinion among pressmen is so uniformly favorable to the CENTURY Press.

SIXTH.—After recalling the above, we desire to announce that we now introduce a further factor in the problem of trade competition; a still higher speed in the CENTURY Press than even the CENTURY Press has yet attained. This we are enabled to do because of the increased efficiency of the ordinary feeder, which, within the last few years, has so rapidly increased where CENTURY Presses are used as to warrant us in taking another stride in the direction of greater output. Machines arranged accordingly we are now prepared to deliver.

THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO.

46 Gresham Street, E. C., LONDON.

5 Madison Avenue, NEW YORK.

704 Craig Street, MONTREAL.

***The particular features in which the
CENTURY Press now excels its most
worthy competitor are:***

IN POINT OF SPEED—by reason of a more highly organized and perfectly balanced crank reversing mechanism; which also absorbs vibration to a remarkable extent and lends unusual smoothness to the sweep of the bed.

IN POINT OF REGISTER—by reason of direct gearing between the cylinder and bed. Throughout the entire length of form a fixed rack upon the bed engages a fixed gear upon the cylinder, thus insuring a perfect contact without slip. Precise registration over the full extent of any and all forms is the result.

IN POINT OF RIGIDITY—by reason of a heavier sub-bed structure than has heretofore been used, opposed, from above, by a cylinder of such massive proportions that no printing strain can deflect it, and an intermediate mechanism built upon such a plan that guttering, even upon the heaviest forms, is impossible.

IN THE THREE POINTS—Rapidity, Precision, and Strength, the CENTURY has outgrown competition, and in the matter of detail it represents, none the less, the highest plane yet attained by the advanced American designers of printing machinery. Therefore, as a device of the highest efficiency we present it to the trade in full confidence that it merits the representations made for it.

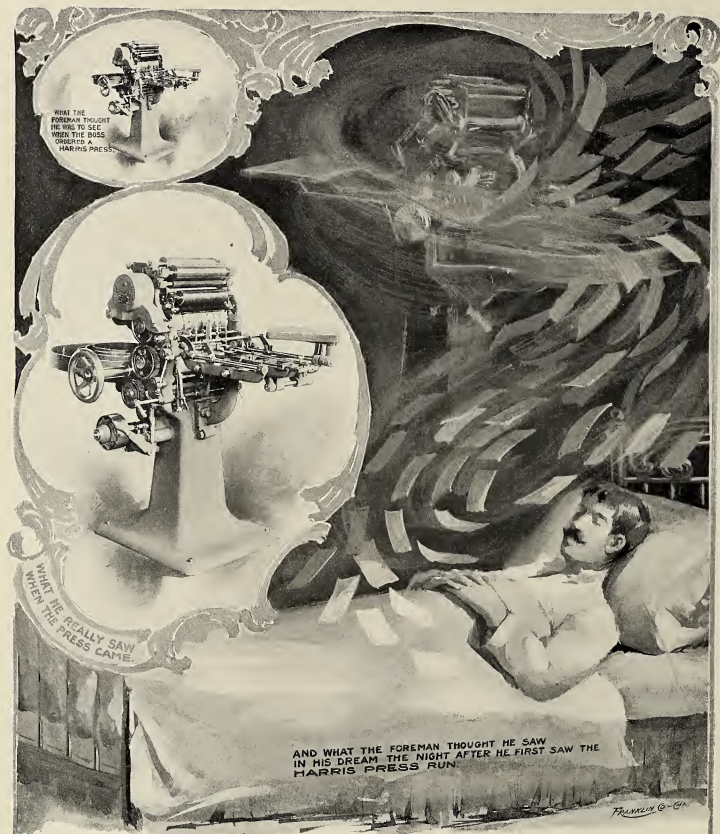
THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO.

46 Gresham Street, E. C., LONDON.

5 Madison Avenue, NEW YORK.

704 Craig Street, MONTREAL.



For the sober truth and full information concerning the Harris Automatic Presses, address

THE HARRIS AUTOMATIC PRESS CO. NILES, OHIO.

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CHICAGO OFFICE.—35 Commerce Building, 14 Pacific Avenue.

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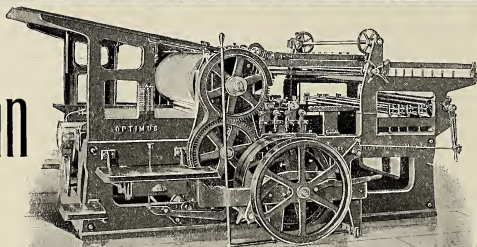


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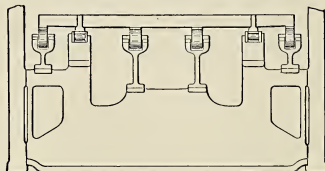
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						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

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			1	2	3	4	
5	6	7	8	9	10	11	
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13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

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SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	
21	22	23	24	25	26	
28	29	30	31			

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1900 MARCH 1900						
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				1	2	
4	5	6	7	8	9	
11	12	13	14	15	16	
18	19	20	21	22	23	
25	26	27	28	29	30	

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58 25

MARCH

19 7

6 **DECEMBER**

OCTOBER 1900						
Su	Mo	Tu	We	Th	Fr	Sa
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14	15	16	17	18	19	20
21	22	23	24	25	26	27
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15	16	17	18	19	20	21
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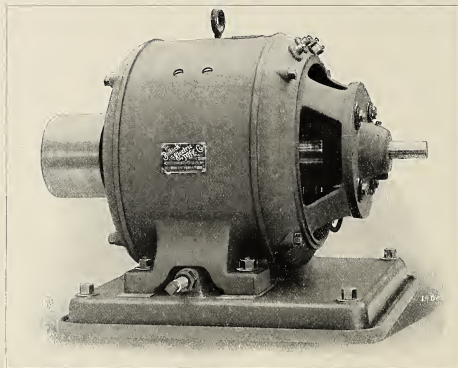
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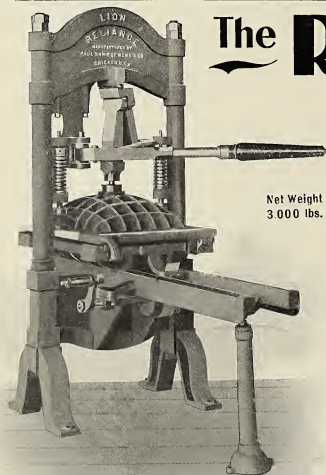
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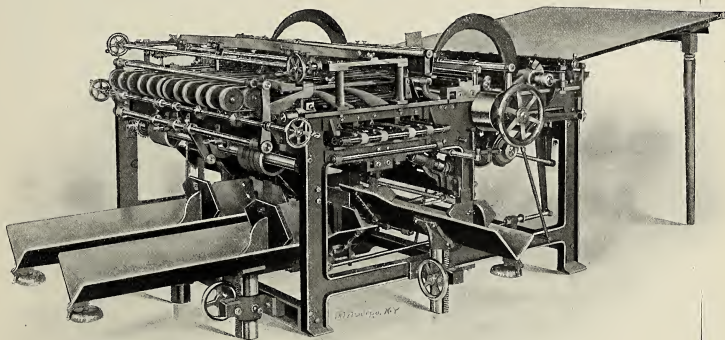
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VOL. XXIV. No. 2.

CHICAGO, NOVEMBER, 1899.

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Foreign, \$1.20 per year extra.

ESTABLISHING A NEWSPAPER.

BY O. F. BYNREE.



26
AS a heading for a series of papers covering every phase of the starting and developing of a newspaper property the above line is chosen advisedly. To start a newspaper is easy, but to establish it is quite a different matter—a much deeper subject. To establish anything—a newspaper for example—is to originate and secure its permanent existence, or to set it in a place and make it stable there. Accordingly, I shall endeavor to treat in a complete and practical manner every detail entering into the establishing of a newspaper in all that the term implies.

NO. I.—CHOOSING A FIELD.

That *ignis fatuus*, the "long-felt want," has ruined many a man. He no sooner gets his paper well started than he discovers that the want has been felt much harder and much longer in some other community, and has quite disappeared from his own. I doubt if there is a dozen people in any town in this country that ever felt an overwhelming desire for a newspaper—a feeling akin to this may come afterward when a wide-awake journal has grown up in their midst and they ask, "How did we ever get along without it?"

Another mistake frequently made is supposing that because a town has a thousand or more population and has no newspaper it is sufficient argument that here is a field. There are towns of less than this that are very good fields, and there are towns of many more in which earnest, capable publishers have been unable to pay expenses. The fields without newspapers are scarce, very scarce, but, on the other hand, there are localities now occupied by more or less dead journals that have great possibilities. In choosing a field it is far better to search out one of these publications and buy the plant than to attempt to start an opposition paper, as it frequently occurs that an apparently dead publisher is only sleeping and needs but the stimulus of competition to awaken him to renewed energy and

develop him into a formidable rival. Then, too, he will be found to have any number of friends who heretofore have not had occasion to assert themselves, but who will now say, "One paper is enough for this town; I am going to stand by Jones."

Again, the unsupported statement of a few men (with political aspirations, perhaps) that they believe there is ample room for another newspaper in a town or city already supplied with one or more, is not a sufficient guarantee upon which to launch a new venture. It is easy to be led wrong by the arguments of such men.

Therefore, I say buy if you can; start new if you must.

But, you reply, this statement practically nullifies my intention, as I begin describing how to start a newspaper by saying, "Don't start it." No; the pilot who would successfully guide a ship through a narrow channel into deep water must first be familiar with the rocks and shoals.

I like to get at the exact meaning of a phrase, so there can be no misunderstanding. Now, a field, as here used, is a locality where there is an unrestricted opportunity for action or achievement. There should be something more than a cursory glance at the town itself and the figures indicating its population. There must be a thorough investigation of the territory surrounding it within a radius of at least a dozen or fifteen miles. Ascertain what portion of this territory comes in competition with established journals in other towns, and how thoroughly these papers as well as those in the contemplated location are covering it. Visit these settlements, talk with the postmasters and business men or farmers, and endeavor to get some estimate of the proportion of families already supplied with local papers and the satisfaction they are giving. This is a broad work and an important one, and can not be accomplished in a day and not properly in a week. The old proverb, "Haste makes waste,"

applies most aptly here, and it is much better to take time to be sure than to jump at conclusions and be sorry. In your own town there should be a close inquiry into everything that is liable to affect your prosperity, and any adverse intimations or insinuations thoroughly investigated. From the information thus gained you can make estimates of the probable outcome of the new venture. And now you are at a point where it is easy to be deceived—easy to deceive yourself. First, you are to estimate the probable circulation—a most difficult task. It is not what you ought to do, nor what you think you can do, but what you are certain of doing after examining the field that must

that a county seat is the best location for a newspaper. This may be true, but there is hardly a county seat in this country, except a few in the West of less than 1,000 population, that is not amply supplied, and the only way to successfully locate in one of these places is to buy, not to start. A few figures concerning these towns are of value in estimating probable circulation. Taking a line of States extending in a nearly continuous line across the continent—Massachusetts, New York, Illinois, Kansas, Utah, California—it is found, according to a reliable newspaper directory, that in county seats of less than 25,000 population the average number of copies printed by the paper with the largest circulation is



AGRICULTURE, NAVIGATION AND MANUFACTURES—ASHEVILLE, N. C.

Photo by A. H. McQuilkin.

form the basis of this estimate. In the same manner figure your probable income from advertising, and in every case put down the lowest figure of which you are confident. Against these figures you will place the expense of conducting a paper carrying the amount of advertising you feel certain of securing and printing the number of copies you are sure will be needed, but here the process is reversed—don't go too low! The greatest expense arrived at by any reasonable process of figuring will not be too high. Joseph Downey, one of Chicago's wealthiest contractors, sums up this in one of his business maxims when he says: "Figure what the lowest return will be in a business proposition with all things unfavorable. If matters turn out favorably you can stand the prosperity that follows." There is a general belief among newspaper men

equal to 46 per cent of the average population of the various towns in Massachusetts, 69 per cent in New York, 68 in Illinois, 126 in Kansas, 44 in Utah, and 61 in California. There are a number of county seats in Kansas with a few hundred people that can boast of papers of more than 1,000 circulation. From these figures it would appear that the Middle West is the best section of the country in which to start a paper; yet against this must be taken into consideration the fact that these same county seats have one paper for every 3,537 people in Massachusetts, one for every 1,103 in New York, 1,047 in Illinois, 556 in Kansas, 1,687 in Utah, and 880 in California. From these latter figures it appears that there is more room for newspapers in the East. Thus it resolves itself into the question of which is easier—to overcome the conservatism of New

Englishers or to compete with papers in the crowded West. This the prospective publisher must decide for himself, according to which task he is best fitted.

Every large city attracts business from surrounding towns within a radius of from ten to twenty-five miles, and the chances for success for a paper started within this territory are comparatively small. The idea that a paper will secure enough city advertising to make it a prosperous venture is fallacious. The publisher who caters to this plan is always at loggerheads with his home merchants and loses much business with them. Then, too, circulation is much hampered by competition with the city dailies.

All things considered, the best place to start a newspaper—daily or weekly—is in a town that commands the trade of surrounding communities, not one whose people go elsewhere to trade; but consider every condition most thoroughly before starting a daily paper in a town of less than 5,000 or a weekly in a town of less than 2,000 inhabitants.

I have here outlined the best field for *starting* a newspaper; in succeeding papers I shall set forth the policy to be pursued in establishing it in such a field, or, mayhap, in a less promising one.

(To be continued.)

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XXVI.—BY F. HORACE TEALL.

ACCORDING to prevalent usage, strictly differentiated definitions of "shall" and "will" as auxiliaries, or even unambiguous statements of their different applications, seem to be impossible. Alfred Ayres says, "The proper use of 'shall' and 'will' can much better be learned from example than from precept." As the words are sufficiently explained in the dictionaries, citation of the note given with "shall" in the Standard Dictionary as to their differentiation may suffice to show the present writer's preference. Much fuller explanation is given in the Century Dictionary, and it seems to be reasonably accurate; but it can not be quoted here. The Standard says: "'Shall' and 'will' are used as auxiliaries in the simple future tense as follows: I shall; thou wilt; he will; we shall; you will; they will. As auxiliaries expressing a determination, threat, command, or permission, their use is precisely the opposite, as follows: I will; thou shalt; he shall; we will; you shall; they shall." Of course this quotation does not cover all uses of the words; but it shows the nature of their departure from preservation of distinct meaning, and that is the extent of the intention in this writing. For full treatment, the reader must be referred to the dictionaries, and all that need be added here is that other uses are such as follow naturally from those shown in the quotation.

Adherence to the distinctions prescribed by usage

seems advisable, but the advice may be accompanied with a warning and with citations of differing opinions as to the status of the words. The warning is against undue punctiliousness in the matter of conforming to custom. Undoubtedly, severity of effort after strict conformity to rule has often resulted in real transgression; for it should be remembered, and often is not, that "simple futurity" refers to expressions with no element of determination or promise. In expressing intention as governed by volition, it is right to say, "I will go," "I will do," etc. It is only when speaking simply of something that is to take place, without direct reference to volition or determination—though determination must necessarily often precede knowledge—that "shall" must be used. Thus we should say, "I shall be there soon," "We shall miss you," etc. In many instances the speaker is the only person who can be sure that the word used is the right one, and little doubt is possible that criticism has been often uttered, or at least felt, unjustly.

One opinion as to the need of close study of these words was expressed by William Cobbett in 1818, in his Grammar, composed of letters to a boy fourteen years old, as follows: "I need not dwell here on the uses of will, shall, may, might, should, would, can, could, and must; which uses, various as they are, are as well known to us all as the uses of our teeth and our noses; and to misapply which words argues not only a deficiency in the reasoning faculties, but also a deficiency in instinctive discrimination. I will not, my dear James, in imitation of the learned doctors, pester you with a philological examination into the origin and properties of words with regard to the use of which, if you were to commit an error in conversation, your brother Richard, who is four years old, would instantly put you right." Here Cobbett was at fault, mainly in assuming that the reasoning faculties are adequate in themselves, whereas they must have rules to work with. After thorough learning of rules—or (which amounts to the same thing in effect) acquiring the habit through imitation of correct example—instinctive discrimination might be expected.

Another opinion is evidently held by those who choose the subjects for study in the normal school in Trenton, New Jersey, where the uses of "shall" and "will" are special subjects in two school years. Evidence of need of such training may be found in abundance in literature. For example, in a book on physiology the following occurs: "Embryology we will touch on only when it bears in an important way on the same two subjects. Classification we shall not touch at all except in the indirect way explained above." Of course the auxiliary verb should be the same in both sentences.

Mr. G. P. Marsh, in his "Lectures on the English Language," expressed an opinion worthy of careful consideration. He said: "I shall, you will, and he

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will are generally simply futures, predictions; and 'will' and 'shall' are true auxiliaries. I will, you shall, and he shall are expressions of determination; and 'will' and 'shall' are not true auxiliaries. No very satisfactory explanation of a distinction apparently so arbitrary has been given, though some ingenious suggestions as to the origin of it have been offered; but, whatever foundation may once have existed for this nicety, it now answers no intellectual purpose. In Scotland, and in many parts of the United States, 'will' and 'shall' are confounded,

tion that confusion of the words is more frequent in the United States than in England. Even this assertion may not have better foundation than another that recently has been proved untrue, namely, that Englishmen do not use "rare" as Americans do, as in the phrase "rare meat." An interesting remark on this subject is the following, from "An Old English Grammar and Exercise Book" (that is, grammar of Old English, not an old book, but one published in 1896), by C. Alphonso Smith, professor of English in the Louisiana State University: "The modern English use of 'shall' only with the first person and 'will' only with the second and third, to express simple futurity, was wholly unknown even in Shakespeare's day. The elaborate distinctions drawn between these words by modern grammarians are not only cumbersome and foreign to the genius of English, but equally lacking in psychological basis."

Modern grammarians do make the distinctions mentioned, and in so doing they record accurately the distinctions prevalent in usage; but it seems possible that at some time the words may become established in usage that will conform to their real meanings.

(To be continued.)

Written for THE INLAND PRINTER.

BOOKBINDING FOR PRINTERS.

NO. IV.—BY A BINDER.

FOLDING.

IN the days of hand-made things, and paper not wholly gone, but nearly so, the vat man, dipping his mold and catching up enough of the pulp, by a skilful shake spread it evenly to the deckle's edge; then, as the water dripped away through the fine wire mesh, turned the barely formed paper out on the sheet of felt. In those days paper was made in a few conventional sizes, variously designated royal, demi and crown, demi 8vo post and foolscap. And when a book was to be printed a selection had to be made from these sizes; thus, if a folio imposition was decided upon, the most economical size of paper would be used. In this way it came that book sizes were named from the sheet of paper used and the number of pages to a signature. The sheet printed two pages on a side became a folio book; four pages to a side became a quarto; eight pages to a side, an octavo, and twelve pages on each side, a 12mo. But now that paper is made in a web and sold by the inch to any size that may please the purchaser, even going so far as to imitate the deckle edges of hand-made paper, book sizes have lost their identity and are known simply by their similarity to the old sizes, no significance being attached to the size of the unprinted paper or the number of pages to a signature. For instance, our illustrated weeklies are folio size and are printed four and eight pages to a side; and the popular 12mo is universally printed in sixteens with eight pages to each side, and often in thirty-twos, the old-fashioned 12mo imposition being



Photo by H. L. Grant, Oakland, Md.

LISTENING TO THE BIRDS.

or at least not employed according to the established English usage. There is little risk in predicting that at no very distant day this verbal quibble will disappear, and that one of the auxiliaries will be employed with all persons of the nominative, exclusively as the sign of the future, and the other only as an expression of purpose or authority. To persons accustomed to be scrupulous in the use of these words, the confusion or irregular employment of them is one of the most disagreeable of all departures from the English idiom; but as the subtlety in question serves no end but to embarrass, the rejection of it, accompanied with a constant distinction in meaning between the two words, must be deemed not a corruption, but a rational improvement."

The Standard Dictionary says that in the United States "shall" is being supplanted by "will." Such a statement is hardly susceptible of proof, and may be simply another way of making the common asser-

almost obsolete, as it increases the work of folding. Among the early printers the folio and quarto sizes were in the greatest favor, because it allowed for the large-sized type then in use.

When a job is received from the printer, the first operation of bookbinding is to fold the flat sheets preparatory to the sewing or wire-stitching as the case may be. In the large binderies that turn out from five to ten thousand books per day, they are first taken to the sheetroom, where the sheet man, who must thoroughly understand his business, is in charge. Here the bundles are opened up and the sheets piled evenly on low platforms, tabulated, and an entry made in the book devoted to their care. They may remain here for a day, or five years—as is frequently the case. This storage of sheets is a source of great annoyance and expense to the binder. The Bookbinders' Association recently attempted to fix a charge for sheets stored over a year; but the severe competition seems to have nullified its effort. In the sheetroom is placed the large sheet cutter that cuts the sheets to the proper size for folding.

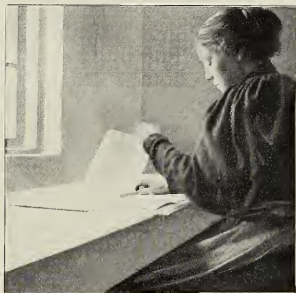
While edition work is mostly folded by machine, many books are of necessity folded by hand, and a large share of work will continue to be folded by the deft-fingered girls who work with such rapidity and accuracy, for it is a peculiar fact that hand-folding is always more accurate and in better register than that of a folding machine. Many binders doing a substantial business, because their work is miscellaneous, contrive to get along without machine folding.

Publishers of the so-called popular editions generally bind a portion of their books in leather, in which case it is the common practice to send all their sheets to the cloth binder, who will fold, gather, collate, and even sew the whole edition, and then send to the extra binder in this semi-completed state the quota of each title designated for extra binding; the publisher thereby securing a lower price and the extra binder escaping a part of the work from which he is only too happy to be relieved.

The operation of hand book-folding is simple enough, only requiring a woman's dexterity and a natural adaptability for the work. Pay by piece-work is absolutely essential to folding, either by hand or machine, as it is only by this incentive that a girl's greatest capacity is to be obtained. Of course, there is the exception in the case of very old rebinding and the careful work required in the shop of an art binder.

The price for folding is modified by many things. For instance, a slippery, highly calendered paper makes slower work, and the folder, either by hand or machine, will demand higher pay. The same is the case with a clay-coated half-tone paper, which is apt to give the binder more trouble than any other. A

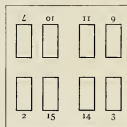
binder has a right to demand of the printer such imposition as will fold most readily. As much as possible the grain of paper should run from top to bottom of the page, and in the case of coated stock this is almost imperative, as a binder may here lose the whole profit of his job and then have nothing to



FOLDING BY HAND.

show for it, as a grain running across the page is almost certain to buckle at the back of the book where the leaves are sewn.

For hand-folding a limited number of the sheets are piled before the operator, with the first page of the signature down, and page 3 at the extreme right hand. To illustrate, we will follow the operation of hand-folding a 12mo sheet $15\frac{1}{4}$ by $20\frac{1}{2}$, printed



in sixteens. With a movement of the folder—a piece of bone or wood similar to a paper-knife—the pile of paper is fanned out slightly toward the right and downward at the right-hand corner, so as to come readily to the folder's hand, one sheet at a time. Now, the top sheet is folded in half from right to left, passing the corner from the right hand to the left hand, and while the left hand, by bending up the corner slightly, adjusts the fold in exact register, the right hand with a quick motion—holding the folder all the time—creases the sheet down the back, starting from the bottom to top and then returning to the center of the fold, where the folding-stick rests for an instant while the left hand reaches over to the bottom of page 12, which is furthest from the operator, and using the folding-stick to bend the doubled sheet against, brings page 12 over and registers it on page 13. Then the last fold, page 9 on page 8, is quickly made and the folding stick brought heavily down the back. The folds must all be made sharp and straight, else the binding will be spoiled at the very beginning. On an



Photo by A. H. McQuilkin.

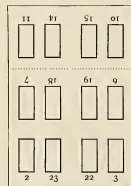
NOON IN CHUNN'S COVE, ASHEVILLE, N. C.

ordinary paper a girl will be paid 3 cents per hundred signatures of this size, averaging about 3,000 signatures per day. A competent hand-folder's pay will be about \$6 per week. In the illustration on the preceding page the girl is adjusting the stick as she brings the sheet over for the second fold.

If the binder receives a job that has been printed on the other side of the Atlantic, he will find that the flat sheets have already been collated into complete books, so that the folder, instead of having placed before her a pile of sheets all alike, has the signatures in rotation. This makes an entirely different proposition, that must be figured on a basis of time-

work. The folder proceeds with the utmost care, completing one book after another, and in some cases, if the sheet is in double sixteens, first folding the sheet and cutting with the folding-stick.

The old-fashioned 12mo was printed and is now at times folded with twelve pages on each side. Before folding, the last four pages,



10, 15, 14, 11, are cut off. The remainder of the sheet, having eight pages on each side, is folded the same as a sixteen, already described. Then the small piece is folded twice, page 11 on page 10 and page 13 on page 12, and then inserted in the center

fold of the larger sheet between pages 8 and 17. There is a folding machine built, so convertible as to handle a sheet of this imposition, cutting off the small piece, folding both and inserting the smaller fold as the larger drops into the shoofly.

(To be continued.)

LARGEST SIZES OF TYPE TO PURCHASE.

A subscriber who is establishing himself in the printing business in East Boston, Massachusetts, asks this question of THE INLAND PRINTER readers and hopes to receive responses for publication next month. Thus: "In a business doing commercial and bank printing, and where \$100 is to be expended in job type, beginning at, say, 5-point, how high should I run in size? The foundries make 72-point, and sometimes higher, and as my capital is limited, should not like to get types that I would rarely use. I hope you will put this question in October number, as I would like to get an answer in November number sure."

"DON'T TAKE WATER."

They were talking at the Metropolitan Club the other night about the hard-fighting and hard-drinking old generals of the American army in its early days, and some stories of old General Abercrombie, "who never tasted water," went around. "My father," said one of the members, "once asked General Abercrombie why it was that he had such a natural distaste for water. 'I'll tell you of an incident that'll help to explain it,' was the frank old soldier's reply. 'A good many years ago, I was crossing the great Continental divide. It was colder than Greenland. In one of my saddle pockets I had a jug of whisky, and in the other a jug of water. Well, it was so cold that the jug of water froze up and busted. Supposing it had been inside of me!'"—*Washington Post.*



Overlay by the Dittman process.

Photo by A. H. Flecker, Lynchburg, Va.

FAITH.



Overlaid by the Dittman process.

LE LION AMOUREUX (LION IN LOVE).

Engraving from steel engraving, by
 (THE STANDARD ENGRAVING COMPANY,
 150 N. 3rd St.,
 Philadelphia.)



[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQUILKEN, EDITOR.

Published monthly by

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ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: 602 American Tract Society Building,
150 Nassau street.

ALBERT MELBER, Eastern Agent.

VOL. XXIV. NOVEMBER, 1899. No. 2.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CANNOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make foreign money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type foundries throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phoenix Works, Phoenix Place, London, W. C., England.
W. C. HORNE, 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RATHBUN, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ladgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
P. T. WIMBLE & Co., 27 Clarence street, Sydney, N. S. W.
HERBERT BAILEY & Co., 39 Cuba street, Wellington, New Zealand.
E. HEDELER, Grimaischer Steinweg 3, Leipzig, Germany.
A. W. PENROSE & Co., 4 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, 12 Neustrasse, Riga, Russia.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

PRINTERS should insist upon getting better prices for work. Recent advances in the prices of paper stock will otherwise rob them of all profit.

THERE is something wrong with the bindery that is not busy nowadays. Every part of the business seems to be working overtime turning out tons of literature. What the public does with the pabulum is a mystery.

SUCCESSFUL practical bookbinders are generally self-made men, yet it is discouraging to see the business being capitalized and controlled by bankers and syndicates. The small binders seem to be every day growing fewer, succumbing to the rigors of our twentieth century competition.

THE influence of THE INLAND PRINTER is well regarded by a large printing and publishing firm in Atlanta, Georgia, which has every reference to their establishment in THE INLAND PRINTER pages carefully marked and the copies suitably displayed on the counter for the inspection of visitors.

A GULELESS storekeeper in one of the Southern States was shown the October issue of THE INLAND PRINTER by the editor of the local paper. Looking through the pages with growing admiration, he remarked: "That's a mighty fine book. Two dollars, did you say? Do they get it out every year?"

A DISPOSITION to adopt means to offset the encroachment of the publishing houses on the business of the bookbinders is indicated in the incorporation of the W. L. Allison Company, New York, with such men on the board of directors as Enoch Morgan, Judge Taintor, etc., who are all interested in large binderies.

THE heavy demand for gold leaf this fall has given the gold beaters an opportunity they were quick to grasp, and jumped the price of gold 75 cents a pack. The price of millboard has also advanced, and paper quotations do not hold, owing to the steady advances in that quarter. Will the binders dare to advance their prices?

THE nine-hour day comes into operation on November 21. A year ago the bookbinders concurred in the agreement made between the United Typothetæ and the International Typographical Union. Now the bookbinders are murmuring against the shorter workday being enforced at this time of the year at the very height of their business activity. Eight hours in the summer and ten hours in the winter, they claim, would be better suited to the exigencies of the trade.

THE RIGHT TO PUBLISH PORTRAITS AND NAMES.

ELSEWHERE in this issue will be found the abstract of an important decision rendered by the Michigan Supreme Court, which has ruled adversely against the claim that no person has a right to print or circulate pictures of another without his consent, or where by reason of his celebrity, the public has an interest in him. The decision is a very important one to the publisher and printer.

THE EDITORIAL CONTROL OF "THE INLAND PRINTER."

A STATEMENT by the New York correspondent of the *Typographical Journal* in its October issue, to the effect that A. H. McQuilkin, editor of *THE INLAND PRINTER*, proposed resigning that position on account of ill health, requires contradiction, as no such action has been or is contemplated. On the contrary, *THE INLAND PRINTER* is being actively conducted by Mr. A. H. McQuilkin, who has in preparation plans to further widen the scope and influence of the paper. Further than the fact that Mr. McQuilkin has been forced to sojourn in the South for a time, owing to a throat affection, the rumor of the correspondent of the *Typographical Journal* has no foundation.

THE NEW YORK TYPOTHETÆ BOOMING.

THE Typothetæ of New York elected five new members at its September meeting, and made arrangements for holding a series of evening meetings and dinners the coming fall and winter. At this writing the first of these is slated for October 17, and papers are to be read by Theo. L. De Vinne, Paul Nathan and Joseph J. Little. A considerable number of master printers, not members of the Typothetæ, are to be present, and a discussion of the papers will be invited. The committee in charge of the affairs consists of E. Parke Coby, J. Clyde Oswald and Robert L. Stillson. It is thought that these gatherings should do much to promote social intercourse between the master printers of New York, and bring them closer together in the matter of maintaining prices, which have suffered so much from competition.

THE WORTH OR VALUE OF A FOREMAN.

A LETTER of inquiry from a printer in Vermont asks: "What points must an employer consider to determine the value or worth of his foreman?" This question is difficult to answer unconditionally. There are some printers who are excellent workmen but who have no administrative or executive ability, and there are some men who have fine executive ability but who are not first-class printers. There are grades and modifications of these two types. In a small office the services of the superior printer is most needed. In the large

office the man of executive force is most in demand. Skill in the arts does not necessarily imply large mental grasp, a good knowledge of human nature, toleration with firmness and decision, impartiality without insensibility, and discipline without oppression. These qualifications are desirable in a foreman of a large printing office, and for other offices the employer should adjust the foreman to the needs of the establishment. The value of a foreman or any workman can hardly be adjusted according to present-day practice on a system of percentages. If a foreman is satisfactory and the work of the office progresses well under his management after a few weeks' trial, there are two methods of determining his wage: First, by calculating how much the business can afford to pay him; or second, how little he can afford to take.

"THE FALLACY OF FILLERS."

THE prize offer of George H. Benedict, Chicago, for an expression of views regarding the taking of orders for printing and electrotyping at less than cost, or at a figure so near cost that profit would be an unknown quantity, made in *THE INLAND PRINTER* in February, 1899, brought forth a number of responses, and the articles winning prizes have already been published in the magazine. So confident was Mr. Benedict of the advantage of education along this particular line that he had printed at some expense 5,000 pamphlets embodying the four prize essays, to be sent to the trade. Quite a number of these were distributed at the recent meeting of the United Typothetæ, and were received with much favor by numbers of the delegates present; but others did not seem to realize the value of the arguments set forth in the articles, possibly because they did not have time to consider them. Since the Typothetæ meeting has become a thing of the past, however, and those in attendance have had a chance to look over the literature carried home, numbers of the members begin to speak very encouragingly of the pamphlet and of the good which can be accomplished by the wide dissemination of such printed matter. Among the letters received by Mr. Benedict is the following from Mr. H. R. King, of the King-Fowle-McGee Company, printers and binders, Milwaukee. Mr. King says:

"I have just received a copy, 'The Fallacy of Fillers,' by your honorable self, and of all the literature that has been issued since my time, thirty-five years, I do not know of anything that strikes home more than this.

"For the past year I have been laboring with my collaborators in the field of Job to prevent this fallacy, but I am free to acknowledge with but very little success. There is no question in my mind but that this matter of figuring on other people's figures is one of the greatest banes to success in the printing business, and I have always made it a practise never

to figure on another man's estimate. As a consequence, of course, I have lost a great amount of work that might just as well have been profitable. In my opinion, there is just so much printing to be done under the present system and no more, and if the printers would be as particular about turning out good work as they are in getting orders, there would be much more printing done, as it accomplishes its object, and make gains for the investor many times over what it does at present, with the cheap, shop-slop work that is being turned loose on an unsuspecting public.

"You have my sincere and most hearty thanks for this issue, and, if it is not asking too much of you, you can send me twenty-five or thirty copies of this book. I would like to use them to our mutual advantage."

The truths in this pamphlet apply with equal force to any line of trade, and Mr. Benedict is thinking seriously of continuing the missionary work for the betterment of trade conditions by issuing a revised edition intended to apply to any line of trade now in existence.

PRIVATE MAILING CARDS.

SOME misunderstanding and confusion seem to have arisen in the use of the private mailing cards authorized by act of Congress in May, 1898. Printers and others have sent out cards varying in size, weight and color from the original specifications, but bearing upon the face the words: "Private Mailing Card, authorized by Act of Congress May 19, 1898." These have been held up in the post-office, and annoyance and delay caused customers when, if printers fully understood the law, the trouble could have been avoided. The regulations referring to private postal cards read:

The size must not be greater than $3\frac{1}{4}$ inches by $5\frac{1}{2}$ inches. In weight, the regulations specify that they must weigh about six pounds and three ounces to the thousand. In color they must either be white, cream, light gray or light buff. On the address side is required to be written, or printed, the words, "Private Mailing Card, authorized by Act of Congress May 19, 1898," and in the upper right-hand corner must be left a space with the words "Place a stamp here"; this to be covered with a stamp when card is mailed. In the lower left-hand corner the following words should be printed: "This side is exclusively for the address." Nothing else than the superscription, which may be either in writing or in print, but which must be limited to the name and address, and, if desired, the occupation or business of the addressee, briefly stated, is allowable on the address side. In all other respects the same regulations that govern a United States postal card govern a private postal card.

With directions as explicit as this, it would seem that no mistakes should be made, but the following order, issued by the Postmaster-General on August 22, indicates otherwise: "The use of the words 'Private Mailing Card' on printed matter or cards which do not conform to the conditions prescribed by the Departmental Order No. 354, of June 23,

1899 — provided for by Act of Congress of May 19, 1898 — is unauthorized, and the cause of confusion in the mails. Postmasters and the public are informed that the use of those words on matter which does not conform to the conditions of the authorized 'Private Mailing Card' is held to render such matter unmailable."

If cards of larger size are used, intended to bear no writing except the address, they can be printed both sides and mailed for 1 cent, but should not carry the words "Private Mailing Card, authorized by Act of Congress May 19, 1898."

THE INDICTMENT OF THE CHICAGO PHOTO-ENGRAVERS.

THERE has been considerable stir in the ranks of the Chicago Photo-Engravers' Association owing to the action of William Hughes, the publisher of the *Engraver and Electrotyper*, in causing the arrest of several prominent Chicago engravers, together with an attorney, Mr. William Brewster, of St. Paul, who was in Chicago with the intention of forming some agreement or combination among the engravers whereby the ruinous cutting of rates could be stopped. The charge of obtaining money under false pretenses and of conspiring to "do an illegal act injurious to public trade, namely, agreeing to fix and regulate prices on half-tone plates and process etchings on zinc," was the ground for the arrests. The law under which the members of the association were arrested is the anti-trust law of Illinois, which applies to all corporations, both foreign and domestic, transacting business in that State. The law reads: "Any combination to regulate or fix the price of any article, or to limit the amount produced or sold, is declared a conspiracy to defraud, and subjects the offender to indictment and punishment. (Provided that in the mining, manufacture or production of articles of merchandise, the cost of which is plainly made up of wages, it shall not be unlawful to enter into joint arrangements, the principal object or effect of which is to maintain or increase wages.) This exception does not exempt corporations from filing annual affidavits as provided by law. The penalty for entering into combination is: For first offense, a fine of not less than \$500 nor more than \$2,000; second offense, not less than \$2,000 nor more than \$5,000; third offense, not less than \$5,000 nor more than \$10,000. For every subsequent offense, \$15,000. Also imprisonment in county jail."

The trial, which was set for August 28, amounted to nothing but a fizzle, but put the engravers to considerable trouble and expense. Hughes took a *nolle prosequere*, allowing him the privilege of reopening the case at some future time. Since that time the leading members of all the photo-engraving firms in the association have been indicted by the grand jury, and the cases will shortly come up. As will be noted by the law quoted above, the penalty is

extremely severe, but even if the cases are won by the engravers, they will be put to much annoyance and inconvenience in defending themselves.

It is asserted that Mr. Hughes has taken an aggressive course simply to annoy the engravers on account of some personal grievances he has had with them in times gone by. The ridiculousness of the charge is admitted on all sides, and Mr. Hughes will have difficulty in establishing the fact that the engravers have violated the anti-trust laws of Illinois in endeavoring to keep their prices at a point that would enable them to pay the very liberal salaries to their employes which they are at present doing, and at the same time make a fair living profit on their investments. In a line of business such as photo-engraving, the cost of which is mainly made up of wages, it would appear that a joint arrangement for protecting interests of the workmen as well as the employer would not be a violation of the law. There has certainly been no complaint on the part of users of engravings that firms in that line of trade were getting together in an attempt to squeeze them, and Mr. Hughes will find, before he gets through with this matter, that the point he makes was not well taken.

FOR OUR TROOPS IN THE PHILIPPINES.

MENTAL hunger, the hunger for news, is peculiarly acute among the people of America, and when this hunger is accentuated by an absence from home and the hardships of soldiering it assumes proportions that it is only possible for an American citizen to appreciate. The following letter, therefore, will, it is hoped, be productive of some concentrated effort on the part of our readers to furnish the troops in the Philippines with reading matter:

CANDABA, LUZON, P. I., August 21, 1899.

The Inland Printer:

GENTLEMEN,—I have a strange request to make of you, but one that I feel sure you will grant. Over here there are many Americans fighting for the Stars and Stripes and suffering privation and hardship. But one thing that would eliminate many discomforts would be reading matter. American papers and periodicals are scarce and difficult to obtain and we who fight the battles do not see them in print for many months and oftentimes not at all. As a former newspaper man I know that every newspaper office has bushels of exchanges which are rapidly glanced over and consigned to oblivion. If you will, perhaps, give us a little space in your far-reaching journal, asking the newspaper craft to help us out you will gain the unbounded gratitude of both officers and men. We have men from all sections of the United States, and men of almost every craft and profession, and I am sure that you will do something for us. Dailies, weeklies, magazines, scientific, religious and trades journals, anything and everything will be gratefully received with thought and remembrance of the donors. Thanking you in advance for your efforts, I have the honor to remain,

Yours very sincerely, EDWARD O'BRIEN,

Corporal, I Company, 22d U. S. Infantry,
Luzon, P. I.

NOTE.—I will endeavor to act as distributor for troops in my vicinity.—E. O'B.

ESTABLISHING A NEWSPAPER.

THE present number of THE INLAND PRINTER introduces the first of a series of practical articles on newspaper-making by Mr. O. F. Byxbee, which from their clear-cut and concise character can not fail to be of value and interest to our readers. The series will be in consecutive order as follows:

- I. Choosing a Field.
- II. Selecting a Building and Its Location.
- III. Choosing a Title, Arranging Size and Number of Pages, and Price.
- IV. Ready-Print, Plates, or All Home Production.
- V. Buying Material.
 1. Size and Quantity of Body Letter.
 2. Style and Quantity of Ad. Type.
 3. The Press—Its Make and Price.
 4. Miscellaneous Requirements for Composing and Press Rooms.
 5. Arrangement of Composing-room.
- VI. Business Office Fixtures and Arrangement.
- VII. Requirements of Mailing Department.
- VIII. Fixtures and Arrangement of Editorial Rooms.
- IX. Bookkeeping and Office Management.
- X. Handling the News.
 1. Reportorial Force and Its Work.
 2. Procuring and Interesting Correspondents.
 3. Rules for Reporters and Correspondents.
 4. Make-up of the Paper.
- XI. Circulation.
 1. Procuring Subscribers.
 2. Keeping Subscribers.
 3. Collecting Subscriptions.
 4. Handling Circulation.
- XII. Advertising.
 1. Rate Card.
 2. Procuring Advertising.
 3. Make-up and Display.
- XIII. Various Successful Schemes for Advertising a Newspaper.
- XIV. Special Editions.

THE PRINTER'S SCHOOLMASTER.

Mr. Darius McLean, of Detroit, Michigan, submits some excellent specimens of half-tone label work embossed in colors, and in connection therewith writes as follows:

"Your postal notice received, and most assuredly I do not want 'my name taken from your books'; the enclosed post-office order and list of my wants are evidence to the fact:

Subscription, INLAND PRINTER.....	\$2.00
'Drawing for Printers'.....	2.00
'Vest Pocket Manual for Printers'.....	.50
'Job Composition' (Ralph).....	.50
'Theory of Overlays' (Cochrane).....	.10
'Making Ready on Job Presses' (Cochrane).....	.10
Cut and Ornament Book.....	.25
	\$5.45

and the 5 cents will pay the postage on any specimens of three-color work you may not have any use for. I also enclose a specimen sheet of some work just finished, and in passing judgment just remember the writer never worked five minutes in a printing-office in his life. All his printing education has been gotten from THE INLAND PRINTER and a few books bought from THE PRINTER."

DISTANCE and surface observation tempt some to wish they were as nicely situated as others, but if all things were known more would be contented. There is a difference between contentment and self-satisfaction.—S. O. E. R.

REVOLUTION IN COLOR-WORK.

Elsworth E. Flora, of Chicago, has invented two machines for lining or ruling on glass that promise to bring about a revolution in color photography as applied to the production of newspaper supplements in colors.

Mr. Flora was the associate of the late James W. McDonough, discoverer of the color process of photography now controlled by the International Color Photography Company, of Chicago, of which D. K. Tripp is president. It was in the development of this process after the death of Mr. McDon-

ough ruled upon the glass viewing and taking screens. To secure this ruling Mr. Flora invented what are called the vertical and rotary ruling machines. The rotary machine has nine wheels, through which the color inks are fed and ruled upon the glass. Upon this rotary machine fifty-four plates of glass, 8 by 10 inches in size, may be placed and ruled in one hour's time. The plates ruled upon this rotary machine are called "viewing screens," and the number of lines ruled upon them varies from 300 to 600 to the inch.

The development of the process of printing in colors, so that newspapers and magazines may make use of the results



Photo by J. W. Taylor, Chicago.

"WON BY A NECK."

ough that Mr. Flora found it necessary, for the success of the work, that machines should be invented which would rule colors upon glass. No such machines existed, and there was a question in the mechanical world if they could be successfully employed. These machines can be so adjusted that 34,000 lines to the inch may be ruled upon glass, and at present they are ruling from 400 to 1,500 lines per inch with a perfectness that has surprised experts who have had the opportunity to study them.

In the working of the processes of color-photography it was found necessary to have mechanisms by which the three cardinal colors of the process—red, green and blue—could

of color-photography, has gone so far that contracts have been made with the Cottrells, of New York, for several color-photography presses, which are to be got out at once.

The experiments so far made by President Dwight K. Tripp and Mr. Flora show that color-photography reproduced on paper will cause a revolution in the art of illustration. They have perfected the paper photograph so that the new rival of the black-and-white photograph is now the color photograph. When the process is applied to the colored supplements of newspapers, not only will the effect be most brilliant, but the expense will be reduced at least one-half.—*Fourth Estate.*



SPORT AND I.



NELL.



A YOUNG KANSAS PRINTER.



"IT WON'T HURT!"



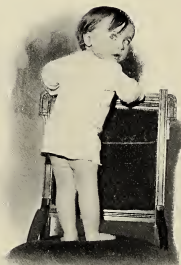
IN IT WITH BOTH FEET.



A TENNESSEAN.



HELPING MAMA.



ONE OF THE WOOL SOAP BABIES.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

RULES OF CAPITALIZATION.

To the Editor: MRINA, OHIO, October 9, 1899.

I am surprised that Mr. Teall should express any willingness to print "Mississippi River" and equivalent expressions with a small initial for the last word. To follow out the analogy he would have to say Lincoln park, Madison square garden, Red sea, Baffin's bay, Atlantic ocean, and the list might be extended indefinitely. If he speaks of the Pearl River as a Mississippi river, all right, for it belongs to that State, and is a river of Mississippi; but Mississippi River is as much a proper name as North America. The same with counties and streets. Cook County is as much a proper name as Central Park, and Monroe Street is as much the name of a place as Death Valley or New Jersey. There is one school that prints only the first word of firms with a capital; as, New York electrotyping and engraving co. There is no use in combating the wretched fads that are creeping into our literature, since the notorious "Intelligent Compositor" has gained possession of a typesetting machine, and the old proofreader has lost his occupation.

W. P. ROOT.

MR. THEO. F. GALOSKOWSKY EXPLAINS.

To the Editor: ST. LOUIS, MO., October 9, 1899.

On page 53 of the October INLAND PRINTER an editorial shot is taken at the *American Pressman* for allowing that part of Mr. Stevens' letter, referring to the party making the cut overlays for THE INLAND PRINTER: "In dumping it in the wrong place," etc. Will say you are accusing the *American Pressman* of doing something that we are not responsible for. I beg to inform you that Mr. Stevens is the official correspondent for the New York Pressmen's Union, and the management of the *American Pressman* has no right to "blue-pencil" anything from an official correspondent, as the union he represents stands sponsor for his writings.

As I do not desire to enter into any unpleasant controversy with THE INLAND PRINTER I take this method of informing you that I have not "dumped it in the wrong place," and that I am no more to blame for what appears over the signature of an official correspondent than THE INLAND PRINTER is as to who cuts the overlays for The Henry O. Shepard Company.

Yours very truly,

THEO. F. GALOSKOWSKY.

MORE ABOUT RAGGED-EDGE COMPOSITION.

To the Editor: NEW YORK, October 2, 1899.

My article in your September issue, entitled "Are Printers Slaves to Fashion?" and calling attention to the economy possible in setting body type with a ragged unjustified edge on the right, brought me an interesting letter from Benjamin R. Tucker, a publisher, of 24 Gold street, New York, who believes that he is the real, original and everlastingly persistent instigator of the ragged-edge method of composition. He began the ragged-edge plan in his paper, *Liberty*, in 1894, and has used it ever since on all his publications, including a 355-page book containing a detailed report of

the Zola trial. As a result of his efforts and advocacy, he believes, three or four other papers in the United States and two or three in England, and one typographical journal in Canada are printed on the ragged-edge plan. Two books have also recently appeared from German presses, bearing this same ragged edge.

Mr. Tucker certainly deserves credit for the work that he has done in promoting this method of overcoming justification, and I regret that I did not know these facts before writing the article named. He is very enthusiastic over the matter, and is entitled to the recognition that should come to every pioneer in a good work. However, I do not find that printers generally are at all willing to consider such composition, even for cheap work, and although Mr. Tucker firmly believes that it will furnish the solution of the problem of justification for typesetting machines, I still retain my former opinion that printers never will accept it, even though they might reasonably do so, because it runs so directly contrary to what all of us and the public have been taught to accept as desirable in printing.

CHARLES H. COCHRANE.

AN OPINION REGARDING CONVICT PRINTING.

To the Editor: THREE RIVERS, MICH., October 13, 1899.

In the October issue of THE INLAND PRINTER there appears an article over the signature of Huntley S. Turner, in which he makes a strong protest against convict printing at ruinous prices. He also wishes to know how to prevent this destructive competition? The question involves many branches, each of which in turn opens up new channels for discussion. But first, is the convict's product any more disastrous to the profession than that of the half-educated, half-taught, and one-idea employer? I have found in various places where I have worked, and, in fact, the same state of affairs exists in our own city today, that the printer so-called, who does work at these prices, away below all other printers, slowly but gradually, like the "calf of olden fables," hangs himself. It is a very irritating thing, indeed, for a progressive and intelligent printer to stand and name a customer a price—a legitimate, profit-sharing price—and have him in reply tell you that Smith, down the street, will do it for \$1 less, but if you will meet him you can have the job.

It is immaterial to this class of customers whether Smith employs skilled mechanics, girls or children; whether Smith ever buys any new type or presses; or whether Smith ever donates a dollar to the public good or not. He wants a job and he wants it cheap. My idea may be a weak one, but I believe the quickest and most effective way to kill Smith is to send him all this class of trade, overload him with work, and eventually by experience, not by instinct, he will awaken to the fact that he is working night and day for the same, and oftentimes not as good a living as his neighbor printer. When such a time arrives, then he will change his course and become a legitimate competitor, through that school of experience which "none but fools attend."

Meanwhile, if you are a good, up-to-date printer, keep right on pushing your business. Secure all possible work at a profit, send all unprofitable work to Smith.

In my present position, I do much of the estimating, and we pride ourselves upon doing good work, always at a profit. It does not worry us when a man leaves our shop with a job because a competitor has underbid us; we generally find that some intelligent customer follows in his footsteps, wishing a good job, and willing to pay a reasonable profit thereon.

So it goes. It is fallacy to worry about such competitors as Smith; folly to spend "wind" in trying to convince a customer that Smith is a detriment to business.

In my opinion it is only a matter of time when the output of such shops as Smith's and the reformatory becomes their

trade-mark, and the same will eventually react in the severest manner.

I will admit that the "slow process" of killing off a competitor is a tedious and expensive one, but when it does, it is generally the final "windup," and like the suicide, who is found dead, it is the work of self-destruction, and you are left to then reap the rewards of an honorable battle; left to take Smith's customers and their trade into your business; and last, but not least, you are crowned victorious by all, as coming out with an honorable record and a clear conscience.

Give the cheap printer all the cheap work he can do; overload him; keep all that is profitable yourself, and do not lie awake and worry, for perchance when your "job hook" some day was clean, and your employe putting in his time puttering about the shop, you happened to pass by Smith's and saw them all busy. You do not know but that that very day, Smith's losses were as much a worry to him as your idleness was to you. One thing is certain, while he lost on the work he did, you were the gainer, as your plant experienced no wear and tear while idle. Is my idea a feasible one? I should like to know?

C. K. SMEED.

THE MERGENTHALER AND THE TYPOGRAPH IN GERMANY—A REPLY.

To the Editor: BERLIN, GERMANY, September 21, 1899.

Our attention has been called to an article headed "The Mergenthaler and the Typograph in Germany," on page 593 in the August issue of your esteemed journal, and we beg to state that most of the statements contained therein are incorrect, as far as the Typograph business is concerned. At any rate, German readers will be surprised to learn that "the Typograph is unknown to the public," in face of the fact that up to this day no less than 117 machines of our improved model (which is on the market for about nine months only) have been delivered, while new orders are being filled at the rate of twenty-five a month.

The reliability of your correspondent, Mr. J. Mayer, however, is best established by his mentioning a number of printers who, "after thorough trials, have discarded the Typograph and declared it unfit for newspaper and book work," for the following are the statements submitted us by the firms upon request, after we had noticed the article in question:

Mr. H. S. Hermann, in Berlin, writes: "In reply to your favor of 16th instant, I beg to state that I have never, either to Mr. Mayer or to any other person, uttered any unfavorable opinion upon the Typograph machine supplied for trial. On the contrary, I was highly pleased with its work, and the work produced by your machine matched very well with ordinary hand composition with which it had to be mixed in our newspaper, and the machine ran without any hitches."

Messrs. Ullstein & Co., in Berlin, emphatically declared that they personally had been highly satisfied with our machines, and certainly had never made a remark of the alleged nature; in fact, the Typographs supplied them for trial had to be withdrawn merely on account of the strong opposition of their case hands, who threatened to stop work if the Typographs were continued.

Mr. DuMont-Schauberg, publisher of the *Cologne Gazette*, writes: "In reply to your favor of yesterday, I beg to state that I have not authorized Mr. Mayer, of the Mergenthaler Company, to publish my opinion on your line-casting machine. This remark was made in the course of a private conversation, and I merely said that the (old model) Typographs supplied for trial would not do for the special requirements of my newspaper; but I never ventured to say that I should assume a right to judge upon the merits of the Typograph for other offices, nor did I ever say whether your new-

model machine would suit us or not. This identical statement has been made by me to all the numerous inquiries received in the course of time. At the same time, I beg to inform you that I am disposed to give your improved machines another test in my office as soon as the present extensive building alterations shall have been completed."

Mr. Robert Grassmann ordered two Typographs to be delivered on April 1, 1898, but canceled his order because we were at that time unable to deliver the machines in time. It is therefore plain that he can not ever have uttered such a statement as alleged.

Messrs. Imberg & Lefson had one (old model) Typograph for one month, but, in fact, have not used it at all, failing to



From painting by Emil Nekke.
THE SUICIDES.

get the work expected for the proper employment of our machine, and we are safe in presuming that they never gave such a report on the Typograph as asserted.

We do not wish to enter upon a discussion of Mr. Mayer's remarks as to the terms offered to his customers, although we have collected a pile of very interesting material; but his ludicrous statement, that "one of our operators in Bavaria in one week set 50,000 letters more than three Typographs, which he was competing with," obviously requires a reply, and this is readily given by the firm in question writing us as follows: "In reply to your favored inquiry of 12th instant, we beg to state that our Linotype machine never turned out a quantity of work to compare with that done by three Typographs. The statement of the Mergenthaler Company that one of their operators has turned out 50,000 letters more in one week than the three Typographs, in our opinion, rests on a deliberate false report of a Linotype operator formerly employed by us. Yours very truly, Emil Thieme, Printer, Kaiserslautern."

It will be well to remember that these are the official statements of our customers, while Mr. Mayer speaks of his



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THE AULT & WILBORG COMPANY

MAKERS OF ALL GRADES

PRINTING INKS

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THIS SHEET PRINTED WITH OUR PHOTO-CHROME COLORS
THREE INCHES SQUARE

assertions as "facts." Consequently, his facts being proved untrue, it is obvious that his deduction is not substantiated; in other words, he has to concede that the Typograph is a dangerous rival to the Linotype, and it will not be long before the number of Typographs in use in Germany has outgrown that of Linotypes in Germany, since orders are being filed for Typographs at a rate which more than corresponds with our output of twenty-five machines a month, while, according to Mr. Mayer, his firm is turning out only ten in the same time.

Another curious discrepancy is offered by Mr. Mayer saying "the demand was so great that we were obliged to purchase machines from New York," while his representative in Frankfurt, Mr. Levy, in a circular issued in August last, says: "Since special stress is being put on the Linotype being an American machine whereas the Typograph is exclusively German-made, I beg to state that the Linotype is at present also being manufactured in Germany, and that, in fact, several of these 'German Linotypes' are being run to the satisfaction of their users." Perhaps Mr. Mayer will enlighten your readers as to whether he or Mr. Levy is the better informed.

We might submit a long list of testimonials from our customers, endorsing the Typograph machine, but we do not wish to unduly intrude upon the space of your valuable paper; at any rate, we might say that more than twenty of our customers have documented their satisfaction by filing additional orders, while the German trade papers, without exception, unanimously concede that as to quality of work the Typograph is inferior to none.

Trusting that you will be kind enough to publish this letter, we remain, dear sir, Yours very truly,
 TYPOGRAPH GESELLSCHAFT MIT BESCHRÄNKTER HAFTUNG.

A CORRECTION.

To the Editor: NEW YORK, October 17, 1899.

I am instructed by the Sun Printing and Publishing Association of this city to ask your attention to the editorial paragraph* which appears in page 82 of the issue of THE INLAND PRINTER for October, reading as follows:

The strike upon the New York Sun surprises no one who is familiar with the methods of that institution. The Sun has been juggling with various composing machines for several years, evidently for a double purpose. Lately they placed several Lanston machines in their composing-room. Apparently these automatic machines, which were to be controlled by the perforated paper strips, failed to work automatically, and boys were engaged to attend them. To this the Typographical Union objected and insisted that men should be employed. As this meant two operators for each keyboard (one at the board and the other at the casting machine), the cost would be prohibitory, and hence the strike. The typographic appearance of the Sun, at this writing, is very unique and wonderful; a large portion of it is set on the linotypes of an outside office. (Heavens, imagine the Sun using linotype slugs!) Part of the matter is set in ordinary hand-type, part of it on type made on the Lanston machine, but composed by hand, and a small portion is directly from the machine. It is too early to judge of the capability of this machine for newspaper work; in the confusion incident to a strike, new and untried machinery can not have the care it demands, and hence great allowance must be made for the imperfections shown in this case. However, to our way of thinking, it is unfortunate that any machine should make its debut under such unfavorable circumstances, and we doubt if the Lanston will be under any very great obligations to the Sun for the part it has been forced to play.

They desire me to say to you that, aside from the unfriendly tone of this article, it contains erroneous statements of fact which do them great injustice.

No part of the Sun or of the Evening Sun is, or was at the date when this article was published, printed in any outside office. The greater part of the Evening Sun was, when the October number of THE INLAND PRINTER was issued, and still is, set by means of the Lanston Monotype machine. The records of the Sun Printing and Publishing Association

show that, on the Evening Sun, for twelve days beginning with September 11 and ending with September 22, there were used 3,463,800 ems of reading matter, of which 2,532,300 ems were set by the Lanston Monotype machine, and of which 931,500 ems were set by hand.

The Sun Printing and Publishing Association respectfully request you to make a correction, in accordance with the above facts, in your next issue.

Yours very truly,

SEYMOUR D. THOMPSON.



BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

SPIRIT OF CONSERVATISM RULED THE TYPOTHETAE.

Until the official proceedings of the recent convention of the United Typothetæ came to hand, it is somewhat difficult to sum up the net results of the gathering of employing printers at New Haven, and to say how much or how little it will make for the general good of the craft. From the unofficial reports, however, it is quite evident that a spirit of conservatism, so far as the relation of the members of the association with the organized employees is concerned, predominated. This will no doubt be occasion for regret in the minds of that large body of employers who believe the best interests of the trade would be subserved by a closer relationship of the employing and the journeyman printers through their respective organizations, and the writer confesses to a sympathy with this class. The action of the Typothetæ a year ago in meeting representatives of the unions at Milwaukee, and more recently in the successful conferences at Syracuse on the shorter workday question, gave hope to many that a new era had dawned in the printing business—an era in which the employed and the employer should no longer consider their individual interests from antagonistic points of view—an era when both should agree to settle their differences by conference, by mediation and by arbitration; when the strike, the boycott and the lock-out should be relegated to the background so far as the printing trade was concerned. But if we have read returns arising, that time has received a considerable set-back by the anti-union forces at New Haven.

It can not be denied, however, that those employers who continue to oppose the practice of treating their employees as a unit, have much foundation for their opposition. The history of the unions in the past has not been such as to inspire confidence or invite coöperation from the employer. The readiness of the unions at all times to "demand," rather than to request concessions, regardless of whether the conditions of the times warranted them, has had a chilling effect upon what would otherwise be the friendliest feelings of the employer. The ruthlessness with which the unions have in many instances entered upon strikes to remedy trivial or impossible grievances has done much to keep the employer an enemy to the organizations. The bitterness, the unrelenting vindictiveness, the lying, deceitful, malicious and merciless persecution of employers by some of the irresponsible unions, has embittered the minds of many with a distrust that will take years of right conduct to overcome. But among the foremost employers, as well as among

*Not an editorial paragraph—simply an item in one of the departments.—Editor.

the better class of the men who compose the unions, these things are no longer regarded as the legitimate offspring of trades unionism. They are no longer countenanced by the right-thinking employe, although his good judgment is not infrequently overwhelmed by the loud-tongued majority of his fellows. Their day is done, and their end is surely approaching.

But even with all these undesirable elements eliminated there still exists one obstacle to the enjoyment of a perfect understanding between the Typothetæ and the unions, and it is this obstacle which prevailed to a large extent in defining the action of the employers at their late convention. It is the utter irresponsibility of the unions as they are at present constituted.

The printing trades unions are a law unto themselves—they, as employes, acknowledge no others. As partners to an agreement which involves the carrying out of responsible obligations, the employer, with his visible assets and his

the recent Typothetæ convention, indulged in the following pleasantries:

What could be more suggestive of steady nerves and cool head than to see Mr. Theodore L. DeVinne, the scholar-printer of New York, the printer-laureate of America, standing in the profound shade of Yales and contemplating the sloping sward of the Green? What could be more suggestive of the fact that New Haven was the place of all places for the convention than seeing Carlos F. Hatch, T. E. Cooney, L. Kimball, of Minneapolis, together with Michael Treacy, of St. Paul, surveying the rocky heights of East Rock park and making note of the excellent facilities New Haven possesses for grain elevators. And there was the Hon. J. J. Little, of New York, erect of figure, clear of eye, taking in with one rolling sweep the various phases of the panorama of New Haven's business life, and afterward doing the same thing in Hartford and then soliloquizing on the progressives of New Haven, seeming all the more progressive by the comparison.

And George H. Benedict, of Chicago, was here with the rest of them. Wherever there is an electrotyping plant there you will find the name of Benedict. Mr. Benedict is to the electrotypers what Mr. DeVinne is to the printers. He is the man who knows more about the fallacy of fillers and fallacy of other false business methods than any other chap in the electro-



Photo by A. H. McQuilkin.

THE STIMIE. SWANNANOA COUNTRY CLUB GOLF LINKS, ASHEVILLE, N. C.

business connections, is at a distinct disadvantage with the employes combined in a union who are not even amenable to the law of the land, because they are not incorporated. The remedy is simple. Let the unions assume the responsibilities they ought to by becoming incorporated under the laws of their States. Then the employer would have less reluctance in dealing with them. He would have some assurance that when he entered into an agreement with a union of his employes, it, as well as himself, could be made to answer in the courts to a violation of its terms. It is undeniable that incorporation would have a restraining effect upon some of the radical members of the unions, but that would only be for the benefit of the greater number.

Perhaps by the time the next Typothetæ convention rolls around the unions will have seen the wisdom of this advice and thus be in a position to meet the employer as an equal before the law and justly entitled to consideration.

THEY WERE GOOD FELLOWS ALL.

The Evening Leader, of New Haven, Connecticut, in commenting upon the personnel of some of the delegates to

type association and perhaps in any other association. It would do many of our local business men good to read the essays Mr. Benedict has compiled and issued in a neat pamphlet under the title of "The Fallacy of Fillers." Now, Mr. Benedict offered prizes aggregating \$100 for the best essays on the subject. He is a good man, he supports the church, he practices charity at home, and gives to Ben Hogan \$50 a year to support his lodging house for poor people in Chicago. I feel warranted in making the statement that Mr. Benedict will forward his pamphlet to any one interested if they send a 1-cent stamp along. The book does not contain any advertisement of any kind, not even Mr. Benedict's. It was gotten out to do good, and, like the man who made it, it is a jewel, an uncut diamond.

And Mr. Henry O. Shepard, of Chicago, was with them. Shepard does his business on the same lines as DeVinne. He depends on the excellence of his work for his success. His is the printing office where *THE INLAND PRINTER* is published. It is a trade paper devoted to the interests of the craft, and is conceded to be the finest specimen of the printers' art in the world. Wherever type and paper kiss, there the name of Shepard is respected and the man admired.

George M. Courts, from Galveston, Texas, came here possessed of the spirit of reciprocity. While he took home with him a wooden nutmeg as a memento of the convention, he also presented the delegates with a miniature bale of cotton and a pair of horns, which were an apt reminder of the famous Texas steer. Mr. Courts and J. H. Bruce, of Nashville, Tennessee, ex-president of the Typothetæ, were fine specimens of the

refined and cultured Southern gentleman. Mr. Bruce, when eleven years old, was compelled to leave school and go to work in order to get the wherewithal to buy the necessities of life. While his parents were poor and gave him but little of this world's goods, they gave him something better. They implanted in the boy those sterling qualities of honesty, integrity of purpose and ambition, and taught him the value of steadfastness of purpose. Today Mr. Bruce lives in a \$25,000 house, has several horses and carriages, servants, etc., owns his house and the building in which his printery is located. He is contented with his success. Mr. Bruce still believes there is a chance for the humble American youth to rise to the top where he has risen. The Connecticut and Eastern members were very much delighted because Mr. Bruce came. They did not forget the lavish hospitality Mr. Bruce displayed when he was president and the convention was held in his city.

Others there were light-hearted and luminant-headed, but we must not forget those Connecticut men whose genius made the convention the marvelous success it was. It was Mr. Franklin Hudson, of Kansas City, who remarked to the writer that the surprising smoothness with which all the arrangements fitted into one another was a great tribute to Yankee genius and ingenuity. The readers of the *Leader* may rest assured that the visitors carry away with them a feeling of the highest regard for Wilson H. Lee, C. S. Morehouse, George M. Atkins, O. A. Dorman and George H. Tuttle, of this city, and others of the Connecticut society whose energy and foresight added so much to the pleasure of the convention and reflected such great credit and glory on our city.

HALF A CENTURY A PRINTER.

It is not given to every man to spend fifty years in the pursuit of a single business, and therefore it is not without justifiable pride that Henry R. Boss, one of Chicago's well-known printers, points to his long connection with the art preservative. Mr. Boss completed his fiftieth anniversary September 20. He began his history as a printer in the office of the *Bee* in Ripley, Ohio, on that date in 1849. Here's the way he sums up that history in a little pamphlet printed to commemorate the event:

"Where have I been? For a time at Ellipticville, New York, as foreman and local editor of the *Republican*; then at Monroe and Adrian, Michigan; again at Ellipticville for a brief season; next at Fredonia, New York, where I wooed and won the brave, good little woman who has stood by me for better and for worse these many years; two years foreman of the *Journal*, at Freeport, Illinois; two years and a half publishing a paper in Polo, Illinois; since February, 1861, in Chicago.

"Of the children given us, but one remains; and her four bright, beautiful babies brighten our home and keep us from growing old.

"Taken altogether, I don't know but I have had more joys than sorrows. If I have made many bitter enemies, so have I won hosts of loyal, steadfast, loving friends. And if the grave holds many who were dear to me, so it holds many who sought my undoing. I have had lots of fun; and to the world at large I owe nothing, however much I may be indebted to individuals.

"Health? Never better. I don't walk so much or so rapidly as I used to; but I walk erect. Mentally I feel no diminution of powers, and I 'make no bones' of working from fourteen to eighteen hours at a stretch once each week. Unless something unforeseen happens, I am good for ten years more of active, efficient work. I have conquered and am master of myself. What greater victory than that can a man win?

"As evidence that my hand has not lost its cunning, I have set this circular without any copy before me. If I had my life to live over, I would still be a printer."

THE KIND OF ROT DEMAGOGISM FEEDS ON.

Ten dollars a day is produced for every able-bodied man in this country. I want to ask you: Do you get your \$10 per day? I have never got mine. This leads me to believe that there are but two classes in the world—the robbers and the robbed—and if you wish to prove which class you belong to just put your hand to the bottom of your pocket.

To Carroll D. Wright, the eminent labor statistician, is ascribed the authorship of the sentiment given above. It is the kind of rot that demagogues grow fat on and that breeds discontent in feeble-minded workers.

CALLS IT A FOOL'S ERRAND.

The *Midland Mechanic*, of Kansas City, regards Mr. Charles Francis' plan of making the printing business profitable by the establishment of a uniform wage scale throughout the country as a "fool's errand." The *Mechanic* says:

While no doubt a uniform wage scale is a condition of affairs most devoutly to be wished by all concerned, the utter impossibility of its consummation at the present time or anywhere in the near future is so palpable that even a casual observer, after a most cursory glance, could not fail to note the folly contained in the suggestion. There are many more dangerous diseases that should be remedied first, and then there are so

many conditions to be changed before the suggested remedy can be perfected. For instance: To mention only one, there can never be a uniform wage scale throughout any large territory on this globe so long as the areas of production, manufacture and consumption remain so widely separated. It should be plainly evident to the most obtuse that the cost of transportation alone will furnish a sufficient basis for differences in the cost of living at different points, and as wages in any given community are generally based on the cost of living in that community (exclusive of the law of supply and demand), it can readily be seen that the wages of printers throughout the United States are not in any immediate danger of being placed on the same horizontal plane.

CHARGES FOR SPOILED WORK.

Will D. Candee, proprietor of the Students' Job Print, Berea, Kentucky, writes to inquire what proportion of the loss occasioned proprietors through work being spoiled by blunders of employees is borne by the employees.

So far as the writer's experience goes such losses fall entirely upon the proprietor. The union would doubtless resent any attempt to make the men bear the brunt of their errors no matter how culpable the men might be. When a proofreader or other employee occasions constant losses by avoidable mistakes the best remedy is to "fire him" and get a more competent man to fill his place.

NOTES.

THE unions naturally take unlikely to the suggestion of a mutual protection fund for the employers. They know too well the advantages of their own mutual defense fund.

IN the destruction by fire of the North block in Lincoln, Nebraska, on September 16, several printing firms were



Photo by C. F. Whitmarsh.

THE CHILDREN'S PET.

burned out. Jacob North, the Western Newspaper Union, the Nebraska Independent Printing Company, the Woodruff Printing Company and the *Evening Post* all lost their plants. The total loss amounted to \$500,000.

THE Sioux City (Iowa) *Tribune* is of the opinion that "the newspaper and printing business has a constantly growing source of protection that will never be a subject of political party contention. The public schools are doing for that business what no other state paternalism can do. Every scholar in the schools of Sioux City and elsewhere represents a contributor to the welfare of those who gain a livelihood in the various branches of the 'art preservative of arts.'"

On the subject of "Cost of Strikes," the *Keystone* for October says: "In view of the spirit of discontent being manifested by labor organizations and the threats of strikes indulged in, it is timely to recall the fact, based on official statistics, that between January 1, 1881, and June 30, 1894, the laborers of the country lost through strikes some \$163,807,866, and that in the same period \$10,000,000 was disbursed by labor organizations to keep the strike spirit alive among the discontented workers. The employers' loss in the same time amounted to something like \$82,000,000.



CONDUCTED BY AUG. MCRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

DEATH OF CHIEF JUSTICE CHARLES P. DALY.

There died in North Haven, Long Island, recently, one who marks an epoch in the annals of labor, and yet, so far as labor is concerned, passed away unnoticed. Charles P. Daly, Judge of the Court of Common Pleas, New York, had the distinction of being the first in this country to establish the right of labor to combine for the purpose of increasing wages. Previous to this there had been much confusion on the subject, owing to early English statutes and decisions rendered under them, just as there is at present on the subject of boycotting. A few cases had been decided for and against labor in uncertain tones, but the first really well-argued and exhaustive decision on the subject was given by Judge Daly in 1867.

It was an attempt to apply the ruling in *The King vs. Journeymen Tailors* (that to organize was a crime) to a similar case in this country. It had already been followed in three actions, the *Boot and Shoe Makers of Philadelphia*, the *Journemen Cordwainers of New York*, and the *Cordwainers of Pittsburg*. Judge Daly thereupon declared that the act of Edward III, from which the *Journemen Tailors'* decision was derived, as well as the early English statutes, was never in force in this country, and formed no part of the law of the Colony of New York at the adoption of the State constitution; and he continued:

"That workmen should have the right to associate for the mutual protection of their individual interests is so plain that it is singular that it should ever have been questioned. Journeymen may as well be acquainted as their employers with the causes which affect the price of labor, and in this country are generally well informed on such matters. They may be quite as well able to judge whether the ordinary profits of employers justify a reduction or an increase in the rate of wages. Why, then, should they not have the right to come together to consider the condition of the branch of industry in which they are operators, to impart information to each other, to exchange their views, and to discuss in a body a matter in which they are so deeply interested? Merchants meet daily on 'Change that they may be thoroughly informed upon all matters relating to the traffic in which they are engaged, and why should not journeymen meet together to consider and act upon a subject so important to them as the general rate of wages. . . . If they come together and, as the result of their deliberation, conclude that a certain rate would be just and reasonable, and that they will not work for less, it would be the height of injustice to call such an act a crime, by declaring that it was, in the language of the statute, unlawfully conspiring to commit an act injurious to trade or commerce, for which either of them may be indicted or punished.

"It may, therefore, be laid down as the result of this examination, that it is lawful for any number of persons, or master workmen, to agree, on the one part, that they will not work below certain rates, or, on the other, that they will not pay above certain prices."

Mr. Daly was elevated to the Bench at the age of twenty-eight, serving as judge from 1844 to 1871, and as chief justice from 1871 to 1885, a total of forty-one years. Upon

his retirement, ex-President Arthur presided at a meeting of the bar in his honor. *The Tribune* then said of him: "Not a breath of suspicion has ever touched him. In the community where he was born no man stands higher." And the *Staats-Zeitung*: "In dark days, when men had only too good reason to suspect the integrity of the courts, never did the shadow of mistrust fall upon this man." During the elections of 1871 the notorious Boss Tweed proposed to remove Mr. Daly. Just then the exposure came, and every vote in the city was cast for him. He was for many years president of the Geographical Society, and also of the Friendly Sons of St. Patrick. He died at the age of eighty-four.

Organized labor has not had in the past such treatment from the judiciary that this action of Chief Justice Charles P. Daly—in asserting its rights when trades unions were in their infancy—may be allowed to pass unnoticed, and it is only fitting that cognizance of it should be taken in the columns of *THE INLAND PRINTER*.

NOTES.

PHILADELPHIA Union will celebrate its fiftieth anniversary. The *New York Journal* has added ten machines to its plant.

THE Arena, it is now said, will be published in New York.

The printing trade in South Africa is reported poor at present.

THE Boot and Shoe Workers' Union publish a journal in January.

It is said the Thorne machine has joined forces with the type trust.

The tobacco, cracker, oil and sugar trusts employ non-union labor.

WIRELESS telegraphy was proven a success in the Dewey naval parade.

The great lockout in Denmark has been settled in a victory for the men.

Two Washington printers now publish the *Free Lance*, against liquor drinking.

HERBERT SPENCER has declared against the invasion of South Africa by his countrymen.

THE Chicago Federation of Labor refused to expel the printers on request of the machinists.

THE Printing Exposition will be held in New York city from May 2 to June 2. Contracts are being made.

SAN FRANCISCO has a Chinese printing-office. The wages paid are \$25 per month, and the hours from 9 to 6.

EDWARD T. PLANK, president of the International Typographical Union in 1889-91, died at Boise City, Idaho.

THE wood machine trust is in a receiver's hands, and the copper trust, promoted by Rockefeller, proved a failure.

MAYOR VAN WYCK has ordered that hereafter the city printing of New York be done under the eight-hour law.

THE German printers' union has established a school of instruction in English at 85 East Fourth street, New York.

THE Dewey celebration caused money to flow freely in New York and the printers got their share in the shape of extra advertising.

WASHINGTON Union will hold a fair in November, for which elaborate preparations are being made by the members and their wives.

THE Frankfurter Zeitung is the first of the German newspapers to establish an American branch office. It is located in the Pulitzer building, New York.

THE British Trades Congress elected as fraternal delegates to the American Federation of Labor's Convention in

Detroit, December 11, J. Haslam, of the Miners' Union, and A. Wilkie, of the Newcastle Shipwrights' Association.

CHICAGO Union has appointed a committee to consider a farming venture for the unemployed. Also the Bradford, England, Typographical Association.

JAMES DONEGAN, Lafayette, Indiana, has invented an improvement on the Linotype whereby the line can be delivered straight without elevating by touching a key.

THE fake souvenir appears to be going out and would disappear entirely if advertisers were not so easily gulled. Much of it, however, is done by misrepresentation.

JUSTICE GIEGERICH, of the New York Supreme Court, has decided that a refusal to work with nonunion men is not to demand their discharge, and not in violation of law.

IN five years New York Union paid to aged and unemployed members \$130,000; funeral benefits \$40,000; Printers' Home \$30,000; hospitals and farm \$8,000—total \$208,000.

TOLSTOI's new novel, "The Resurrection" is printed in London in six booklets wrapped in coarse, buff-colored paper, and tied with a rubber band. The parts are sold for a penny each.

THE farmer printers of Bound Brook, New Jersey, reaped a good harvest. Full returns will be given later. The farm will be continued as a home during the winter, with board at \$2.25 per week.

SINCE the Brooklyn street-car strike the company has lost \$50,000 in "knock-down" fares, and the passengers of the wrecked Scotsman were robbed and abused by the crew that took the places of the striking seamen.

THE workmen of Yonkers, New York, have a club called the Hollywood Inn, claimed to be a successful rival of the saloon. It contains six floors, gymnasium, bowling, music-room, library, billiards, baths, and has also a seven-acre field in connection. It is the result of one man's generosity, formerly a large employer of labor.

WASHINGTON Union, according to President Jones' report, is looking for "further equities which will concede a shorter workday, a thirty-day pay leave and equal sick leave to that enjoyed by the executive departments."

ESPERANTO, a new language, the invention of Dr. Zamenhof, of Germany, and endorsed by the French Academy, will occupy the attention of the linguists at the Paris Exposition. Max Muller says it can be learned in a few days and Tolstoi declares he mastered it readily.

THE first Australian newspaper, the Sydney Gazette, was published on March 5, 1803, fifteen years after the rise of the colony. The delay was caused through there being no printers among the convicts, who represented every profession, including the legal. The plant was brought out in the first fleet, but it could not be used until the authorities caught a compositor.

THE practice of certain dailies of writing up interviews before they are held, or a story before the facts take place, causes some oddities. Lord Lipton was described as taking a walk on Fifth avenue at 5 A.M. in the midst of a down-pour. Red fire, in honor of Dewey, burned brightly on the

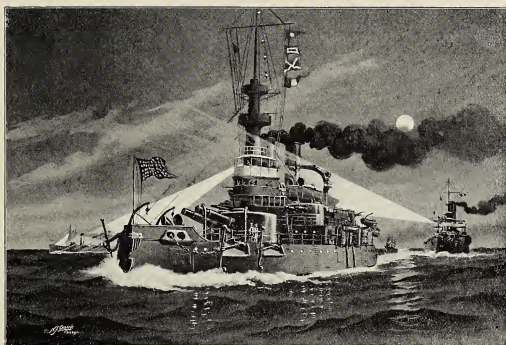
shores all morning. Had these got by the composing-room of course the "intelligent compositor" joke would have new life.

THE Chicago Daily News claims the domestic service problem is being solved in that city by the following method, which appeared in its columns:

WANTED—568 E. DIVISION ST.—YOUNG man to do work of second girl: must have good references.

THE News becomes merry over the new departure; it sees an opportunity for fool's wit in the fact that men are reduced to such straits.

BOSTON NOTES.—The action of No. 13 in expelling certain members for election frauds has been sustained by the international officers. President Martin P. Higgins, of the Pressmen's Union has received the Democratic nomination for the legislature. A new paper is published called the



IN PACIFIC WATERS—U. S. S. OREGON, IOWA AND SCINDIA.

Drawn by N. J. Quirk.

Union Label. Uneeda biscuit, made by the trust, is being subjected to a boycott. William L. Holland has been reflected organizer of No. 13 and Ed O'Donnell secretary of the Central Labor Union.

To F. W. C. (1) There is provision made by the International Typographical Union to admit printers located as you are. Address J. W. Bramwood, secretary, Indianapolis, Indiana. (2) You may be a good printer but you will need a better education than your letter shows to be a good proof-reader. As a rule, boys must work before their schooling is half completed, and do not feel their loss until well advanced. Evening school is their only recourse.

THE New York Sun, on September 27, caused the arrest of the president and vice-president of the union on a charge of libel, to wit: Two department houses gave copy to the Sun on a Saturday for their Sunday advertisements. One had lower prices than the other on a silk-goods sale. The Sun, it is said, gave this information to the agent of the higher-priced house and allowed him to alter his figures to correspond to the lower. The officers of the union have affidavits claiming to prove this. President Delaney reported at the October meeting of the union that the Sun had laid off two presses and had lost \$22,000 worth of city printing, as well as nearly all the large advertisers of New York and

Brooklyn. Valuable aid had been rendered by the Women's Auxiliary, composed of 270 members. The German and Hebrew printers had been especially active, as well as the cigar-makers. Each chapel had a "Sunset Club," which was doing splendid work, and it was now proposed to organize by locality. From Washington, Boston, Philadelphia, Baltimore and elsewhere reports of an active campaign had been received.

THE *Typothetæ* and *Platemaker* has taken THE INLAND PRINTER severely to task. The charge is of two counts, First, THE INLAND PRINTER dares to use the union label; second, said label is of small proportions and is placed upon the back instead of the front cover. Why a large union label, for one reason, can not be placed upon the frontpiece of THE INLAND PRINTER will be apparent to those who admire that artistic production. To the *Typothetæ* and *Platemaker* it may be briefly explained it would be as much out of place there as would the seal of the State of Illinois. Another reason is that if placed on the front certain editors who see with one eye would object because it was not on the back. Then, THE INLAND PRINTER is not an organ of the union, so far as we understand; neither is it of the *Typothetæ*. It aims to represent the printing craft at large, and publishes both sides. It expresses opinions occasionally which unionists do not approve, and also some that certain employers did not for a long time, and do not yet approve, in advocacy of the shorter workday. On the other hand it is just possible it does not approve all we say and that finds its way into this department. But there is room for all of us so long as we do not want all. If THE INLAND PRINTER chooses to use the label of the union, or a plume of feathers for the *Typothetæ*, reasonable people will not object any more than if the *Typothetæ* and *Platemaker* used the cut of a jackass for a tailpiece.

The recent convention of the *Typothetæ* appears to be cause for considerable adverse criticism owing to its attack on the unions, especially when it was supposed better feelings were being developed since the Syracuse agreement. The *Connecticut Craftsman*, published at Hartford, where the gathering took place, remarks:

Last year the progressive spirit was in power in the *Typothetæ* councils, and as a result an agreement was made with the unions for a shorter workday. As the printers' unions would have established the shorter day at all hazards, it will be seen that this agreement prevented innumerable strikes and saved much trouble and loss to employer and workmen alike. Notwithstanding that this was the first recognition ever accorded the printers' unions by the *Typothetæ*, it was accepted as an indication of a change of heart, and the seeds of friendship for the *Typothetæ* began to sprout in the hearts of the union printers throughout the country. In Hartford, where the delegates were the guests of one of their members, Hon. Leverett Brainard, this feeling manifested itself in the presentation of an elaborate basket of flowers. During the closing hours of the convention some very heated speeches were made against the unions, one of the delegates going so far as to state that the Typographical Union was "an organization of bums." Of course feeling ran high. It usually does during the closing hours of the conventions of this body. But when the delegates return home common-sense and self-interest will prompt them to go right along minding their business (which is getting as much money for their work as the customer is willing to pay) and letting the union workman get as much money for his labor as the employer can be prevailed upon to pay. The resolutions declaring against arbitration of difficulties is a backward movement and one which the members will hardly dare to abide by in the face of the general public demand for some such method of settling trade disputes.

And in the *Typographical Journal* we find:

Most of all do we rejoice, and resume our usually optimistic mood, when we consider the worthies who were responsible for this seemingly backward step. In the nature of things such men can not long sway the destinies of an organization. They lack the breadth of view, capacity and honesty which give the character necessary for successful leadership. Neither of them possesses one of these requisite qualities, and none know it better than some of those who quietly allowed them to stampee the convention at New Haven.

OUTSIDE of the politicians the "hit" of the trust conference held in Chicago under auspices of the Civic Federation, was undoubtedly made by Benjamin R. Tucker, editor of

Liberty, of New York city. The speeches are to be published in pamphlet form. Mr. Tucker was for several years city editor of the Boston *Globe* and up to September 30 last was on the editorial staff of the *Home Journal*, New York, when he resigned to engage in general pamphleteering and publishing. He is also the translator of the only English edition of Proudhon's books, "What is Property?" and "Economic Contradictions," both of which should be in the possession of students of economics. On the other hand, the poorest argument on the subject at the conference, it is regrettable to state, was that made by those who spoke for labor. It was not only weak, but pernicious, and should be repudiated by organized labor everywhere, which can hardly shoulder the charge, as the *Chicago Public* puts it, of co-operating with the trusts. This argument was in substance that the trust problem would be met by greater organization of labor, which would confer with the trusts and secure higher wages and shorter workdays. In other words, "divide the spoils." Even if this could be accomplished—and it has all the marks of rosy fancy—one is moved to ask: Suppose that all industries were trustified, wages advanced as well as prices, and hours reduced as well as production, wherein would that create one more opportunity of employment or make wages buy more than they do now. If a printer employed by a trust at increased wages must expend that increase upon the products of other trust laborers, the butcher, baker and candlestick maker, where is the advantage or solution of the problem? If a trust pays higher wages to its laborers, the increase must come from the consumers—other laborers. And the illustration here supposed is altogether too fair. A trust does not and can not employ the same number of laborers. The first is proven by the arbitrary closing of factories, and it can not do so because when prices are advanced abnormally sales fall off and production must decrease—less labor is required. To say the hours of labor can be reduced to correspond, and the remaining work be divided among the same number of laborers, is to persist in drawing on the imagination in spite of experience. And even could that be so accomplished, the situation would not satisfy, or be supported by the people, who demand that products be sold at actual cost of labor expended, not at an artificial value. Good wages to labor will not offset exorbitant profits to monopoly. Of these two spokesmen for labor—it is only just to state that one is a Republican officeholder and the other without credence in the field of economics.

FRACTIONAL CURRENCY NEEDED.

Fred H. Nichols, assistant postmaster, Lynn, Massachusetts, is agitating for the issuance of fractional currency by the Government, and sends out the following letter, to which we invite the consideration of our readers:

OFFICE OF ASSISTANT POSTMASTER.

FRED H. NICHOLS,

LYNN, MASSACHUSETTS, September 10, 1899.

Editor THE INLAND PRINTER, Chicago.

DEAR SIR,—It is my desire to secure your views relative to the lack of means furnished by the Government to remit small amounts by mail. The use of postage stamps is certainly not a desirable way, as it is, an inconvenience to the remitter, dampness in the mail is liable to cause the stamps to stick and spoil them, and it is annoying to the publisher or advertiser doing a mail business, to be obliged to accept hundreds of dollars' worth of that which is not a legal tender, and for which they are obliged to find a purchaser and sell at a discount of from 4 to 8 per cent.

I hope to be able to present to the Convention of First-Class Postmasters, to be held in Washington during the early part of November, some facts and figures on this evil, and suggest a remedy for the same. I write to ask you to give me your own views on this subject, with privilege of using such information on a paper before the convention.

I should also be glad if you could, through the columns of your publication, ask publishers and advertisers to forward to me any suggestions which they might have. Your courtesy will be highly appreciated.

Very truly yours,

FRED H. NICHOLS.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XXII.—HENRY BREHMER.

THE characteristics of the German designers and engravers are faithfulness to detail and to the accepted standards of ornamentation. The designs which have originated within recent years in Germany or in centers dominated by German influence will prove this. It is



HENRY BREHMER.

evidently the effect of the training given the youths of that country. Only occasionally do you find a bold young German who has the temerity to break away from his school. Much of the type-designing which has made the industry of typefounding in America famous has been done by German artists. They have left their impress indelibly on the art; and while the taste of the past few years has departed far from the purely ornamental in type-designing, and, as a natural consequence, in printing, one can not but admire the product of their skill.

The subject of this sketch is Henry Brehmer, who has spent the past thirty-five years in New York, where he has constantly followed the occupation of designer and engraver of type. Mr. Brehmer was born in Magdeburg, Germany, April 5, 1840, where he was educated and learned his trade. It was in 1854 that he entered the establishment of Albert Falkenberg, in his native city, where not only all branches of typefounding were carried on, but engraving and printing as well. After serving his apprenticeship of five years he continued in the same establishment for two years more, after which he went to Berlin, finding employment in several places, and a portion of the time with Frowitsch & Sohn. His next experience was in the well-known typefoundry of Haas'sche, in Basel, Switzerland.

Mr. Brehmer came to America in 1865, through an offer made by the late James Conner, and he continued in Mr. Conner's employ from December, 1865, until the spring of 1872. After leaving the Conner foundry, he worked for a short time for Farmer, Little & Co., and later he was employed by George Bruce's Son & Co., where he produced most of the work which has made him a familiar figure in the typefounding business. He has also done some work for Phelps, Dalton & Co., Boston, and has produced a number of faces for the Lindsay Typefounding Company. Recently he has given his time to cutting a face specially for a noted New York printer.

The list of faces designed and engraved by Mr. Brehmer is a considerable one, and an inspection of them will show the character and quality of his work. For James Conner's Sons he cut Gothic Condensed No. 5, Egyptian Extended, Siderographic, Siderographic Ornate, Siderographic Shaded, and others. For George Bruce's Son & Co. he produced the various series of Ornamented numbered respectively 1053, 1057, 1067, 1076, 1078, 1079, 1080, 1081, 1082, 1084, 1085, 1086, 1091, 1540, 1553, 1557, 1559, 1560 and 1562; Ornamented Black No. 543 and No. 544, together with the lower-case of Meridan, five-line and seven-line Penman Script. He also cut Combination Borders Nos. 58, 59, 65, 66, 67, 68, 69, 70 and 71.

For the Lindsay Typefoundry, Mr. Brehmer designed and cut Irene, Alma, Mathilde, Gretchen, Sarah, Elizabeth, Caroline, Marguerite, Maria, Katherine, Martha, Frances, Priscilla, practically all the ornamental faces produced by that foundry. The faces cut for Phelps, Dalton & Co. were

Renaissant and Æsthetic, and while the list is a brief one, these two series were among the popular ones ten or fifteen years ago.

Mr. Brehmer is not an old man, and he is actively engaged in his favorite occupation, with all the enthusiasm which characterized his earlier career. He is yet capable of producing much that is new and novel, and the printing world may expect further products of his genius.

THE FIRST HOT-PRESSER OF PAPER.

The practice of hot-pressing, by which so beautiful a gloss and flatness is given to printed paper—particularly that used for high-class books—was the invention of Mr. Thomas Turnbull, the founder of the well-known firm of cardboard makers of that name. A little over one hundred years ago, as all persons know who have looked over old letters of that period, writing papers were made with an extremely rough surface, on which it now seems difficult to understand how pens could have been made to mark. Even the system of "rolling" was then unknown, and printing paper was invariably disfigured by a coarse surface, while the impression of the type, where the paper was thin, was generally to be seen through the reverse side. Our forefathers probably thought such matters unworthy of serious attention, although now every stationer and bookseller knows that the public have since learned to regard them as important. No one, at all events, had hitherto thought of remedying them, and the improvement finally came from the ingenious idea of a man in no way connected with paper-making or publishing.

Thomas Turnbull was a young workman in the employment of Mr. Sparrow, a packer and hot-presser of cloths, which were the only articles then hot-pressed. Mr. Sparrow having died, a number of circulars announcing the fact to his customers were ordered by his widow to be printed. The circulars, when they came from the printer's, damp and uneven, with impression marks on the back, were disagreeable to the eye of the young workman. He had a leisure half-hour, and it struck him to put each between glazed boards, and subject the printed paper to the same pressure, from hot iron plates screwed down by powerful machinery, which he had been accustomed to give to cloth and silk. The result showed an improvement so striking that he was at once convinced that the new application of the process, trifling as it seemed, was important. Having an enterprising mind, he soon afterward took a small shop in Booth street, Spitalfields, set up presses, and went himself to stationers and publishers with specimens of his work. The system spread, although, as in the case of other luxuries, it was at first ridiculed as an absurd piece of folly. Mathias, in his satirical poem, entitled "The Pursuits of Literature," published in 1794, frequently denounced the new absurdity. "All books," he says, "are now advertised to be printed on wire-wove paper, and hot-pressed, down to the 'Philosophical Transactions' and Major Rennell's learned 'Memoir on Hindostan,' as if the intention were that they should be looked at and not read." Thomas Turnbull extended the hot-pressing system to cardboard making, in which art he gained a great reputation, which is still enjoyed by his descendants.—*Colonist and Exporter*.

ONE AMONG TEN THOUSAND.

Find enclosed \$2 for THE INLAND PRINTER, one year. I have taken the publication for years and enjoy studying its pages; to me it is "the one among ten thousand." You are doing a great work in bringing nearer to perfection the "art preservative."—*Charles F. Hildreth, The Advance Printing Company, Port Huron, Michigan.*



BY FREDERICK BOYD STEVENSON.

THE autographs of many notable men and women are on the visitors' book of the Press Club of Chicago, but there is none of which the members feel more justly proud than that of President McKinley. The reception tendered to him at the rooms of the club, October 10, will be remembered during the lives of those who attended it as one of the brightest days in the history of the organization. The entire absence of conventionality was the charm of it all. The members and their families were greeted informally by the President, and the affair in every respect was a most enjoyable one.

The rooms were never more beautifully decorated. On every side there was a profusion of ferns and potted plants, with flags and bunting. Mr. Angus McNeill, the artist, who is a member of the club, has given a very good idea of the reception in a pen-and-ink sketch which will appear in the next issue of THE INLAND PRINTER.

This is the story of Merwin Tabor and H. O. Shepard.

When Tabor, who was formerly State Actuary of Insurance, was the Chicago agent for one of the big Eastern companies, he was transferred to San Francisco. Before going to the Pacific Coast he thought it might be a good thing to take along with him some tangible proof that he stood high in Masonic circles. He argued to himself that it might help him along—anyway, it wouldn't do him any harm. So he secured at considerable outlay a beautifully engraved certificate of membership of his commandery, to show first of all that he was a Knight Templar. Then he got a handsomely engrossed document from his Chapter to indicate that he had reached the Royal Arch degree. And last of all, an exquisitely wrought paper from his Blue Lodge proved beyond question that he was a Master Mason.

Of course Tabor felt pretty proud of all this, and one day he was up in the Press Club showing the elaborately signed and sealed credentials. About this time Shepard joined the little group. Now Shepard is a way-up Mason, and he saw at a glance how ridiculous the whole thing appeared. He examined the papers carefully, but was a little backward about expressing an opinion. But Tabor was all excitement, and he said:

"Say, aren't they daisies, Shepard?"

Shepard put his hand up to his chin and remarked in his droll fashion:

"Look here, Tabor. Do you know this reminds me of an old farmer down in Chenango County, New York, where I was born. This old farmer, after selling his butter one fall, built a very fine barn, and, as a matter of course, painted it the regulation bright red. When it was completed he cut a big hole in the door. And right beside of this big hole he cut a smaller hole.

"What's the big hole for?" asked a neighbor.

"To let the old cat in and out," replied the farmer.

"The neighbor thought for a minute, and then he asked:

"What's the little hole for?"

"To let the little cat in and out," answered the farmer.

Tabor jumped up quickly.

"Hold on! Hold on, there!" he cried, as he grasped the self-evident truth that the greater always contains the less. "I'm in it. But, say, boys, just don't say another word about it, and you shall have the best in the town."

And for seven long days and for seven long nights the blue Havana fragrance floated like the translucent clouds of dreamland over the rooms of the Press Club.

They were talking one night about some of the old newspaper men who had drifted away from Chicago. Fred Duneka's name came up. Duneka is now on the New York *World*, but at one time he was on the Chicago *Times*.

One of the old reporters was saying:

"Duneka and I happened to be assigned to a dance over at the North Side Turner Hall. I was on the *Tribune* then. We stood near the door looking at the dancers when a big fellow gave us both a push aside and entered the hall. Duneka's hot Southern blood entered to his forehead in a second.

"I'll kick the lugs off that duck," said he.

"Do you know who that is?" asked a bystander.

"No, and I don't care a d—," said Duneka.

"Who is it?" I asked.

"John L. Sullivan, and he's bilin' drunk," said the bystander.

"Old man," said Duneka softly and gentle-like, "I expect I'd better be rushing that copy in."

"That story some fellow was telling up here not long ago about the loaded cigars," said the sporting reporter, "is matched by one on 'Johnnie' English. This happened quite a good many years ago when 'Johnnie' was a reporter on

THE PRINTERS' DEVIL

BY FREDERICK BOYD STEVENSON



The printer's devil always makes

Things in the chapel fly;

'Tis he who sneaks the fattest

"takes";

Shows the reporters their mis-

takes;

Dubs all the editorials fakes

And dotes on

P_r; n_t E_r s u i

That little devil is the lad

That swears a streak of blue;

That makes old typos sore and sad,

Because he says their proofs are

bad;

And just to make the foreman mad,

Sets things up

.ot dne gnorw

When printers' devils are no more,

But sing their anthems high,

Along that glittering, golden shore,

With ink and type and slugs

galore,

We'll pray for printers gone before

To set *** in the sky.

the *Tribune*. One of the boys was passing around a box of fine-looking cigars. They seemed to be way-out-of-sight 20-centers, but they were loaded clear up to the muzzle with stuff pretty nearly as bad as dynamite and an awful wicked kind of a red fire.

"Well, when the guy came around to 'Johnnie' English's desk 'Johnnie' reached in and said, 'Thanks,' and picked

out three fat ones. That night he came down town from his supper in an open car and seated in the rear he lighted up his explosive and puffed away like a bloated bondholder. The car was filled with ladies all dressed up fine on their way to the theater.

"Now, the cigar 'Johnnie' was smoking chanced to be one of that quick-action kind. There was no hiss or hissing about it. When it went off, it went off—that was all. He hadn't gone very far when that old hand-grenade just exploded. 'Johnnie' gave a howl of horror and threw it on the floor and it scudded under the seats among the petticoats of the women like a nigger-chaser, while the North Side for blocks around was illuminated with a red glare of glory. The women screamed and jumped off the car. The driver jammed down the brakes. There was a panic for a few minutes and 'Johnnie' barely escaped arrest by flashing his reportorial star."

"He took the two remaining cigars out of his vest pocket, looked at them fondly for a second and then laid them carefully in the gutter."

The Press Club has recently been presented with a life-size oil-painting of Charles Eugene Banks by the artist, Louis Betts. It is an excellent portrait and is "Banks" all over. In the left hand there is a stump of a cigar and the cigar is natural, too. It seems to be a cross between an Illinois cabbage and an Ohio seedling with a patent Connecticut wrapper. Now, that "two-fer" worried Banks a good deal when he came to think about it. He didn't exactly like to say anything to Betts about it, but he couldn't get it out of his head that he ought to be represented by a fine Havana. So one day when he went to the studio he had in his hand an elegant Victoria Regina. He had carefully nursed the ash on it and it tapered long and beautiful.

"Say," said Charlie, kind of bashful-like, "I sort of think it would be rather nice to just dadda a picture of this ash on that old stump over there, and touch her up so she'll look a little more like a gentleman's snipe—don't you?"

"Sure," said the artist, "Just hang down your arm as it is on the canvas."

Banks shifted the cigar—and—and well, the ash fell off.

A PORTRAIT IS NOT PROPERTY—NAME AND FACE CAN BE USED BY OTHERS.

THE correspondent of the Chicago *Record*, writing from Lansing, Michigan, under date of October 4, says:

"The Michigan Supreme Court has held against the long-established claim that a man has no right to print and circulate pictures of another except by his consent, or where, by reason of his celebrity, the public has an interest in him.

"This conclusion was reached in the famous case brought by the widow of the late Col. John Atkinson, the well-known Michigan politician, to restrain a Detroit firm from putting upon the market the John Atkinson cigar, which bore a label with the name and likeness of Colonel Atkinson.

"The court says, in a unanimous opinion written by Justice Hooker, that as a rule names are received at the hands of parents, surnames by inheritance and Christian names at their will. But this is not an invariable rule, for many names are adopted or assumed by those who bear them. But in neither case is the right to the use of the name exclusive. A disreputable person, or criminal, may select the name of the most exemplary for his child, or his horse, or dog, or monkey. This has never been questioned, and no reason occurs to the court for limiting the right to apply a name, though borne by another person, to animate objects. 'Why not a John Atkinson wagon?' is asked, 'as well as a John Atkinson Jones, or horse, or dog?' Society understands this and may be depended upon to make proper allowances in such cases, and although each individual member may in his own case suffer a feeling of humiliation when his own

name or that of some beloved or respected friend is thus used, he will usually in the case of another regard it as a trifle. We feel sure that society would not think the less of Col. John Atkinson if cigars bearing his name were sold in the shops. Nor are his friends brought into disrepute thereby. So long as such use does not amount to a libel, we are of the opinion that Colonel Atkinson would himself be remediless, were he alive, and the same is true of his friends who survive."

"It was urged that in this case the feelings of the widow were wounded. The court says it fully appreciates the delicacy of the man who should join the funeral procession of Colonel Atkinson in a carriage bearing the legend, 'The Col. John Atkinson Cigar,' and can well understand that this would annoy the colonel's friends. It does not follow, however, that such an act is an actionable wrong, or that



Photo by F. E. Foster, Iowa Falls, Iowa.

TEACHING THE YOUNG IDEA TO SHOOT.

equity will intervene by injunction to prevent it, and the court is sure that the disapproval of society would ordinarily have the latter effect.

"The major portion of the voluminous opinion, however, is devoted to the consideration of the question of the right to print pictures of another without his consent. This is declared to be a proposition of modern origin. Counsel for Mrs. Atkinson insisted that this proposition is supported by several cases, and these the court considered at some length, the conclusion being that they do not apply here.

"After reviewing these cases the court says that the law-books published before 1860 were searched in vain for the assertion of any such right as that claimed, or the denial of the right to publish the truth for any lawful purpose or in a decent manner, either orally, or in writing, or by pictures. Here the opinion enters into quite a dissertation upon pictures, dwelling upon the pleasure and instruction they give. The court says it is not satisfied that the homes and landscapes are so entirely within the control of owners that one commits an unlawful invasion of the rights of privacy in looking upon their beauties, or by sketching or even photographing them, or that one has a right of action either for damages or to restrain the possessor of a camera from taking a snap-shot at the passer-by for his own purpose. 'If we admit the impertinence of the act,' says the opinion, 'it must be admitted that there are many impertinencies which are not actionable, and which courts of equity will not restrain.'

"As the right contended for is not a property right, and does not spring from any contract, the opinion says it must follow that relief must be in an action for damages for a breach of duty upon an actionable wrong, or a suit to prevent a threatened injunction. In either case, such action

must be based upon an act done or threatened, and if the act is one which is not in the law denominated as a wrong, there is no legal remedy.

"All men are not possessed of the same delicacy of feeling, in the opinion of the court, or the same consideration for the feelings of others. These things depend greatly upon the disposition and education. Some men are sensitive, some brutal. The former will suffer keenly from an act or word that will not affect the latter. Manifestly the law can not make a right of action depend upon the intent of the alleged wrong-doer, or upon the sensitiveness of another. Although injuries to feelings are recognized as a ground for increasing damages, the law has never given a right of action for an injury to feelings merely.

"Slander and libel are based upon injury to reputation, not to feelings; and although many offensive things may be said that injure feelings and shock and violate the moral sense, even though they be untruthful, they are not necessarily actionable. To make them so they must be of such an atrocious character that the law will presume an injury to reputation, or special damage to property interests must be alleged or proved. What becomes of the innumerable cases of ill-natured and perhaps insulting and immoral things that may be said about persons? is asked. The answer is that in an enlightened effort to preserve the liberties of the man upon the one hand and to prevent the invasion of their liberties upon the other, it has been found that a line of demarcation must be drawn which affords a practical balance.

"The law does not discriminate between persons who are sensitive and those who are not, and the brutality of the remark makes no difference. Yet the alleged 'right to privacy' is invaded. The wisdom of the law, the court says, has been vindicated by experience. The law of privacy seems to have obtained a foothold at one time in the history of our jurisprudence, not by that name, it is true, but in effect. This is evidenced by the old maxim that 'the greater the truth the greater the libel,' and the result has been the emphatic expression of public disapproval by the emancipation of the press, the establishment of freedom of speech and the abolition in most of our States of the maxim quoted by constitutional enactment.

"Should it be thought," says the court in conclusion, 'that it is a hard rule that is applied in this case, it is only necessary to call attention to the fact that a ready remedy is to be found in legislation. We are not satisfied, however, that the rule is a hard one, and we think that the consensus of opinion must be that the complainants contend for a much harder one.'"



Photo by F. E. Foster, Iowa Falls, Iowa.

BLUE SATURDAY.

PROOFROOM NOTES AND QUERIES



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

PROOFREADING.—By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, \$1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

PRONUNCIATION.—B. N. F., Glenville, Ohio, asks a question of a kind new to this department, as follows: "Will you please give in your department the pronunciation of the words automobile and typhothete?" *Answer.*—Both of these words are pronounced differently by different persons, and in the case of one of them the difference indicates a difference in syllables, which affects the division at the end of a line. Automobile, in both dictionaries in which it is given—namely, the Century and the Standard—is pronounced aw-to-mo'bil, accentuated on the next to the last syllable. It is, of course, simply auto, meaning self, prefixed to the adjective mobile, meaning movable. I think the pronunciation already noted is the only correct one on a basis of principle, but I have never heard any one say anything but aw-to-mo-beel', and this may become, if it is not already, established as the right pronunciation. Worcester pronounces the simple adjective mo-beel', and with this accepted the compound should preserve it. All the recent American lexicographers, however, give two pronunciations other than this—mo'bil or mob'il. The other word is pronounced ti-poth'e-tee, though an alternative ti-po-thee'tee is given as permissible in the International Dictionary. The latter pronunciation is not given in any other dictionary. In fact, the word itself is only in one other—the Standard.

A POSSESSIVE QUESTIONED.—F. K., Hamilton, Ontario, writes: "Would like to ask your opinion on one use of the apostrophe that has always seemed wrong to me, and yet its almost universal use would seem to point the other way. I refer to it in the possessive case, where you see it used as follows: A friend of my father's. I maintain that it should read, A friend of my father, or My father's friend. If the first is correct, what does the 's mean to convey—my father's what?" *Answer.*—It would practically be mere truth to say that this use of the possessive is universal, instead of saying almost universal. In looking for Gould Brown's treatment of the question, one of the first expressions noticed was, "The first is a remark of Dr. Adam's." And this is in line with the form of all similar sayings. "A friend of mine," not "A friend of me," is what every one says. "A book of John's," not "A book of John." Brown does not say much about the possessive form in question, but he clearly shows that he thinks it correct, as follows: "Where the governing noun can not be easily mistaken, it is often omitted by ellipsis; as, 'At the alderman's' [house]; 'St. Paul's' [church]; 'A book of my brother's' [book]; 'A subject of the emperor's' [subject]; 'A friend of mine' i. e., one of my friends. 'Shall we say that sacrificing was a pure invention of Adam's, or of Cain or Abel's?' That is,

one of Adam's inventions, or of Cain or Abel's inventions. The Rev. David Blair, unable to resolve this phraseology to his own satisfaction, absurdly sets it down among what he calls 'erroneous or vulgar phrases.' His examples are these: 'A poem of Pope's'; 'A soldier of the king's'; 'That is a horse of my father's.' He ought to have supplied the plural nouns poems, soldiers, horses. This is the true explanation of all the 'double genitives' which our grammarians discover; for when the first noun is partitive, it naturally suggests more or other things of the same kind, belonging to this possessor; and when such is not the meaning, this construction is improper." The construction under consideration is certainly idiomatic, for such meaning as "one of my father's friends." It does not seem, however, that the noun is partitive, as Brown says; the preposition "of" seems to be the partitive word, and the meaning may also be rendered, "A friend from among my father's friends."

CHOICE OF PREPOSITIONS.—F. H. H., Chicago, writes: "Please state which of the two following forms is correct: 'He

village; as, his house is in 49th street; he lives in York street. In the United States 'on' is often colloquially substituted for 'in' before 'street' in such phrases." The Century says: "Strictly, the word [street] excludes the houses, which are then on the street; but in a very common use it includes the land and houses, which are then in the street." As to the second matter of our question common opinions seem to differ, and not to be stable one way or the other. A reasonable choice may be made, but no maker of a book, so far as the present writer's somewhat extended search can determine, has actually made a fixed choice and maintained it throughout. One book that seems to show its editor's preference for "in" in all cases of residence or occurrence within the limits of a city, town, or village, large or small, is "Appleton's Cyclopædia of American Biography," in which "at" is used very seldom. Here the leading of the dictionaries is very uncertain. In its definition of "at," the Century Dictionary gives as examples, "at Stratford," "at Lexington," and then says: "But if the city is of great size,



FARMING IN ALGERIA.

From collection of H. W. Fay, De Kalb, Illinois.

lives in Madison street' or 'He lives on Madison street.' Also, when a city is large a person is said to live in that city, but if the place of residence is a small city or town he is said to live at that place, according to a language book used in the Chicago public schools." *Answer*.—"He lives in Madison street" is correct, because "street" means not only the way or road on which the houses border, but the way and the houses. The difficulty in choosing between "in" and "on" probably arises from the fact that the houses were not originally considered part of the street, and that "street" is very often used now for merely the way between the houses, and even for the roadway exclusive of sidewalks. The International Dictionary gives this definition of the noun: "In an extended sense, 'street' designates, besides the roadway, the walks, houses, shops, etc., which border the thoroughfare. 'His deserted mansion in Duke street. Macaulay.'" The Standard's first definition is: "A public way, with buildings on one or both sides, in a city, town, or

'in' is commonly used; as, in London, in Paris, in New York; unless, again, the city is conceived of as a mere geographical point; as, our financial interests center at New York." Distinction according to the size of the place, arbitrarily rejecting all thought of similarity of relation of the words, occurs because it is a fact that real difference in the nature of the prepositions makes "at" apply to small space, if not strictly to a mere point, and "in" to larger space, at least large enough to have limits that inclose something between them. The Standard Dictionary contains the following sensible remarks: "As regards place, 'at' is not used with the names of countries; we say 'in England,' 'in France,' etc.; with names of cities and towns the use of 'at' or 'in' depends not chiefly upon the size of the place, but upon the point of view; when we think merely of the local or geographical point, we use 'at'; when we think of inclusive space, we employ 'in'; as, we arrived at Liverpool; there are few rich men in this village." Cyclopedias

are the books that best afford examples of actual usage in this case. The writer has specially examined a number of them on this point, particularly so but a short time ago, as he had to decide the matter for a cyclopedia which he edited, and desired, as he does in all his work, to have it show consistency based on principle. He found plain evidence of the common notion that "at" should be used for small places and "in" for large, but no evidence of anything like a dividing line in any of them. The notion is not reasonable, because there is no agreement possible in determining what place is small enough for "at" and which is large enough for "in." One cyclopedia even says sometimes that persons

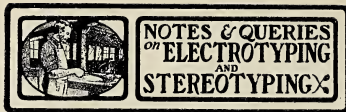


Photo by F. E. Foster, Iowa Falls, Iowa.
"GIM'ME A BITE."

were born "at" London, Paris, and Edinburgh. Such matters as birth, residence, and death, as occurring within cities, towns, and villages, always show the relation belonging to "in," namely, that of inclusive space; and "in" should be used every time, whether the place be the smallest or the largest.

EACH NUMBER AN ENCYCLOPEDIA.

Enclosed find \$1 to apply on subscription for THE INLAND PRINTER. I endeavor to be up-to-date, and no "print-shop" is without THE INLAND PRINTER. Each number is an encyclopedia for the craft, and if a printer can not profit from it, he deserves to try blacksmithing, or something more suitable to his talent. I have read the publication for several years, generally in some office or from some news-dealer, and this is the first time I have ever written a line to you or sent a sample. To begin with, I admit my engraving is not the best, etc., but what I wish to say is this: That I have "picked up" my engraving from THE INLAND PRINTER and a couple of books on the subject, and any one can do the same thing if they go at it with a determination to win. I have never taken a lesson in wood-engraving, nor in pen-drawing; simply read, studied and practiced till I can execute the samples I enclose. They are picked-up samples of everyday orders filled by myself. As for the printing part, many's the scrape THE INLAND PRINTER has helped me out of, and I can get good, wholesome ideas from examining its display ads., etc. May THE INLAND PRINTER be as much help to others as it has been to myself, is the wish of the writer.—S. J. Meseravill, Printer and Engraver, Sims Station, Kansas City, Kansas.



CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth: 150 pages; \$1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-mâché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations; \$1.50.

COAT YOUR BLOCKS.—The writer has been frequently asked how electrotypes may be preserved from corrosion. The following item, which appeared in a recent number of the *British Printer*, suggests a preservative which, while recommended for process blocks, would be equally valuable for electrotypes: "It is not so much in printing as in storing after printing that process blocks are frequently ruined. Many a printer has discovered this to his cost, and also to the annoyance of the client who entrusted to his keeping some valuable blocks. Before being stored away all 'half-tone' and 'line' blocks should be coated with some kind of preparation to preserve them from the action of the atmosphere. Under the title of 'D. M. V.' (De Montfort Varnish), our printers are offering for sale in a handy form a preparation which has been tried and tested at the De Montfort Press for some time past, and which can be confidently recommended to the trade. It is easily applied, dries quickly, and, what is of great importance, can be removed in a few seconds whenever the block is required for further use."

THE CHICAGO SITUATION.—About a year ago the Chicago stereotypers attempted to force the publishers of that city to accept terms which were rejected, and a strike ensued which soon ended in the defeat of the strikers. Since that time the situation has been considered unsatisfactory, especially to union printers. At Detroit an attempt was made to commit the International Union to radical measures, but better counsels prevailed and the following resolution was adopted:

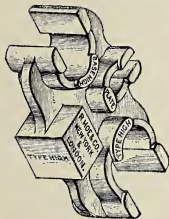
Resolved, That the unions in Chicago, subordinate to the International Typographical Union, be and they are hereby instructed to submit to the executive council without restriction all matters in connection with the controversy between the Publishers' Association and the aforesaid unions, with full power to act, and the executive council is hereby instructed to take charge of the matter aforesaid and use every means to effect a settlement in their judgment for the best interests of all the union men interested.

This compromise was reached after seven hours' deliberation behind closed doors. The wiser and steadier heads ruled, and no doubt a conclusion will be reached satisfactory to all concerned. It is infinitely better to approach a difficult question like this in the attitude of kindness than in one of hostility. Nothing is ever gained by the stand-and-deliver method.—*Typothete and Platenaker.*

ELECTROTYPES FROM STEREOTYPE MOLDS.—M. D. C., Tampa, Florida, writes: "Can you tell me of any way in

which I can make matrices of my forms and send them to an electrotype foundry to have plates made? I am too far away from any electrotype foundry to send my forms, and while there are two parties here who have small stereotype outfits, they can not do the work satisfactorily." *Answer.*—You could not make electrotype molds of your forms without an expensive equipment and the employment of expert help, and if you could it would be impracticable to ship them as they would probably be injured in transit. The only way an electrotype can be made from a papier-mâché matrix is to first make a stereotype from the matrix and then make an electrotype from the stereotype. Such an electrotype would be no better than the stereotype and you would have to pay for both plates. If you must have an electrotype the only practical way is for you to ship your forms to the nearest foundry. If stereotypes will answer your purpose, and you have enough work to warrant the expense, you could put in a stereotype molding apparatus, consisting of a steam table, beating brush, etc., and make your own matrices which could be sent safely by mail to the nearest good stereotype foundry.

A NEW GAUGE FOR ELECTROTYPERS.—A very useful and convenient tool is the steel combination gauge for electrotypers and stereotypers, manufactured by R. Hoe & Co., which provides a means of instantly detecting errors in the height of type-high plates, book plates or bases. It is also useful as a standard for setting type gauges, or for setting the knife of a shaving machine or Daniels planer, or the bearers on cylinder presses, etc. The construction of the gauge is shown by the accompanying illustration.



LEARNING THE ELECTROTYPING TRADE.

—Electrotyping is a good business to learn. In New York the molders, finishers, etc., get \$24 a week, and the backers and builders have just been raised from \$16 to \$18. All the men get steady work, and the hours are only nine. While they have to work hard at times, there is also a good deal of leisure, during which the men can sit down and chat. This is owing to the modern demand for rush work. Every job must be hurried, and the result is that no jobs are laid on one side to fill in with, and between rushes the men take it easy. Boys wanting to learn a trade can hardly do better than to get into some electrotypist's in the country, where the number of apprentices is not restricted, and in a few years they can get employment in the cities at a high wage, with steady work.—*Typothete and Platemaker.*

EMPLOY A COMPETENT FOREMAN.—"Some of the manufacturers of electrotype machinery are making a grave mistake in their efforts to make sales of machinery by the installation of new electrotyping plants, in their underrating the sum which it will be necessary for their prospective customer to pay an efficient man to take charge of a modern electrotyping shop. We had a case brought to our notice recently of a party who had obtained estimates from two or perhaps more manufacturers of electrotyping machinery, and among other items was the sum to be paid the foreman or man to superintend both branches of the business, in this instance \$18 per week. While it is true that there are men floating around having supreme nerve sufficient to imagine that they could assume the management of a modern or up-to-date electrotyping plant, and who are willing to risk chances as they have no reputation at stake, who will take a position of that responsibility at \$18 a week, or even less if they can not secure more, the investor—the man who has

placed money in the plant—is truly unfortunate in putting on a man of this caliber, and will realize the folly of such economy. In securing the services of a general foreman remember that the best is none too good, and such men can command nearly and oftentimes double that sum. Many machinists imagine that they can jump in and operate an electrotyping establishment. Some have tried the experiment to their sorrow and the disappointment of their employers."—*Process Review and Journal of Electrotyping.*

DRY STEREOTYPING.—In the September number of *THE INLAND PRINTER* the writer offered to supply to stereotypers who would give it a fair test, a sample sheet of dry stereotyping flong. Quite a number of applications were received and filled, but at this writing only two of the recipients have reported results. As a full report from the stereotyper was one of the conditions on which the flong was furnished, it is probable that others will be heard from later. The following letters on the subject are from Mr. Henry Kahrs, of New York city, and Mr. Otto Struensee, of Philadelphia:

240 EAST THIRTY-THIRD STREET,
NEW YORK, September 12, 1899.

DEAR SIR,—A few days ago I received from you a sample of the Austrian dry method flong, and have experimented with it—tried it as directed in current issue of *THE INLAND PRINTER*—used it with a facing of different kinds, one of which gave good results; but the conclusion I arrived at is that as a dry method this new claimant does not answer. When used as prescribed, the matrix is difficult to mold, double impressions being almost certain when rolling, as the flong does not grip the form sufficiently. The impression, while seemingly sharp, is shallow, and the face of the cast not uniformly smooth. The flong itself is of excellent texture, uniformly even, and might be a desirable stereo paper for papier-mâché work; as far as the limited quantity of it that I had to test, I imagine that it is very hygroscopic, however, and this is a disadvantage. It may be that the damp weather during the last few days aggravated this undesirable feature.

The one case, referred to above, in which I got good results from this flong, was when I gave it a thin coating of my Simplex stereotyping composition, and, while the flong was partly damp, took a heavy impression on it from a form in a job press, but I do not give the Austrian flong much credit for the good result, as almost any other thick, soft paper, with tough fibre, would answer as well.

The foregoing is my experience with the new flong. It has not changed my sentiments on "dry" or "cold" stereotyping; not that I think either of these latter are impossible, but that so far, at least, the matrix dried on the form by heat has no rival, quality of product considered.

I thank you very much for the privilege given me to test this dry method, and will be grateful for any similar favors in the future should it come within your power to bestow them. Yours very truly,

H. KAHRS.

1606 THOMPSON STREET,
PHILADELPHIA, PA., September 15, 1899.

DEAR SIR,—In accordance with my promise, I write to let you know the result I obtained with the cold process matrix paper you sent me. Enclosed you will find three matrices made from that paper. The one marked No. I was made from wood type, just as the paper is, and rolled through the machine once. You will see that it is broken and the face very rough; one cast was made from it, the edges being somewhat curled up; this was not fit to use. On No. II I thought I would try facing it with a tissue paper to give it a more smooth surface; you can see that there is a decided improvement, although not perfectly smooth. The upper line in this was wood, the lower celluloid. Both were new and should have turned out nicely. Four casts were made of this, fairly good. No. III was done same as No. II, but the mold lifted on the return of machine and made a double impression. While the blanks in No. III are fairly deep, you will observe that the type—especially the small type—is very shallow, the bowels being hardly pressed out. All three molds were rolled once, the two I faced with tissue being put on steam table a few minutes to dry. Taken all in all, I can not say very much in favor of it as yet. I agree with you that I have never seen a cold-process mold to equal one dried under a steam table. I have always found it necessary to use quite a heavy pressure in molding a cold-process job, the molding of script being out of the question entirely, it breaking off under the pressure used. However, if you can inform me where I can buy a few large sheets of that paper, I would be willing to do a little experimenting with it.

Respectfully,
OTTO STRUENSEE.

INSTANT PUBLICITY.

I have letters from a half-dozen different States in regard to your book and my picture, "Vesper Bells," in the October issue. Please send me twenty-five copies at once.—*G. W. Simpkins, Lynchburg, Virginia.*



Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

PRODUCTION OF ZINC.—The price of zinc has gone up lately. This is owing to an increased demand for the article. Its value has been increasing steadily of late years. The gain last year in value of production was \$2,000,000 over that of the year before. Of course the graphic arts come in for quite a share of this consumption.

HOW TO DISSOLVE TALLOW.—F. S., Newark, New Jersey, writes: "I was told that I could dissolve tallow in alcohol; I have tried it without success. For etching purposes I would like to obtain it liquid; could you suggest a way to do it?" *Answer.*—Ox tallow melts at 38° cent. You can dissolve it in 40 parts boiling alcohol of 0.821 specific gravity. It contains, in every three parts of solid fat, about one part of liquid grease, and it is the latter that can be maintained in a solution, by mixing in an equal quantity of boiling (absolute) alcohol.

TIME REQUIRED FOR ANSWERS IN THIS DEPARTMENT.—Pister, San Francisco, California, writes a very impatient letter about the delay in my answer to his query. Our friend should understand that some of the questions can not be answered offhand, they require a thorough search and often careful experimenting. He may rest assured that the specimens, etc., which he sent us are well taken care of and shall be returned when he sends the necessary stamps. The result of my investigation will be ready for the issue of THE INLAND PRINTER of December, unless he would make special arrangements for personal correspondence.

EFFICIENT DAMPING FLUIDS FOR RETAINING MOISTURE IN SURFACE PRINTING.—1. On stone, the addition of glycerin 1 ounce, chloride of lime 1 ounce, water 1 ounce. 2. On aluminum, brown sugar alone added to the damping solution, which has been soured by adding a little nitric acid, is an excellent medium, allowing two impressions to be made before damping again. 3. Richmond recommends glycerin 4 ounces, tartrate potash 1 ounce, gum 1 ounce, water 4 ounces. 4. Common salt can also be used, but not on metal plates. 5. On zinc plate the addition of a little tannic acid and glycerin to water will preserve moisture and keep off tint.

THE GREAT COMBINATION IN THE LITHOGRAPHIC INDUSTRY.—Ph. M., Milwaukee, writes: "I have received several letters from New York, Buffalo, Chicago, San Francisco, etc., in which I am informed that an active effort is made to complete the work which the 'trust' has left unfinished, namely, to combine the entire lithographic establishments into one gigantic concern. I was in hopes that the old trust would soon breathe its last. Now it is another. Do you really think it will come so far? Lord help us then." *Answer.*—I believe there is such a movement on foot. Regarding the fear which our correspondent has, I can not share it. If such a combination has no elements of vitality it will die in due time. Impartially viewed, our progress is development pure and simple. There is an active law governing these things and to oppose it is folly. The fundamental principle of this law follows the lines of least resistance; this is as

true in the lithographic or other trades as it is in the expansion of steam. If diminished cost of production can be obtained by division of labor, it becomes a force and presses against the piston of least resistance, setting the machinery of trade in motion. The lithographic trade must follow the rule governing all, and to try to oppose it is to try and check the elements in their action.

COMMERCIAL LITHO-SPECIMENS.—The unique specimens of the Milwaukee "Jewels of the Pen" have been welcomed not only by engravers on stone, but by steel and copper plate engravers. Line and process draftsmen of the finer class are buying them; also solicitors of commercial work use them as a standard to show customers, and subsequently to their designers and engravers, as guides by which to gauge the style and quality of the workmanship to be executed. In this way we hail the advent of these specimens of exquisite lettering, and the hope arises that in the near future these Western examples of superior engraving will dominate our Eastern workshops, and gain us some of the lost prestige once our own in this class of work. Milwaukee, the reader will remember, is the city that won the prize in the lithographic engravers' contest initiated by THE INLAND PRINTER several years ago.

NATIONAL ART ADVISORY BOARD FOR THE 1900 EXPOSITION.—The members of the National Advisory Board who will be consulted in regard to the general policy, scope and administration of the United States Art Department at the Paris Fair consists of the following gentlemen, each one representing his respective district: Thomas Allen, Boston; J. W. Beatty, director Carnegie Art Institute, Pittsburg; D. H. Burnham, Chicago, director of the works at the World's Fair, 1893; Howard Russell Butler, president American Fine Arts Society, New York; Thomas B. Clarke, New York; Walter Cook, New York; J. Templeman Coolidge, Jr., Boston; J. H. Gest, assistant director Museum Fine Arts, Cincinnati; C. L. Hutchinson, president Art Institute, Chicago; Halsey C. Ives, director Museum Fine Arts, St. Louis; Samuel H. Kauffman, president Corcoran Art Gallery, Washington, D. C.; Harrison S. Morris, managing director, Academy of Fine Arts, Philadelphia.

PRODUCTION OF ALUMINUM.—Aluminum is making a steady advance in output and value. Last year 5,200,000 pounds were produced, and this was worth \$1,716,000. A monopoly controls the production of the metal, but the price has nevertheless been kept down to a comparatively low figure, evidently to stimulate its adoption wherever possible. In 1897 the production was 4,000,000 pounds, and the next few years will see a remarkable increase over these figures. The States of Alabama, Georgia and Arkansas, with their plentiful supply of bauxite clay, yield the raw material, but the actual manufactured product is produced in Buffalo, where the immense power of Niagara is utilized to convert the clay into the light and silvery metal. Another once very important constituent of aluminum is cryolite, composed of the fluoride of potassium and sodium, which has been also used largely in the manufacture of caustic soda. The same is found principally in Greenland and exported from there to other countries, principally as flux.

ZINC PLATES VS. SOLID ROLLERS FOR ROTARY PRESS PRINTING.—A. S., Eastport, Maine, asks: "Some one has sent in a solid zinc cylinder for me to make a transfer upon it (all over the surface), and to etch up high like type; may I ask you how to make a transfer on such? I think it is not possible, for I believe it ought to be made on a flat piece and then bent around rollers to print from." *Answer.*—A transfer can be made upon a solid roller if the roller is made to fit into a special machine, constructed upon the principle of a copperplate press. The work must not be very fine, and must be dusted with dragon's blood and heated and etched, repeating the process several times. The simplest way, as



A MOUNTAIN PASTURE, PINE KNOB MOUNTAIN, ASHEVILLE, N. C.

Photo by A. H. McQuillan.

you say, is to make the transfer upon a flat sheet of zinc, then bend the plate in a special machine and fasten the cylinder by means of an adhesive. A groove could also be cut in the cylinder, into which the two ends of the plate, suitably bent, can be wedged. The proper people to see are the rotary press builders: Huber, Providence, Rhode Island; R. Hoe & Co., New York; Aluminum Plate & Press Company, Plainfield, New Jersey.

HENDERSON'S COLOR SHADE FINDER — a chromatic device which shows not only the exact tints and shades of "Primaries," "Secondaries" and "Tertiaries," but also the exact amounts used in the composition of any given color, and renders it in such a complete and graphic manner that it is astonishing to witness the ease and simplicity, but at the same time unailing accuracy, of the results. It is rather a difficult task to describe the little instrument by which more than 1,400 blends of different colors can be found, showing at the same time the exact amounts by measurement, of how much or how little of a certain color was or is to be used for obtaining a given result. It is a veritable color-analyzer, and will no doubt soon find its way into the hands of every lithographer, prover, pressman, process-worker, artist, teacher, business man or manufacturer. It must be seen and tried to be appreciated. The shade finder consists of three color-bearing disks, two of which are transparent, mounted from the center, one over the other, on which are impressed a number of shades from three to twenty, ranging from light to deep. These color-disks are set in frames of aluminum, with handles or levers attached to turn each disk; a base of celluloid or enameled steel, on which are three circles and a shade register point, the color-disks being so placed that when a handle rests on a certain figure of the outside scale, the shade of color it represents is shown at the shade register point. So, by these means, the exact proportions of yellow, red or blue of any color within the range of the machine are given by medium of the handles. The machine with three shades shows sixty-three single and blended shades or colors;

with twenty shades it shows 9,260 single and blended colors made simply by yellow, red and blue. Commencing with three shades and gradually advancing to ten shades, the training of the eye to color will be easily accomplished, if the instrument is used for educational purposes. Mr. G. K. Henderson, the inventor of the Shade Finder, is a lithographic color-prover of recognized ability, and his genius has been displayed in much of the artistic signwork produced by the Standard Advertising Company, of Coshocton, Ohio. We have no doubt that the shade finder will sell on sight. Price \$5 in neat box, including descriptive pamphlet. Chromatic Device Company, 1355 Sixty-second street, Brooklyn, New York.

ARE LITHOGRAPHIC ENGRAVERS GOOD ORTHOGRAHERS? Sv. E., New York, writes: "I observe in the September issue an article in your column about the errors made by engravers of commercial work. Has it ever struck you that the most of them are very poor spellers, and worse grammarians? A number of years ago, when our house was among the first to put in a steam press, we had our designer make us a card, on which he said: 'Steam Lithographic Engravers and Printers.' We noticed also that our man was apt to leave out letters in words or transpose some letters, as for instance, place an I before an H, and he was no exception; almost all the other engravers had the same faults." *Answer.*—This was, as you say, very long ago. Things have changed now. Our engravers have become Americanized and are up-to-date. Should one not be quite up in spelling, he keeps at his elbow a New Webster Dictionary, which costs only 25 cents, containing pronunciation and definition of 45,800 words; also "Parliamentary Manual, Rapid Calculator, Compendium of Business and Social Forms, Letter-Writer and Literary Guide," 192 pages, 5% by 2%, cloth, indexed. In fact, considering the absorbing attention which is exacted by an engraver while forming his letters with the painstaking accuracy which is required, he may sometimes lose the thread in spelling a word, and the above little book

will be found of great use even by the most advanced of them.

PRINTING "GRAIN" TEXTURES OR "CRAYON-WORK" IN THE TYPE PRESS, OR THE DIFFERENCE BETWEEN GRAIN AND TEXTURE.—The reason why a healthy, juicy texture or grain has not been rendered in type-press printing as yet lies in the fact that this class of work was always done by the artist direct on the metal plates and then etched. The grain, however, which is usually obtained by "sand-blast," is not really a texture but more a granulation produced by the particles of sand being hurled against the surface, leaving a smooth indentation there, and is more in the nature of minute punctures. By continued blasts the metal can be eaten away, but the grain can not be varied above a very limited extent, and only by different grades of sand. This is owing to the soft, yielding nature of zinc plates. But on the other hand, the crisp and clear labyrinthian corrugations of a grain on stone is not really a grain, but strictly a texture, composed of endless fissures, veins and sharp little precipices. On metal, a careful examination with a microscope will reveal little hooks, where the metal seems to have been kneaded by the rain of sand, battered from one side to another, serving only to catch the artist's crayon imperfectly, over-filling itself in the grooves, which finally, when the high etching is taken up, presents a surface that can be undermined by the acid, more or less, where in other parts the crayon, in making little points, will appear to have banded itself together to resist the entering of the mordant, thus giving a spotty, dirty look to the work in printing. Again, if we look at the grain made on stone by the inflexible pressure of grinding the sand between two surfaces of a brittle nature, where a grain of sand travels around to and fro, here and there, in ever-changing windings, tearing and splitting the endless little rills, valleys, fissures, veins and precipices in bewitching and artistic confusion, laying the groundwork where the artist's crayon is deposited on a solid

tions in a picture; strength with softness, contrast with harmony. To produce this effect upon a printing-plate for the type press has long been the hope of many periodical and newspaper printers. In order to obtain this object, various devices have been tried which we will not enumerate, as they have all been relegated to a back seat. One, however, has been successful, and we find that the method is at once useful and artistic. It is as follows: A good glass plate is grained in the usual way, by moving a smaller piece of glass in a certain, equal pressure over the larger piece, having finer or coarser sand with water between them; after working the same around for a time sufficiently to tear up the surface of the plate into the desired texture, the plate is washed and dried, and can be laid down and drawn upon the same as upon grained lithographic stone, forming a positive. From this a negative can be easily made which can be exposed and developed upon a sensitized zinc plate, and then etched up for the type press.



CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTO-TRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15.—now reduced to \$10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS. By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

GUIDE TO PRACTICAL EMBOSHING. By P. J. Lawlor. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

Because of the frequency of inquiry and the divergent opinions expressed regarding the causes and remedy of electricity in printing paper, and which have from time to time found place in this department, the Editor desires to secure the co-operation of about one hundred pressmen, located in different parts of the world, to write him their personal experience with the trouble as to how it affects the operations of feed and delivery of paper at press, and what, in their experience, has been found to overcome its action. If ten or twenty pressmen in each city or town will lend their aid in the manner indicated, their letters will be published in this journal. From the deductions of such a body of practical workmen, a complete remedy may be found to rid the pressroom of its most annoying enemy. Address communications to William J. Kelly, 762 Greene avenue, Brooklyn, New York.

HEAT AND MOISTURE FOR THE ELECTRICITY ANNOYANCE.—S. I. Meseraull, of Kansas City, Kansas, contributes the following to the discussion of causes and cure for the electricity annoyance in pressrooms: "The subject of electricity in paper is a valuable one for dissection, and in order to 'push a good thing along,' I will relate a little experience encountered last winter in Kansas City. It was during the extremely cold spell, 18 to 26 degrees below, when an order



Photo by J. H. Tarbell, Asheville, N. C.

MEDITATION.

bed, leaving the crevices clear and clear; this is the texture wanted for art work on which the cool, close dainty tints of a distance are brought in contrast with the deep, warm, rich and transparent shadows of a foreground. Contrasts of rough, open, spattered, and even chunky texture are brought in forcible contrast with even, smooth, polished representa-

for enameled book-paper was filled, and as near as I remember the paper was in the delivery wagon about five or six hours—long enough to dispel any warmth that ever existed in the paper. It was next to impossible to handle the paper, and after about a half-day's experimenting with glycerin, etc., I discovered that heat affected the paper, so I piled the stock around a hot-air register, and, while it did not entirely eradicate the trouble, it affected it so much that I was enabled to use the paper without serious hindrance. While on this subject of heat, I want to say a word about gummed paper. Having used considerable of it, and having met and partly overcome the only objectionable feature of that paper, I give it for what it is worth. I have noticed that gummed paper works better in a cool atmosphere than in a warm one. Also, I have invariably found that in each package is a note to the effect that the paper will work better if moisture is plentiful in the vicinity of the paper. There is only one conclusion to arrive at, namely: The curling of gummed paper is caused by the shrinking of the coat of gum. Keep the atmosphere moist and the gum absorbs the moisture and swells, hence no curling. But let the paper occupy a dry atmosphere for a while and the 'Old Nick' can hardly make use of it. Now for the part heat plays. First, in ordering gummed paper be sure and secure fresh stock. Old stock dries out and is harder to work. After the stock is cut (and by the way, I always endeavor to cut it as soon as I receive it, even though it doesn't reach the press for a couple of days—it cuts better when first unwrapped), if in the summer time, it is put in a cool place (to save the moisture already in the gum) and generally as near the ground as possible. If it is cold weather, keep your paper away from the heat, for as soon as the heat reaches the gum the drying-out process begins, and also the curling. On long runs of gummed paper I have cut the stock and piled it up out doors with the weather below zero, and brought just enough in to supply the press, and carried it out again until ready for the cutter. The cold at least keeps the moisture in the gum, and nine times out of ten the paper will lay flat and feed evenly. I heartily agree with Mr. Wilson on one point, that heat plays a very important part against electricity, and I believe a contrivance might be fixed up whereby a warm atmosphere with plenty of moisture could battle against the invisible fluid."

WANTS OUR OPINION ON HIS PRESSWORK.—F. D. L., of Monroe, Michigan, writes us a complimentary letter regarding the benefit THE INLAND PRINTER has been to him in printing. He says: "With this letter I enclose two forms of half-tone portraits which I desire criticised through the columns of your journal, etc." *Answer*.—We would be only too happy to do as asked, but you have forgotten to send us the printed specimens. Let us hear from you again. The money for renewal of subscription came to hand all right.

PHOTO-GRAIN PLATES.—A. J. D., of Jersey City, New Jersey, has forwarded a print of a steamship at sea, done by the process stated, regarding which he writes: "Noticing the 'photo-grain' plates in the August issue of THE INLAND PRINTER, I send the enclosed reproduction. I think we have something that excels the 'granular process' used by your company. I printed this specimen on a quarto Gordon press more than a year ago." *Answer*.—The specimen sent is a good and clear sample of engraving; and while the grounds of both are different in their execution, there is no doubt of the real merit of both systems—but that shown in our August issue is certainly much softer, more delicate and more artistic, in so far as the groundwork, or grain, is considered.

PRINTING OVER VARNISHED LABELS.—C. M. B., of Philadelphia, Pennsylvania, has sent a highly varnished label on which he has attempted to print a firm-name. Regarding this he says: "You will notice that the job is varnished, and

when printing over the varnish the ink will not adhere to the paper on account of the varnish cracking. The job was worked on a Chandler & Price press, and \$1 black ink used; the tympan was hard and the rollers well seasoned, yet not too hard—about medium." *Answer*.—Use a little bronze or milori blue ink in the black, and add a few drops of dammar varnish to the ink. Run press slow, and give the work *slightly* more impression than the copy sent for inspection. If the ink "pulls" too much, add a very small piece of vaseline.

WANTS A BLACK INK THAT CAN BE REMOVED FROM PAPER WITH A STEEL POINTER.—W. D. H., of Syracuse, New York, writes: "I wish to learn if an ink is made that will thoroughly dry, and, if used on a highly glazed white paper, can be removed by a steel pointer. I wish to prepare a chart the surface of which will be entirely black, on a very delicate registering apparatus to trace given lines, which, when removing the ink, will show a white surface underneath." *Answer*.—We have no knowledge of an ink which when printed on white paper or cardboard will give you the result desired. When black ink is printed on smooth or enameled stock it is *firmly set* into the interstices of the paper or cardboard.

ABOUT PRINTING WITHOUT INK.—"Cincinnatus" writes: "Will you please publish in your next month's issue of THE INLAND PRINTER a short sketch of this new method of printing without the use of printing-ink, and also give the numbers of the patents which have been taken out on this subject, and oblige." *Answer*.—In the October number of this journal, page 62, will be found about all that is known of the discovery up to the present writing. The English exchanges have made considerable comment on the matter, but have so far been unable to give us a practical view of the peculiarities connected with the discovery, other than that described as follows: "Some one has found out how to produce an entire British museum library without a drop of printing-ink. All you've got to do is to have a paper susceptible to the magnetic-electric influence of light, and to run an electric current through your machine." This is vague to us, and we suppose it will be to you. When a practical side has been made manifest, we shall endeavor to comprehend it, and give our readers the benefit of our investigations.

THE LIFE OF A GEAR-WHEEL.—W. M., of Madison, Wisconsin, asks the following question: "How long should the gear-wheel on a Gally Universal quarter superroyal press last—the cam particularly? I have had my press but five years and I now have trouble with the third wheel, which was put in about a year ago. A new pinion shaft was put in at the same time. The effect of this wearing out shows itself in the roller-carriage only, which then has a jerky motion that is so pronounced as to shake the building. Is the same fault also common to the Colt's Armory press?" *Answer*.—The durability of a gear-wheel such as you allude to, or indeed, any part of a piece of machinery, depends almost entirely on the kind of use and treatment it has received at the hands of those operating it. We have seen a first-class cylinder press almost ruined in four months, and platen presses encounter treatment so shameful as to spoil their future usefulness. The materials put into the construction of both the Gally and the Colt's Armory presses are of the best quality. One of these presses is built by the Sharp's Arms Company, while the other is built by the Colt's Arms Company—two of the best construction concerns in the country. The jerky motion and noise caused by the roller-carriage may proceed from some other cause than that assigned; perhaps the bottom of the carriage, or the rising and falling weight for adjusting the momentum of the carriage may strike some part of the framework of the press. If the weight strikes the rear cross-bar of the frame of the

press, it should be filed off so as to clear this bar. We have always found that with good oil, cleanliness and attention, coupled with some practical knowledge of machinery, especially printing machinery, the wear on such is natural and infinitesimal.

HEAVY IMPRESSION ON ENDS OF SHEET AND LOW IN THE CENTER.—W. N. C., of New Hampton, Iowa, writes: "I have enclosed you sheet of newspaper printed on one side, which shows a heavy impression on the ends and light impression in the middle. We use an air-spring Cottrell, six-column press, with rubber blanket, with few sheets of paper over the rubber. Please let me know what to do to obtain a uniform impression all over sheet." *Answer.*—Raise the bearers so as to be about two sheets of news paper in extra height to that now set. Ease off the impression screws temporarily, to ascertain how cylinder and bearers meet. Add another sheet to tympan, and tighten impres-

type-page in line with the cut could be plainly seen on the cut; and no matter how many times the rollers were allowed to pass over, when an impression was taken the type could be easily distinguished across the face of the cut. The press is a quarto jobber of the Hadwen & Swain make, similar to the old-style Gordon. The ink used was a fairly good quality of half-tone blue-black. Also please state remedy for copying-ink slurring, and printing thin and watery-looking on a bond-paper job." *Answer.*—The cause of the rollers impressing an imprint of the type lines upon the cut and leaving these to be printed on the paper arises from the fact that the rollers pass up and down over the form without sufficient reversing action to destroy the exact circumference covering of the three rollers. In other words, there is not enough reversing motion to destroy their regularity. If you will get some of your rollers cast in slightly different sized molds, so that two different sizes of circumference may be



A COON OUTFIT.

Photo by E. J. Davison, Kansas City, Mo.

sion screws. Run through a sheet of news paper on the form, and examine. If the ends still show more impression than in the center of the sheet, it will be in order to *drop* the cylinder a *trifle*, so as to fit "*hard*" on the bearers, and then tighten the impression screws so that the little of excessive pressure on the bearers will shift the surplus impression from the ends to the belly of the cylinder. If you can not succeed by this means, then insert a sheet—trimmed off to suit the impression on the ends—and fasten it on the iron of the cylinder, underneath the rubber blanket. P. S.—The sheet you sent us shows that you have more impression on one side of press than on the other. Correct this, too.

ROLLERS DEPOSITING IMPRINTS ON FORMS.—F. W. H., of San Francisco, California, has had an experience common to many, but which has been puzzling to him. He says: "I had occasion to print a small four-page circular consisting of three pages of type and one taken up by a large half-tone cut. The rollers, which were apparently well seasoned, seemed to take an impression from the type, as after they had passed over the half-tone, the contents of the

used in sets on the press, this difficulty will be removed. Carry one roller, at least, of different thickness (circumference) to the other two—this mixes up the continuity of covering, besides giving better distribution. Sometimes employing an old roller with two new ones will be ample to remedy the complaint. If copying-ink is good and properly used there should not be a slur. Stir up the ink in the can before putting it on the press, and then slightly dampen the plate and form with water, when ready to print; then the ink will distribute and cover perfectly. Use old rollers to print with; these must not be too old nor too hard. Bond paper requires to be printed on a slightly softer tympan than that used to print smooth-surfaced papers.

PRINTING IN BOOK MARGINS.—*The British and Colonial Printer and Stationer* has the following: "Mr. J. T. Morton Rowntree, of Willesden Green, England, has projected an invention that has for its object a means to print in the marginal spaces of books, magazines, etc., any notes, advertisements, or other matter. It consists of a longitudinal bar or chase, adapted to the size of the page to be printed on, and

having a slit in which type may be placed. Through the frame there turns a screw between two plates that form its top and bottom. The ends of the frame are closed by solid blocks, one of them being recessed to receive a turning key fitted on to a square end of the screw, which works with a right-hand thread for one-half its length, and with a left-hand thread for the other half, each half passing through a sliding block also fitted with a screw thread. Inside the frame is a slot for keeping the types in an upright position, and to the two sliding blocks are attached projections so arranged that they bear against the types at both ends, pressing them, as the sliding blocks move forward when the screw is worked, in such a manner that the types are held as firmly as in a vise. A mere reversal of the screw, of course, liberates the whole arrangement. These blocks may be locked up in the ordinary chase in such a position as to bring their printing surfaces on the margins of the book pages to be printed on, or they may be used separately, according to the particular work to be done.

BAD PURPLE INK SPOILS A JOB OF PRINTING.—J. F. D., of Philadelphia, Pennsylvania, has sent us two sheets showing form of labels printed in purple ink. He writes: "I enclose you proofs of a job on which I am 'stumped.' These sheets were run five days ago, and, as you may see, are mottled, or the ink 'crawled.' At first I thought it was the paper, but I tried another lot of paper, and it did the same thing. You see the ink does not dry, and we can not get a clean, clear print. Please advise me where the trouble lies." *Answer.*—The purple ink is not suited to the kind of paper used in the job, for it is too thin, and void of sufficient color, which has been compounded in a poor quality of varnish that will not dry nor hold the color on the stock. Perhaps the two greatest misfortunes to the work are the non-drying qualities of the ink and its tendency to rub off and mar the stock it is printed on. Although the presswork has been done nearly a month now, the color is almost as liable to rub off as the day it was printed. The paper stock used is of a superior grade; and had good and suitable ink been employed in the printing of this job, it would have been a creditable piece of work. Add a few drops of dammar varnish to the ink you have, so as to assist it in holding on to the coated surface and drying as well. A better way would be to change the grade of ink, as the present lot is too thin and will give further trouble when the labels are being pasted onto the packages.

IN A QUANDARY.—J. P., of Christchurch, New Zealand, writes as follows: "I should be very pleased if you will tell me if first-class half-tone work is generally done on a four-roller Cottrell flat-bed perfecting press; also whether to use a quick-drying ink on the same. I have some trouble with the ink, *generally* on the second side of the printed sheet. I get very good results for a thousand run or so, then the solids of the blocks have a mottled appearance, and look as though either the ink is too stiff or not sufficient make-ready is put on. I have tried many things: extra make-ready, reducing the ink with hog's lard, pomade and old boiled linseed oil, but none of these have been quite satisfactory. I have used quick-drying ink, also ordinary half-tone ink. I have also set rollers very lightly, and then tried lowering them. Only *three inkers* cover the entire form of press—the fourth roller not reaching the end of form. The impression has a slight tendency to go lighter after a few thousand runs. Are the cylinder springs tight enough? I feel that I am asking you too much, and taking up too much of your valuable time; but I would be pleased if you will suggest a remedy for the foregoing." *Answer.*—Yes; first-class half-tone work can and is done on the Cottrell flat-bed perfecting press, but the press must not be driven too fast; a *soft*, quick-drying ink should be used. A special ink is made here for such presses, by the use of which little or no diffi-

culty is experienced in producing good work; strong overlays—that is three-sheet—are generally used on fine cut work. There should not be any giving way under impression, if the packing is *firm* and the impression screws *rigidly* set. Of course the cylinders must not be over-packed, as in that event the tympan would be in danger, as well as the register. It is possible that the packing on your cylinders is not quite hard enough, if it gives way after a run of 1,000 impressions; it should be good for 100,000 impressions. Apparently, most of the trouble has its origin in the defects you experience on the cylinders. It is unfortunate that a larger machine was not put in, so that the four rollers would cover the entire form. It is poor policy to buy a four-roller press that will only give you the result of a three-roller one.

A NEW EMBOSSED PROCESS has been patented in England which relates to the making of dies for embossing cardboard, paper, and the like, on a printing-press. A matrix (female die) is produced by engraving the subject in box-wood, zinc or other suitable metal, when one or more electros are taken from it. By means of the matrix, or electro, a celluloid die (male) is formed by forcing one or more sheets of celluloid into the matrix by means of a press heated to suitable temperature. Before pressing down on the celluloid, a smooth steel plate is placed between it and the press-head, to insure uniformity. When the celluloid has cooled sufficiently, it is treated with a coating of camphorated oil, after which it is fastened onto a base of cardboard or other material with a cement made of gelatin dissolved in acetic acid. Any of the usual cements will do. The celluloid is first softened by exposure to vapors of acetone in a closed box—that is before attempting to press it into the matrix by pressure on the heated press alluded to. A second form of die for embossing on thin cardboard or paper is produced by impressing a celluloid sheet in the manner just described, using a sheet of medium strong strawboard instead of a steel plate. Another form of die may also be made by observing the same procedure and using a thin sheet of copper or copper-foil, the recesses in the back of the impressed copper or foil die to be filled in with softened celluloid or a moistened cement of red lead and celluloid dissolved in acetone.

ABOUT TYMPANS, CHANGEABLE INKS AND OTHER THINGS. J. W. W., of Kankakee, Illinois, writes: "In June number of THE INLAND PRINTER, is it a correct statement when the writer of the article 'Make-Ready on Job Presses' says to use eight or ten sheets of book or news paper and one sheet of hard cardboard for an ordinary tympan? It strikes me that that would be a surplus amount. In the same issue of the journal, you give in 'Pressroom Queries and Answers' formula for giving black ink a bronze or changeable hue, and state that the quantity used in the ink must be carefully proportioned. Can you say what proportion to use in the ink; or how can I ascertain when I have put in a sufficiency? Will you kindly inform me what different effects dammar varnish, copal varnish, boiled linseed oil, vaseline, or hog's lard, have on printing-inks?" *Answer.*—The number of sheets set down for tympan on platen presses is *excessive*, as you say. Here is what "Presswork" gives as about right: "For all small forms, use a sheet of thin pressboard (or cardboard) next to the platen, and draw over this from two to three thicknesses of smooth hard paper—the top one acting as a cover to the make-ready. If a card is to be printed, leave out the pressboard and merely use the few sheets of paper. Where practicable, it is wise to keep presses set to this degree of impression, as larger forms can be adjusted for printing by the addition of a few more tympan sheets." (This book on presswork is recommended for your consideration.) If you will refer to the formula for imparting a changeable hue to black ink, and will add to it these words: "To every half pound of good \$1 a pound black ink,

mix into the same about half an ounce of the aniline-shellac varnish," you will have a proportionate quantity of the latter to produce the effect sought. Some black inks, such as "soft," require a little more of the mixture than do stronger-made grades. Damar varnish is a white transparent varnish; copal varnish is thicker, stronger and dark; and boiled linseed oil, when old, is of a dark amber color; from it is made the better grades of varnishes for printing-inks. All of these are driers to a greater or lesser degree, and mix with each other and with printing-inks to great advantage. Vaseline and hog's lard are very moderate reducers, and are employed to lessen the tackiness of good inks without destroying the body of the color, as is usually the case when reducing varnishes are recklessly used.

THE CARE OF MACHINERY.—*Newspaperdom* recently published a number of valuable suggestions regarding "why machines work well, and why some do not." It says: "No matter how simple a machine is, it will not run itself, it requires some one of intelligence sufficiently interested in it to master its details and requirements. Many a machine has been ruined for lack of a drop of oil at the right time. Many another has come to grief because some blunderer with a screw-driver has aimlessly loosened and tightened, without any idea of what he is doing, or any adequate effort to study out the cause of the little difficulty he is blindly trying to remedy. Many another machine, still, has found itself rejected because the person in charge of it wanted it rejected for reasons of his own. This is not a difficult matter, if the owner of the machine trusts everything to subordinates, and does not himself look into the real causes of an unsatisfactory situation. The company a new machine finds itself in is sometimes enough to make it want to commit hara-kiri. A dirty, ill-kept shop—everything at sixes and sevens, no system, no adequate effort at order or cleanliness—has its effect on every workman in it. Even when he honestly tries to do his best with the new machine, everything seems to work against him. The ingrained carelessness of his fellows, together with slipshod surroundings, are a heavy handicap to a satisfactory result. It is gratifying to know that such relics of the olden times are fast disappearing in this day. The pressure of modern competition is weeding out those too careless or too blind to see that a successful business can not be conducted on the old, easy-going lines. In general, labor-saving machinery is having an easier time of it than in former days, when it was at the mercy of the indifference, or worse, of those who had its operation and care. The new generation of workers show a commendable thirst for knowledge, and take pleasure and pride in mastering any machinery submitted to their care—that is, the majority of them, though there are still too many in the fast dwindling ranks of the other kind. Of course, some allowance must be made for inborn difference in capacity and adaptability. Some men have no mechanical capacity whatever—were born without it. When a man of no mechanical idea is found in charge of a machine, he should not be blamed, of course; but the satisfactory operation of the machine requires that he be replaced. For such a condition its owner should be alert, and assign the workman to something better suited to his capacity."

DIFFICULTY IN KEEPING DOWN QUADS AND SLUGS.—*SUGGESTIONS FROM "ROLLER STOCK."*—The devices recommended by your department to "J. G. R., Stratford, Ontario," in the September INLAND PRINTER, for this trouble, in his case, are undoubtedly the best, but printers can not always wait to procure them, and as the forms mentioned in J. G. R.'s case are not the only kind that "bob up serenely" to curl the hair of pressmen, I would like to give my experience in this matter, feeling justified in so doing by your courteous "invite." As I have said, newspaper forms are not the only kind in which quads, spaces and leads work up, and cylinder

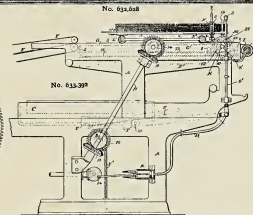
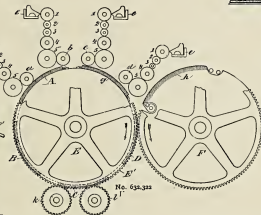
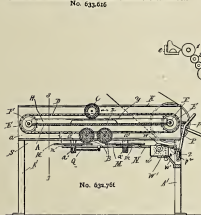
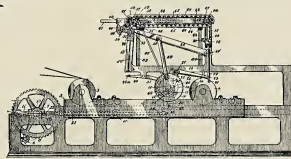
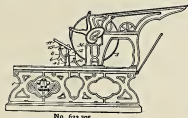
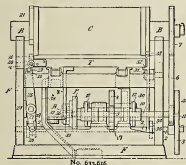
presses are not the only presses upon which annoyance is produced, and the method I have found best in most cases, though not in all—as circumstances, or rather conditions, existing are not exactly the same in any two cases—has given satisfactory results. Now, most of us know that when a pressman has given considerable time and careful attention to his form and make-ready, and starts the run, he is liable to get wrathful if he finds quads, spaces, etc., making "snoots" at him after he has a few hundred impressions off, and oftentimes the comp. comes in along with the stoneman, combined with sulphurous fumes, or at least something that reminds you of them, in said pressman's remarks about that time. Then comes the hunt to see what is wrong. Sometimes the cause is the furniture binding, or a side slug may have slipped down, thus binding the lock-up on the side, possibly Mr. Comp. has a long line, caused by spacing too tightly in the stick, etc. Of course these can be easily detected and remedied, but if neither of these is the cause, the rule I have always followed is to take it for granted that the form is arched, that is, locked up too tightly at the base, thus throwing the form higher in the center than at the edges, causing it to work up and down, and as it passes to the impression and off again the quads, spaces, etc., work up type-high, as a matter to be expected, and every pressman knows that there is no way to determine what antics a form will develop until his press is running and he watches the result until several hundred copies have been printed, and not till then does he feel safe to leave it awhile and go to other forms awaiting his attention. I always keep on hand ready for use strips of three or four-ply cardboard, pasted wedding preferred, about one-pica, two-pica and three-pica in width, also strips of gummed paper of like widths, and when quads, etc., in a form develop a tendency to work up I have unlocked the same (either job or cylinder forms), and having cut a one-pica strip of cardboard as long as the column, page or form (as the case may be) is wide, I place it next to the furniture, so that the lower edge rests upon the bed or stone that is at the base of the form, then lock up as usual. If it is found that this does not remedy the evil, open form again and put in a two-pica piece of cardboard next to the one-pica piece already in, and try it again. If this is not a "settler" for it, it is time to think that the column or page is not properly made-up, and most likely needs a lead or two to space it out so as to lock up properly, as the two thicknesses of cardboard would remedy, in most cases at least, any variation in the furniture, although this defect would be more likely to throw the matter off its feet than to cause anything to work up. Sometimes simply turning the furniture over will remedy the trouble. Cuts in a form frequently cause the working up of not only leads, quads and spaces, but the type is worked up so as to break off, and in the absence of means to true the cut otherwise, strips of cardboard or gummed paper could be used, putting on the one, two or three pica strips until the base will receive equal pressure at top and bottom in the lock-up. It is better to put the strips next to the furniture rather than between the type lines, as the wood is more likely to be at fault than the metal, although I have frequently had to put as many as four to six one-pica strips of thin card or thick paper in a single page of linotype slugs, at the base, in order to overcome the tendency to arch, as they seemed to be thicker at the shoulder than at the base. Again I have had to take out leads in a form and substitute a set of the card strips, that is, one each of the one, two and three pica strips for each lead removed, and one can readily see that this would increase the pressure of the lock-up at the bottom of the form, relieving same at the shoulder or top, and at the same time would not affect the spacing to speak of. Another source of annoyance (and pressmen have some all their own) and cause of quads, etc., working up, is careless composition, lines not properly spaced or justified. In this case I have found a thick piece of blotting-paper, about as wide as a

lead, placed along the ends of the lines, that is on the side of the form, a great help and a means to save time. There is another cause for this trouble met with in cylinder presses where chases in pairs, etc., are used. Chases are supposed to be square, at least on the inside, but are not always so on the outside, and in locking them up on the large bed of a cylinder press they will sometimes spring up. The putting in of cardboard strips, as mentioned, between the furniture and chases, will be found a great help in keeping them in proper place. Pressmen too often lose their heads in cases where everything does not go right, and instead of reasoning it out in a quiet way, slap and bang, cuss and tear around as though the form or press were human and could be scared into righting the difficulty. This, of course, is all wrong, as it does no good and gives the impression that the pressman does not know his business. How different to see a man with a cool, quiet determination, set about to remedy something defective in form or press. It is a pleasure to watch one who goes right at the trouble, and even if he does not

impression on a sheet of paper. In the drawing the several inking-fountains are marked *e*, and the cylinder *E* bears design-plates *A*, *B*, *C*, *D*, each of which is inked in a different color. These four color-designs are all transferred to the surface *h* on the other large cylinder *F*, and may be printed on a web of paper, not shown, brought against the surface *h* as it passes the right of the drawing.

A novel form of printing-press has been designed by A. R. Stone, of Chicago, the principle of which is illustrated diagrammatically in No. 632,766. *X* is the form and *y* the paper. The impression cylinder *C* and the ink-rollers *B* travel on endless chains *D* entirely around the bed, the rollers receiving ink from the two disks *M M*. The method of feeding the paper and taking it away is not shown.

In patent No. 633,616, Walter Scott shows an improved rack mechanism for cylinder presses. The rack 18, which meshes with the cylinder segment-gear 21, may be thrown out of connection by the cam 28 and lever 25, while the rack 18 is at all times under the control of its operating mechanism.



right it at the first, second or third attempt, he will accomplish much more than one who throws the wrench in one direction, kicks the oil-can in another, and before he gets through probably has the key slip while unlocking the form and smashes several lines of matter therein. What pressmen need along with their other accomplishments is a good, big stock of patience, for there are few indeed who have as much to contend with as the pressman.

PATENTS.

An offset-preventing arrangement has been patented (No. 632,628) by H. F. Bechman, for application to a Duplex press. After the sheets are printed on one side on the first cylinder they are suspended in the air, as shown at 83 and 84, during a certain number of impressions, before printing on the other side, thus giving the ink on the first side time to dry.

Several inventors across the ocean are working on the development of color-printing machinery, in which all the colors are printed from one form at one impression. In patent No. 632,322, by Ivan Orloff, of St. Petersburg, it is aimed to accomplish this by providing several color-plates or patterns, each of which is inked by rollers for its appropriate color, and the inked designs transferred to a common printing-plate, from which the printing is done at a single

A brake 33 is arranged to insure that the bed and cylinder shall be moving at the same speed when the rack and segment come into mesh.

Mr. Scott has also patented an automatic slip-sheeting device, No. 633,392, in which the slip-sheets are mounted on a reciprocating carriage *L*. A pneumatic picker *S* raises one end of the slip-sheet, suction being secured by the pump *R*. The slip-sheet is held stationary while the carriage rolls away the whole pile, when the slip-sheet is dropped on the printed sheet that lies on the traveling apron *G*, after which the sheet and slip-sheet may be carried to delivery.

Jerome B. Bell, of Wilmington, Delaware, in patent No. 632,395 shows a device for bringing a series of linotype slugs, with addresses or the like, to the cylinder of a printing-press, and carrying them back again to a storage galley. In this way envelopes, wrappers, etc., might have a regular form printed from the bed of the press, while addresses, regularly changed, were printed from the slugs descending on the galley 11.

USED AS A CHRISTMAS GIFT.

Huntley S. Turner, printer, Ayer, Massachusetts, in sending three subscriptions to THE INLAND PRINTER, says: "I wish to remember some of my help, and what more acceptable Christmas present? I don't know of any!"



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty Street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.—By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth. \$1.

SPECIMENS OF JOBWORK.—By H. G. Bishop. Contains 300 samples of printing, set in a great variety of styles, by thirty different printers in as many offices. Cloth, \$2.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. \$1.25.

JOB COMPOSITION: Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DIAGRAMS OF IMPOSITION.—By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather, 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT. Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CAMPBIE'S VEST-POCKET ESTIMATE BLANK BOOK.—By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone color-work by various processes are also given. \$1.10.

COST OF PRINTING.—By F. W. Baites. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large and small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, \$1.50.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

R. V. COUTTS, Kenton, Ohio.—Specimens neat and artistic.

COMMERCIAL PRINTING COMPANY, Cairo, Illinois.—Folder very neat.

A. L. GOULD, Babylon, New York.—Your program is very neat and attractive.

L. H. MCNEIL, Carey, Ohio.—The Kurtz handbill is well displayed and attractive.

HARRY C. NAGLE, Tower City, Pennsylvania.—The card is neat and quite good as to design.

R. W. SHREVEPORT, Shreveport, Louisiana.—Blotter neat and attractive; letter-head excellent.

BERKEMEYER, KECK & Co., Allentown, Pennsylvania.—Your booklet is quite unique and attractive.

BUCKEY, Printer, St. Albans, Vermont.—Your October blotter is certainly very neat and attractive.

JAMES A. COOPER, Chicago, Illinois.—All your ad. specimens are good, but the Zeese ad. is decidedly the best.

J. EDWIN BELL, Cleveland, Ohio.—Booklets very neat and attractive. Composition and presswork first-class.

GEORGE E. DUNBAR, Malden, Massachusetts.—The August and September blotters are well designed and attractive.

THE MASSIE PRESS, Penacook, New Hampshire.—Specimens very creditable. Composition and presswork both good.

THE BENHAM PRINTERY, Anderson, Indiana.—Your blotter is excellent as to design. Had you set the reading matter

portion in 12-point Jenson lower-case with no rule underscoring the effect would have been much better.

WILL O. UPTON, Placerville, California.—Your work shows improvement. Study hard and persevere. You will succeed.

THE DAKIN PRINTING COMPANY, Kalamazoo, Michigan.—Your ads. are creditable. The Hub and Kennedy ads. are the best.

E. O. GILDART, Mason, Michigan.—The fair catalogue cover is very neat and creditable, both as to design and composition.

ARTHUR A. WHUBECK, Springfield, Massachusetts.—Your composition is very creditable. The ads. are neat and forcefully displayed.

RAVE R. SARGENT, Howard City, Michigan.—The *Bulletin* is a very creditable piece of work, both as regards composition and presswork.

J. H. MATTHEWS, Philadelphia, Pennsylvania.—The headings are well designed and appropriate. The design for cover-page is artistic.

LYTTON ALLEY, Nashville, Tennessee.—Your blotters are all good, both as regards composition and color schemes. They are all harmonious.

WILLIAM F. BRENNAN, Xenia, Ohio.—The ads. on which you secured first prize in the "Class B" Kodak ad. contest are certainly very creditable.

CLARKE COLE, Cascade, Iowa.—We reproduce the reprint copy of the Huntington note-head, example No. 1, together with the reset heading, example No. 2. The No. 1 example

C. H. HUNTINGTON, Jr.

—GENERAL JOBBER—

DESIGNED BY
MANUFACTURER OF

WAGONS, BUGGIES, FARM IMPLEMENTS

BINDER TWINE, TIMOTHY AND CLOVER SEED FOR SALE

BUCKEYE AND
DEERING GOODS

Cascade, Iowa, 1899

No. 1.

is another long-line-short-line job. The compositor who set it did not have as much matter to contend with as did the printer who set the No. 2 example. Yet what a contrast there is between the two. In the No. 2 example but one face of type has been employed, the display has been broken

DEERING
AND
BUCKEYE
GOODS

TIMOTHY
AND
CLOVER
SEED FOR
SALE

BLACKSMITHING AND
REPAIRING

C. H. HUNTINGTON, Jr.

DESIGNED BY
MANUFACTURER OF
WAGONS, BUGGIES
BINDER TWINE, &c.

FARM IMPLEMENTS

Cascade, Ia., 1899

No. 2.

up and the matter neatly arranged. This job will bear comparison and afford a good study to those who believe in mixing a little brains with the type.

GEORGE W. BROWN, Simcoe, Ontario.—The fair prize-list catalogue is excellent. The cover is artistic, and the ad. composition of a superior class.

J. R. HART, Spencer, New York.—Your envelope corner is excellent. The card is faulty, having too much border and a poor color scheme. The capitals used in conjunction

with the Tudor Black do not harmonize. Simplified display is the proper thing for you to study.

DAVID L. GORHAM, Chicago, Illinois.—Your card is an artistic one, both as to design and composition; also as regards stock and color scheme.

PRESS PRINTING COMPANY, Lawrenceburg, Indiana.—You employed too many type faces on the lathe folder. Booklet and other specimens are neat.

CONWAY PRINTING COMPANY, Conway, Arkansas.—The type employed on the Towell heading is too large. The other specimens are neat and creditable.

W. H. BATHGATE, Wausau, Wisconsin.—Blotters excellent and artistic as well. The only criticism we have to make on the card is that the border should have been omitted.

P. A. RANDLE, Litchfield, Illinois.—Considering the amount of matter you had to contend with and the character of the heading, we think you did very well with the job.

C. N. MARLAND, Ballard Vale, Massachusetts.—We reproduce the reprint copy of the Brierly letter-head, example No. 3, together with your reset job, example No. 4. The No. 3 example is a specimen of the old school and has some

your work. Your specimens are neat, but not out of the ordinary.

WILLIAM S. STANLEY, Morris, Manitoba.—The type employed for the main display on the Coley card is too large and is responsible for its crowded appearance.

E. G. BATES, Albert Lea, Minnesota.—The *Times* blotter is artistic and very attractive. Color scheme excellent. Your other composition shows considerable improvement and is very creditable.

LISLE R. MOREHOUSE, Washington, Iowa.—The specimens of your work are very creditable, and by far the best you have yet submitted. The Crone cover is your most artistic piece of composition.

JAY CRAWFORD, Shenandoah, Iowa.—You made a mistake in placing the metal border around the high school title-page. The 1-point brass rule was sufficient. Otherwise the page is very neat. Letter-head good.

A. H. CROWTHER, Osage, Iowa.—The Hill statement heading is good, and is commendable especially for its simplified display. Your blotter scheme is a good one. Should you happen to have an acquaintance who is a chemist

AGENTS FOR YORK COUNTY
MUTUAL FIRE INSURANCE CO.

PROPRIETORS MAPLE HILL
POULTRY FARM.

...OFFICE OF..

E. J. BRIERLEY & SON,

—DEALERS IN—

Flour, Grain and Groceries, Boots, Shoes and Dry Goods,

PAINTS, OILS AND VARNISHES.

MILTON MILLS, N. H., 189

No. 3.

of the bad features about which we have repeatedly warned the patrons of this department—too many type faces used in conjunction and the old long-line-short-line plan. The compositor who set the job employed five different styles of

he can undoubtedly tell you of some preparation that will harden and also toughen leaves sufficiently to allow of their being pressed and employed in making tint-blocks for at least small runs, and possibly after experimenting you may



OFFICE OF

E. J. BRIERLEY & SON,

Dealers in

FLOUR, GRAIN AND GROCERIES, BOOTS, SHOES AND DRY GOODS,

PAINTS, OILS AND VARNISHES.

Milton Mills, N. H., 1

No. 4.

type. The No. 4 example exemplifies the idea of breaking up the display, simplicity of treatment and the harmonious use of type.

JOHN A. DAVIS, Salem, Massachusetts.—Your ads. are all neat and well displayed. The ads. of Beachcroft & Barker's Drug Store are the best. You deserve credit for the work.

A. K. SCHULTZ, College Point, New York.—Do not employ word ornaments in order to make long lines. This is a bad practice and does not add anything to the appearance of

be able to so prepare them that they will be quite durable. Your program is neat.

O. C. PENNY, Washington, D. C.—Your No. 1 ad. is excellent and very forcibly displayed, the others are only ordinary. They are not bad, but they lack character—have too much "sameness" in their make-up.

H. E. PERKINS, Kellerton, Iowa.—Your note-head is a very neat one. We do not like the plan of separating the firm name from the business engaged in, as evidenced on the Smith letter-head. Move the name over to the center

above the business line. Then move the two lines in the lower left-hand corner up to the place now occupied by the firm name. This will produce the desired balance, and make a better job.

W. G. NEWTON, Lewiston, Illinois.—With the exception of the border band on the card, it is a good job. Nos. 2 and 3, which were not printed by you, are not at all good. Your letter-head is quite neat.

EDWARD A. TATE, Galesburg, Illinois.—We reproduce the copy, example No. 5, and the rejected heading (which was your choice), example No. 6. The No. 6 example is by

space to the calendar on the Schafer blotter, especially when you had so much matter to contend with. Stationery headings neat and well designed.

HUDSON PRINTING COMPANY, Barbourville, Kentucky.—Envelope artistic and very attractive; statement good, as is also the Faulkner letter-head. The other specimens have too much border, ornaments, etc., employed in their construction, and the display is not at all forcible.

ALFRED G. PARKER, Winchendon, Massachusetts.—Professional stationery requires different treatment from that accorded commercial work. You will find a treatise on this

STATIONERY,
CONFECTIONERY,

IMPORTED AND
DOMESTIC

CIGARS AND
TOBACCO.

GALESBURG NEWS COMPANY

...General News Depot...

W. B. BARNES, Proprietor.

311 East Main Street.

BOOKS,
NEWSPAPERS,
MAGAZINES,
MUSIC.

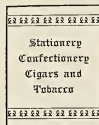
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Galesburg, Ill.,

No. 5.

far the most modern and much the best. Even if Mr. Barnes was an old-time printer, his remarks about the job having a "countrified look" and that he "thought it must have been set out in some cornfield," shows that he has fallen behind

subject in a book published by The Inland Printer Company, entitled "Job Composition." The price is only 50 cents, and the booklet will explain many things of this nature to you, and will save you from many errors. The job you send is very



GALESBURG NEWS COMPANY

General News Depot

W. B. Barnes, Proprietor

311 East Main Street

Galesburg, Illinois,

No. 6.

the times in the printing business and was not qualified to judge. We would have preferred to have seen the job set entirely in Stationers' Text.

LYOYD C. KOONTZ, Mount Pleasant, Pennsylvania.—The panel on the Schenck heading is entirely too large. The booklet is neat and well printed. The Zimmerman heading is your best commercial specimen.

F. B. WILLIAMS, Kansas City, Missouri.—Considering your facilities, your card samples are creditable. Do not employ so many different type faces on your work. The Gibson card has five, which is at least too many.

J. E. SYLVESTER, Jr., Wellston, Ohio.—Simplified display, correct balance and whiting out, together with excellent presswork, is characteristic of the large parcel of samples which you submit for criticism. The work is all first-class.

ELBERT BEDE, North Branch, Minnesota.—Considering your experience, you are to be congratulated on your proficiency as an ad. compositor. You have a good idea of what constitutes forcible display. Your balance and whiting out are excellent.

J. B. DIBELL, Massillon, Ohio.—The February, April and March blotters are very good. You devoted too much

faulty, it being entirely too fancy, and the display much too coarse. We have not the room in this department to explain this matter fully, but you can get the information in the booklet spoken of above.

GEORGE B. TERRELL, Tazewell, Virginia.—Your catalogues are creditable, both as regards presswork and composition. The specimens of commercial work are neat, but do not employ so many pointers. The note-heads of W. C. Daniel has entirely too many pointers, etc. Simplicity is the best rule.

W. E. CARPENTER, Watertown, South Dakota.—The type employed for the line "City Dairy" in the Ellis heading is not harmonious with the type used in conjunction. An 18-point DeVinne lower-case line would have been better and made a neater job. You have a tendency to employ too large type for your display lines. Use smaller sizes.

CHARLES M. RICHARDSON, Indianapolis, Indiana.—Taken as a whole, your specimens are very ordinary. The type faces are much too large. This causes your work to have a crowded appearance. On some of your specimens you employ too many type faces. We do not make these remarks to wound your feelings. Send in fewer specimens



at a time. We are willing to help you all we can. Get the book "Job Composition," published by The Inland Printer Company. You have special need of it.

F. G. ELLIOTT, Dallas, Oregon.—Taken as a whole, your specimens are neat as to composition and creditable as to presswork. Be careful that you do not employ too large type for your display lines. Do not sacrifice your margin to accommodate a large line of type. Good margins are always to be desired and sought after.

JOHN D. MIGEOT, Philadelphia, Pennsylvania.—Considering everything, we think you did very well with the program. Of course, it is not without its faults. One mistake was the employment of too large type for the reading matter. Another is the setting of display lines diagonally. This plan takes time unnecessarily and generally causes trouble in the pressroom.

A. L. CHIPMAN, Poland, Maine.—The cover-page of your booklet is good. We have but one criticism regarding the inside pages. The four ornaments on the second page are sadly out of place. It was not necessary to have two colors on this page. Your other specimens are creditable. You made a vast improvement in the statement heading over the reprint copy.

CAPITOL PRINTING COMPANY, Montgomery, Alabama.—The reprint copy of the Wilkinson letter-head, example No. 7, is a very poor piece of composition, especially when

balance of the card as it is. As regards the longevity of printers, we hold the opinion that, if a man is physically sound, he can, by observing common-sense health laws and taking the proper amount of rest and outdoor exercise, live as long as he would if engaged in other indoor work.

ALF HENDERSON, Edgerton, Wisconsin.—Your pamphlet cover is creditable as to design and composition. The blotter is not at all good. There is no contrast in the display, and the lines are injudiciously selected. There is also another bad feature, and that is the bronzing. It makes the text very hard to read. Simplicity in display is a thing you especially need to study.

T. L. TURNER, Martin, Tennessee.—As regards the two headings of the Martin Marble Works, the one set in De Vinne is the neatest. This heading is faulty because not enough prominence was accorded the firm name. The Burchard heading is entirely too elaborate. You made a vast improvement in the Snoddy pamphlet. The change you suggest is all that is needed.

HAYES A. WOOLF, New Hampton, Iowa.—Your specimens are neat, but not at all artistic or original as to design, viewed as a whole. There is, however, one of your specimens especially deserving of praise, and that is the statement heading of the *New Hampton Tribune*. Cultivate this style of simplified display. All you need is a little coaching along the proper lines and your work will be all right.

STRONGEST, BEST, NATURAL
MINERAL TONIC WATER IN AMERICA

WILL CURE ANY CASE OF
DYSPEPSIA, INDIGESTION, CHRONIC
DIARRHŒA, PILES,
KIDNEY AND SKIN DISEASES

"WILKINSON'S MATCHLESS MINERAL WATER."

H. Z. WILKINSON, SOLE AGENT FOR STATE OF GEORGIA.

Greenville, Ala.

189

No. 7.

contrasted with your reset job, example No. 8. Yet Mr. Wilkinson complained of the work on the No. 8 example, saying: "Compare for yourself the workmanship, styles of type, etc., with the one I sent you." No wonder printers

FRANK E. GEORGE, Erie, Kansas.—The Brelsford & Bell heading is good. The type employed on the Johnson & Kyle statement is inharmonious. The shaded type should not have been used. Bill-head is not bad. The Knight handbill is

STRONGEST, BEST, NATURAL
MINERAL TONIC WATER IN AMERICA.
WILL CURE ANY CASE OF
DYSPEPSIA, INDIGESTION, CHRONIC
DIARRHŒA, PILES,
KIDNEY AND SKIN DISEASES.



Wilkinson's Matchless Mineral Water.

H. Z. WILKINSON, Sole Agent for State of Georgia.

Greenville, Ala. 190

No. 8.

die young. Mr. Wilkinson needs rejuvenating, and when that has been accomplished he should be apprenticed to a blacksmith.

W. H. HOWE, North Manchester, Indiana.—The plan of your card is good. The type employed for your name is not prominent enough. The border printed in red should have been omitted. To make this a good job, work the solid letter first in some suitable tint and run the outline letter over it in a dark shade of the same ink. Set the words "Job Printer" in 12-point of the same type and accord it the same treatment as the name. Place this line in the center immediately underneath the name. Leave the

excellent as to display, balance and whiting out. The reason you have trouble with your presswork on linen paper is because you do not use hard enough tympan. The harder your stock is, the harder you should make the tympan.

L. C. GITZENDONNER, Virginia, Minnesota.—Taken as a whole, your specimens are creditable and evidence artistic ability. The Cuppernull bill-head is good, but the ornament in the upper right-hand corner should have been omitted. The blotter is good as to design, but the rule around the panel should have been continuous, and the ornamental metal scroll at the right should have been omitted. You deserve credit for your neat composition.

Study up on ornamentation. If you are not sure that an ornament is called for in a job, or are in doubt as to its appropriateness, omit the ornament. This is a good rule.

ROBERT H. DIPPY, Philadelphia, Pennsylvania.—Your specimens are all of an artistic type and reflect nothing but credit upon both compositor and pressman. We reproduce the Reed cover, example No. 9. This is very creditable.



Jacob Ross's
Sons
Philadelphia

No. 9.

velope beyond criticism. If you are not familiar with the shape of the ink-ball, send to us and we will send the pattern.

JOE B. SUDLETT, Martin, Tennessee.—You made a decided improvement in the Clemons & Lyons note-head over the reprint copy, but you could have made a still greater contrast. Instead of a parallel rule border, with the black "shot" ornaments for corner-pieces, you should have employed a single light-face rule and no corner-pieces. We also regard the curved line with disfavor.

HARRY H. McILROY, Huntingdon, Pennsylvania.—You should never employ a pointer in conjunction with Engravers' Roman. The plainer these headings are set the better. The arrangement of the wording is not good. "Athletic and Sporting Goods" should have been placed underneath the firm name. "Drake Building" would have looked well just above the date line, set in the smallest size of the series.

A. S. WERREMEYER, St. Louis, Missouri.—Never carry more than four sheets of tympan on any job, and do not employ too much packing. There are several causes which would make your job have the appearance of "slipping." It may have been caused by a baggy tympan, a springy form, a warped or rocking plate, an electro which was loose on the block, or by having the form locked to one side of the chase. If we are correct in our opinion, the platen of your press rocked.

G. A. KUEHN, Paterson, New Jersey.—The Jager card is your best specimen. The Buchert & Hunziker card is quite faulty. More prominence is accorded the street and town than is given their business. Be careful not to employ too many type faces in the construction of your work. We can criticise your German specimens if you desire it. A compositor who is capable of setting both German and English job-work should receive more remuneration for his work than an ordinary compositor.

WILLIAM B. BRADFORD, Portland, Maine.—Your method of determining the margins on book forms is all right when the type-pages are of uniform size. But when the size of page varies, then the mode of procedure is different, unless all pages are made up to the size of the largest page. Then the measurements are taken from the edge of furniture used to

make pages of uniform size. To do away with the necessity of imposing all pages to conform to the size of largest page, it is a good plan to take a sheet of paper the exact size of that on which the job is to be printed, and rule it up, having the lines extend from edge to edge of sheet. Mark off the trim at top, bottom and side. Then mark off the margins you intend to give the book. This will leave the remaining spaces the size of the type form, less the trim. Lay this sheet on top of the type form, after marking the gripper edge and side guide. Always work from the gripper side. The lines on the lay-out sheet will enable you to at once determine the exact position the odd-size pages should occupy. This method saves much time and is absolutely correct, provided the lay-out is true. The pressman then takes the lay-out sheet and rules his printed sheet in accordance with the lay-out. If the pages come in with the ruled lines, the pressman then proceeds with his make-ready, and when the book is bound it will conform to the ruled sheet.



Photo by F. E. Foster, Iowa Falls, Iowa.

"HELP ME UP."

PROMOTION OF W. ROSS WILSON.

Mr. W. Ross Wilson, manager of the Baltimore branch of the American Type Founders Company, has assumed his new duties as manager of the Philadelphia branch, having been appointed to succeed the late Mr. Edward Payson Suter. Mr. Charles S. Conner, of New York, will have charge of the Baltimore branch as manager. Mr. Wilson has been manager of the Baltimore branch for two years, having succeeded Mr. Suter, who went to Philadelphia to accept the position which he held at the time of his death. At the time of his leaving, the employees of the Baltimore branch presented Mr. Wilson with a diamond locket, as a token of their appreciation of his friendship, and interest in their welfare. Mr. Frank M. Houck, chief of the accounting department, in making the presentation speech, spoke of the high esteem in which Mr. Wilson was held, and, in behalf of the employees, expressed the sincere regret occasioned by his departure. Mr. Wilson, in accepting the locket, spoke of the regret he felt in leaving his associates who had labored to make the Baltimore branch a success.



BY AN EXPERT.

Under this heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINO-TYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the linotype machine. By E. J. Barclay. \$1, postpaid.

THE MECHANICAL DETAILS OF THE LINO-TYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. \$3, postpaid. The Inland Printer Company, Chicago and New York.

TYPESETTING MACHINES IN SMALL NEWSPAPER OFFICES. The official report of the Fourteenth Annual Convention of the National Editorial Association, held at Portland, Oregon, contains the following interesting discussion on typesetting machines:

The first question was proposed by President MacCabe, "Are typesetting machines economical in small newspaper offices?"

Mr. Herbert said: We have an Illinois office that answers this question with an emphatic affirmative. There is scarcely anything that can not be done with the improved machine. Of course there is a limit as to how small an office will find a machine advantageous. In an office employing four straight compositors, I think there will be economy in the use of a typesetting machine; but in the smaller cities where hand composition is very low, taking into account cost of machine, wear, depreciation, taxes, etc., I doubt its practicability in an office requiring a less number unless the rapidity of composition during the last hours before closing forms on a small evening daily might add a sufficient additional compensation to justify the expense. The price of hand composition must of necessity be always taken into account. In some localities you get hand composition for 20 or 25 cents and less. Of course, if hand composition is very low, there is little saving of cost in having a machine. The great advantage of the typesetting machine is the speed with which matter can be set up during the last two or three hours before going to press, making the production of a better paper possible at a great amount of money is being spent in trying to produce different machines. I understand over \$100,000 has been sunk in that way in ten or fifteen years. Let us hear from others who have used typesetting machines in small offices.

Mr. Starbuck, of Massachusetts: We are using a Linotype, and find it pays. We had four and sometimes five compositors. Our composition costs us from 10 to 12 cents; before we were paying from 22 to 25.

Mr. Leitch, of Minnesota: I just want to say that one point has not been mentioned, that is, the amount of matter which can be kept standing when a Linotype is used, whereby by the other means you have to have hundreds of dollars invested in type and sorts for this purpose.

Mr. Gardner, of Southern California: Is the discussion confined to Linotypes?

Mr. Herbert: No.

Mr. Gardner: I have experimented with the Thorne machine. It is the only one I have had any experience with. We put about \$2,000 into it. We found after two and a half years' experience, when we suspended its use, that hand work was more advantageous. There would not have been very much gain in using it if hand work had remained at 30 cents instead of going down to 20 cents, as it has. There is, however, an important point to consider, and that is the amount of the investment required, and the depreciation of the property and the chance of some better machine coming in and knocking out all the selling value of the one you buy. Furthermore, when anything happens to the machine, it is the publisher's loss, while if your hand typesetter gets sick, that is his own loss. Our straight work would not employ four compositors, so possibly the test would not reach the standard; but for an office of our size we are satisfied that, everything considered—cost of the machine and interest on the money and the depreciation and loss of time from accidents—it does not pay.

Mr. Wheeler, of Illinois: We are using a battery of four Thornes very satisfactorily and very advantageously. They run themselves, give us no trouble, do good work, and do it every day. They will get out of date, no doubt, but what machine have we today that will not become out of date? Look at the Mergenthaler, how it has changed in the last five or six years. When they are worn out there will, no doubt, be a better machine on the market. We get our composition rather below 20 cents a thousand with the Thorne. We can turn out over 60,000 ems

to a machine without much trouble, not counting the heads, in eight hours. We go above that very often, and we do all sorts of newspaper work on them, and do it satisfactorily. For a country office I would have an idea that it would be better than the Mergenthaler, which is a very complicated machine, and in most offices requires a machinist to take care of it. The Thorne does not need that. We had very little breakage of type.

A Member: How long does a font of type last?

Mr. Wheeler: I should think we get from one machine about the work of six men. I do not believe that in our town the hand typesetters will average 10,000 ems a day. They will run 5,000, 9,000 and 10,000 a day. A good team will put up 60,000 on a Thorne in eight hours.

Mr. Herbert: Two people?

Mr. Wheeler: Yes.

Mr. Kendrick, of Arkansas: When I put in a Linotype, in 1894, I had a letter from Mr. Dodge, the president of the Linotype Company, which I keep as a curiosity. Mr. Dodge questioned the advisability of trying to run a one-machine office. The company now advertises that the one-machine office is a success. At that time there were only three such offices in the country. My experience has been that, properly managed, the one-machine office is a success. A year after getting the first machine I added another, and ran two shifts, so that I get the advantage of three machines. Mine are Mergenthalers, and I want to take issue with the assertion that they get out of order. The company inspected my old machine, put in in 1894, a few months ago, and found it in splendid condition. Don't try to get along with a cheap man, or allow some one who doesn't understand the Mergenthaler to try to take care of it. Go to some big city office and get a helper who is anxious to better his condition, and put him on the machine. You can always find plenty of work around a newspaper office for an ambitious young machinist, and make him a source of profit. Including repairs, gas, breakages, and pay of operators, my composition costs me a little less than 12 cents per thousand. I used to pay 25 cents on my evening edition, and 30 cents for my Sunday morning edition. I consider the machines a great success.

A Member: What are your weekly wages?

Mr. Kendrick: Thirteen and fourteen dollars a week. I pay my machinist \$15, but he looks after the press and all the machinery in the office, and keeps them clean and in order. I consider him a first-class investment as a hired hand. I introduced the first machines into Arkansas, and the union there made a hot fight on me. I intended to keep a union office, but when they took that stand I turned them out, and now pay a little less than the union rate.

Mr. Patterson, of New York: The consensus of opinion as I have gathered on this point is that in an office setting 150,000 ems a week, with hand composition at 20 cents or more, it is both feasible and economical to introduce a machine.

Mr. A. J. Kendrick, of Arkansas: Hitherto it has been deemed impractical to use Linotypes in towns where there were no gas works. I understand they are now being made to run with coal oil. I put in the first machine in Arkansas in 1892, and have made a success of it. But I would not advise any one to put one in unless he is a machinist, or has the services of one available.

Mr. B. F. Alley, of Oregon: I have been running a Thorne machine for four years, and have not needed a machinist. It has required very few repairs and does good work, but unless one uses great care it will break in type.

Mr. Parrot, of Iowa: Will the gentleman please state how many thousands ems his machine averages?

Mr. Alley: Ever since the machine came into my office my wife has set every single line on it. Working from 8 o'clock in the morning until 3 in the afternoon, she averages from 44,000 to 45,000 ems.

Mr. Greer, of Oklahoma: I have three Linotype machines, 1897 model. We are doing all sorts of job and book work and newspaper work. I soon discovered that the declaration of the Mergenthaler people that you have to have a machinist to look after them is made in the interests of the machinists. I have educated the men in charge of them to take care of them. For four months the fires were never out in my machines except when we went to church on Sunday, and for a little while on Saturday evening when we were cleaning them up. There has never been a break in the machines during that time. Splendid work has been done on Supreme Court reports and all kinds of matter. I have an operator who averages 40,000 ems per day. He has charge of the technical part of the machines. Another man averages 45,000 every night. When I started the machines I said that any man who, at the end of ninety days, could not set 40,000 could not have a machine. Another point is to have compositors who do clean work. Corrections are expensive where you have to set the entire line over. Don't keep a man who averages over eight or ten errors to a galley. Then you can correct easily and rapidly. I find the piece scale the most satisfactory, for it furnishes an incentive to the ambitious man. The average is kept down in the whole United States by the time scale. The average is 35,000. It would be 40,000 in six months if the Typographical Union would give us a chance at the piece scale. You can get an additional channel put on to set italics from the same finger-

board for \$150. The machine will be perfection in five years, and when the patents run out they will be much cheaper. The charges now on extras and repairs are simply extortionate. The man lives in our town who invented the little spaceband, and sold it for \$100. They charge us 35 or 90 cents for spacebands. No spaceband will work longer than two years, and if you work them night and day they cost you double. It costs about \$100 a year for all repairs, including spacebands, and \$35 a year for an extra font. For interest on the investment, repairs and everything, I add about thirty-five per cent to the net cost of composition as it



From collection of H. W. Fay, De Kalb, Ill.

OUR PUERTO RICAN COUSINS.

comes from the galley, and I then have as a result less than fifty per cent of what it would cost with hand typesetters. The way to make a success is to put away the time scale.

A Member: How many hours do you men work?

Mr. Greer: Seven hours and a half at night and eight hours in the daytime. My men average 40,000 ems, and one 45,000, and they are country printers.

A Member: What rate do you pay them?

Mr. Greer: Seven and a half cents for nonpareil, 8 cents for minion, 8 cents for long primer and 11 cents for pica. The least any man makes is \$3 per night.

Mr. Kendrick, of Arkansas: I do not believe that repairs and expenses on a Mergenthaler will cost \$100 a year. I employ a man to care for the machine who is an expert and has worked in other offices. I run two machines and get the work of three out of them, and my expenses for repairs on those machines has been less than \$25 the last year. You can send your broken spacebands to a repair shop and have them repaired at an expense of 30 cents apiece. I find that if they are run right that the expense of keeping the machine in repair is merely nominal. I always make it a point when I get into an office to inspect the Mergenthaler machines and get pointers. Everybody who uses them agrees that they are a success. If you want to inquire of the offices where they are in use, write to the Mergenthaler people and they will send you a list of all the men in the United States who are using the machines. Write some of them, and try the same thing with the Thorndikes, if you can get a list, and see the difference.

Mr. Wheeler, of Illinois: The Thorne machine is no longer made. If you want a list of the offices using them the National Typographical Association gives that information. In fact, they will furnish lists of all the offices where any machines are used, and where hand composition is used as well. There is a new machine called the Simplex, which has superseded the Thorne, and is a substantial improvement over it.

A Member: I have heard it said that the Simplex machine is simply a lot of old Thorndikes made over.

Mr. Wheeler: That is not the fact. The Unitive machine is made along some of the lines of the Thorne, but it is not on the market yet, but it is in every way a different machine. They are trying to make a one-man machine of it, and they will do so.

A Member: Doesn't the new machine require an extra man to justify?

Mr. Wheeler: No, just one man, but it can be used by two. They get about 3,500 ems an hour out of the Simplex with one man.

Mr. F. E. Pinkerton, of Illinois: There are several Simplex machines in operation in our neighborhood, but they are not proving satisfactory. The machines are all right, but the type is not good, and it breaks and causes a great deal of inconvenience. They use two men on them. Instead of using the swinging seat they put another man at the other end. They are experimenting with new type, but as yet I consider both the machine and type an experiment.

Vice-President Henry, of Mississippi: I have been using typesetting machines for two years, and I know exactly what they cost. We pay 25 cents a thousand for setting straight matter, and the Thorne costs exactly 20 cents. I save just 5 cents per thousand. There are two troubles—they break a great deal of type, and my experience has been they will wear out a font of type in two years. But still there is great economy in them, and I would not think of going back to hand composition.

In the September issue of THE INLAND PRINTER Mr. Isaac H. Blanchard undertakes to show that linotype composition in New York book and job offices costs 54 cents to produce. He tells us that this figure was arrived at by a number of proprietors putting their experience together, but he omits to state that these proprietors were influenced in producing high figures by the desire that their competitors should remain without Linotype machines, leaving them a larger harvest; also that many of the firms joining in the published estimate of the cost of linotype composition as 54 cents actually sold it for from 38 to 45 cents to offices not having machines!

Let us admit that the lower figure of 33 cents is entirely too low for the sale of good book linotype composition in a large city, but the fact remains that it continues to be sold in New York for that figure and even less, and it is only fair to assume that the men who sell it do not lose money.

Very little honest figuring is required to show that linotype composition is more than 25 cents per 1,000 ems cheaper in New York city, where the highest wages are paid, than is hand composition. Here are the

HONEST FIGURES.

Interest on one Linotype, with extras, cost of installing, etc., added	
(\$3,500 at 6 per cent).....	\$210.00
Insurance (2 per cent on \$2,400).....	48.00
Gas (15 feet per hour at \$1 per 1,000 feet).....	40.00
Power (¼-horse).....	50.00
Repairs, matrices, etc.....	72.00
Depreciation (5 per cent).....	175.00
Metal-depreciation and interest.....	25.00

Total cost of maintaining machine per year..... \$620.00
or nearly \$12 per week.

In the above estimate everything is figured as high as it fairly can be. Many would base interest on \$3,000, and get the money at five per cent. Repairs and matrices seldom run so high, while the depreciation is figured at five per cent, owing to the small horse-power required, the absence of any rapid machinery, and the few wearing parts of the machine. But it is desired to make this estimate high enough to avoid all criticism of shaving cost too closely.

A good machinist-operator can be hired in New York for \$22 a week, which added to the \$12 gives a total cost of \$34 for producing say 180,000 ems of matter, which is a moderate output, as we all know operators who will average from 4,000 to 6,000 an hour all the while they are on the keyboard. These 180,000 ems at \$34.20 give a cost of just 19 cents per 1,000 ems for corrected matter on the galley. Mr. Blanchard and his friends may add all they like to this for foremanship, stone work, taxes, bad debts, office administration, and similar items, but every printer knows that these charges are the same as with hand composition, and have no more real connection with the cost of linotype composition than have an employing printer's contribution to send missionaries to Africa.

Now let us see what hand composition costs in a New York book and job office under similar conditions. Mr. Theodore L. DeVinne is on record as saying that it requires about \$1,000 of investment for every compositor employed. When we recollect how many sizes of type must be maintained in quantity, and how many forms kept standing, we

can easily see that this is true of a large city office. Five hand compositors are required to do the same work as we have allowed the Linotype, 130,000 ems a week, but we will be liberal and assume that the investment in type, etc., is not \$1,000 for each of the five men, but \$3,500 for the lot, the same as the Linotype. We have then

Interest on \$3,500 of type plant at 6 per cent.....	\$210.00
Insurance (2 per cent on \$2,400).....	48.00
Depreciation and sorts (10 per cent).....	350.00

Total cost of maintaining type plant per year..... \$608.00

or practically \$12 per week, the same as the Linotype.

Not every employing printer has thought of the investment in type in a plant doing varied work being as much as in Linotypes for the same production, but it is a fact, as these figures demonstrate.

In New York city the piece price of book composition is 40 cents per 1,000 ems. To this we must add this \$12, which is 6½ cents on 180,000 production, giving 46½ cents as the cost of corrected hand-set matter on the galley, or just 27½ cents more than the cost of Linotype composition.

In the above estimates it will be noted that no account has been taken of the fact that with hand composition there is greater cost of floor space, or that five compositors will generally manage to burn as much gas in a year as one Linotype, or that the Linotype will do a lot of price-and-a-half and double-price matter, without extra charge, for which the hand compositor demands his increase. It is not necessary



From collection of H. W. Fay, De Kalb, Ill.
CURLY.

to go into these minor matters to make out a case; one doesn't have to split hairs to prove that linotype work can be put on the galley corrected for considerably less than half the cost of type matter. The same proportion is true in country places, where hand composition can be had for 30 cents, and the union makes a piece rate on the Linotype of 7 or 8 cents—the difference between 7 or 8 cents and the 30 cents is just about the saving effected.

Any fair-minded man can prove these figures for himself, and disprove Mr. Blanchard's, and the commercial proof of the facts as here given is found in the information that whereas Linotype machines were selling in the United States

at the rate of fifty a month a little more than a year ago they now frequently run over one hundred a month.

THE New York *Journal's* five new Linotypes have been put in, making sixty-three machines in one plant!

W. B. RUTHERFORD, one of Pacific Coast's expert operator-machinists, is now employed in Los Angeles.

AFTER a vacation of several weeks spent at his old home in Minneapolis, Mr. George A. Goodson has returned to New York.

THE first Simplex typesetting machine in Tennessee has just been installed by W. H. Haywood, publisher of the *Herald*, Dyersburg.

THE Toronto Type Foundry has put a Simplex typesetter in its ready-print department, where interested Canadian publishers can see it in operation.

THE young man in charge of the exhibit machines of the Goodson Graphotype Company in New York had only a few weeks' experience under a machinist.

"THE time is coming," an old-timer remarked the other day, "when printers will strike rather than set type by hand." Strange how men's ideas change, eh?

CAPT. JAMES W. LAMBERT, known to everybody in the South as publisher of the *Democrat and Courier*, Natchez, Mississippi, has just installed a Simplex typesetter.

THE first Simplex typesetter in Iowa was installed a short time ago for Mr. H. L. Rann, publisher the *Press*, Manchester, Iowa. He is most enthusiastic regarding its work.

THE Curtis Publishing Company, Philadelphia, has added a Simplex typesetter to its splendid plant, for use on the *Ladies' Home Journal* and the *Saturday Evening Post*.

THE New York *Sun* now has twenty-five Lauson machines, and, it is claimed, more are to be added. The *Sun* has returned the last of its McMillan machines to the factory.

THE man who would attempt to remove the "Simplex" from the *Journal office*, were we unable to get another, would be shot on the spot instantan.—*Journal, Mattoon, Illinois*.

A NEW Simplex typesetter and a new Gress of aluminum alloy type put the *Democrat*, Maryville, Missouri, in position to turn out even a better and handsomer paper than ever, at a less expense.

JAMES D. CANAN, a well-known printer and linotype operator on the St. Louis *Globe-Democrat*, fell dead in the streets of that city of heart disease. He has long been prominent in craft councils.

MR. IRA W. HAYS, publisher of the *Daily Globe*, Hagerstown, Maryland, is now setting his type on a Simplex. Though he has had it only a short time, he is getting good results, and his output is rapidly increasing.

MESSES. DITTRICK & SECHLER, publishers of the *Daily Herald*, Braddock, Pennsylvania, are making many improvements in their plant, the most important being the purchase of a Simplex typesetter, installed last week.

MR. WILLIAM H. FISCHER, publisher of the *New Jersey Courier*, Toms River, has added a new cylinder press, a new engine, and a Simplex typesetter to his plant. The combination produces a handsome paper, at a considerably lower cost than before.

THE Johnson Typesetter is now on exhibition in the National Magazine office, 91 Bedford street, Boston, as well as in the Ledger building, New York. They present visitors with samples of the different sizes of type they make, from 6-point to 11-point.

MR. JAMES DONEGAN, the machinist having charge of the Linotype of the Lafayette (Ind.) *Morning Journal and Evening Call*, has invented a device whereby the assembled line goes to the mold, direct, without being elevated, making a

straight transfer from the assembler to the front of the mouthpiece. This is accomplished by merely touching a key upon the keyboard. The invention is well spoken of and we may hear more of it in the future.

IN DENVER the owners of Linotype machines who do composition for the trade, charge 40 cents per 1,000 ems, while hand composition is but 35 cents. There are other cities also, where this new state of affairs exist, however. "Straws show the way the wind is blowing."

ONE of the most enthusiastic friends of the Simplex typesetter is J. F. Lindsley, publisher of the *Morris County Chronicle*, Morristown, New Jersey. Though it has been installed only a short time, it has already made a large reduction in his expenses, to say nothing of the increase of original matter set.

HAS MR. WARREN WILSON, of Los Angeles, struck a snag? It has been heralded over the country that he was to manufacture a typesetting machine in Boston, the advantages of which were such as to completely overshadow any machine now made. This department will be pleased to inform its readers of this machine when Mr. Wilson permits.

"THE FRASER TYPESETTING MACHINE.—We are informed that the 'Fraser' typesetting and distributing machines, which were referred to in these columns in the early part of last year, will shortly be brought prominently before the trade. Some sample machines of the latest type have recently been manufactured in London and are working very satisfactorily. It is expected that they will soon be placed on the market."—*The British and Colonial Printer and Stationer*.

"GENTLEMEN,—I beg leave to express my sincere thanks to you for the extended notice in the June number of THE INLAND PRINTER concerning my new typesetting machine. All the preliminaries for its construction are now in good shape, and I am assured that the machine can be sold for less than \$300. I hope to announce at an early day through the columns of your most excellent journal that a new era has arrived in the establishments of the 'poor' printer and publisher."—CHARLES BOTZ, Sedalia, Missouri.

CAN ANY ONE ASSIST HIM?—W. S., Norwich, Connecticut, writes: "In the July INLAND PRINTER, under the heading 'Machine Composition,' etc., a statement is made in one paragraph that a certain proprietor wants \$100 to let a printer practice on his machine. Kindly give me his address on enclosed card. Two years ago I could operate, but have been working in the job branch since then. I want a chance to get familiar again, and would gladly pay for the opportunity." *Answer*.—The party referred to has abandoned the enterprise.

GAS GOVERNOR.—E. P., Erie, Pennsylvania, writes: "Being a constant reader I have seen from time to time items in regard to the gas governor on the Mergenthaler—its good results, etc. Now, I can not do anything with mine. I believe I do not know its adjustments; I have never seen any explanation of it. So therefore I believe you might be able to get some expert to answer the following or explain its perfect and detail working: (1) How much mercury (that is, up to what point) is needed. (2) The position of the hollow tube. (3) The proper inlet and outlet. (4) In fact, all regarding it." *Answer*.—Send to the Linotype Company for small book, "Instructions to Machinists," which will be sent you free of charge.

LINOTYPE MEASUREMENT.—A subscriber in San Antonio writes: "Will you kindly advise us as to the fairest way of making a measuring stick for machine type? We have both minion and brevier, and the quads of both are of the same size. Your attention will oblige." *Answer*.—Linotype minion em quad is .098 and brevier is .112 thousandths of an inch. All "body" matrix measurements are

made on the basis of .014 to a point and .168 to an em pica. Thus, minion being 7-point, by multiplying it with .014 gives .098. But as the "running" measure is calculated on the basis of .166½ to an em pica, it would be a difficult task to make an exact measuring stick for varying lengths of lines. Are you not mistaken in stating that your minion and brevier em quads are the same?

WANTS AN OPINION.—O. M., of Ottawa, writes: "Would you oblige me with an opinion, (1) As to whether hand composition is superior to machine work for all printing outside of newspaper work. (2) It is contended that for first-class book or general corporation work machine setting is equal if not better than hand. (3) Can first-class presswork be obtained on the product of machine typesetting devices? An answer to above would oblige some of your subscribers here." *Answer*.—(1) Printing from hand composition with new type, when set by the careful book compositor, will doubtless never be excelled by any method of securing a printing surface. (2) The claim that machine composition is superior is due to the fact that it always presents a new, clean appearance, and that the spacing is absolutely even. (3) Yes, and when produced in first-class book offices, with much less make-ready.

Editor Machine Composition Department: In the September issue of THE INLAND PRINTER, under the head of "Cost of Linotype Composition," written, I find, by I. H. Blanchard, of New York, is an anti-linotype article showing figures of an average cost of 54 cents per thousand ems for a weekly return on a five-machine plant. Believing that the writer is biased by information deduced from ultra-prejudiced "typesetters," I would ask to be informed by your department of the facts and figures you have on hand on cost of linotype production per machine, with estimates of interest on investment, depreciation and kindred items, as per the best of your knowledge and belief. I feel that the steady increase and demand for the Linotype warrants a very much different showing of results, or else a severe criticism of the intelligence of the American printer. Very respectfully, H. CLIFFORD ROGERS, Pasadena, California. [Mr. Rogers will find an article in this issue such as he wants.—Ed.]

COPPER-FACING TYPE.—J. K. A., Boston, writes: "What advice can you give me in regard to 'copper-facing' type? How is the work done? Does it improve the appearance of the type? Does it lengthen the life of the type? Can special sorts not copper-faced be used with type that is copper-faced?—that is, does copper-facing materially increase the height of the type? Who and where are the concerns that do copper-facing? Would you advise having new type copper-faced? I have asked you several questions, but your reply will greatly oblige me." *Answer*.—The only company doing this work in the United States is the Newton Copper-Faced Type Company, 18 Rose street, New York city. Write them for circulars, etc. We do not know the process. It gives the type a sharper appearance and certainly more than doubles its life. Sorts not so treated can be used with it so long as they are new, as it does not appreciably increase the height of the type. Very many first-class printing establishments have their type so treated—both body and display—and before the advent of the linotype machine almost all of the daily newspapers throughout the country took advantage of this economical process. It has frequently been stated that were it not for the attitude taken by the typefounders against copper-facing the process would long ago have been universally adopted.

THERE is considerable interest being manifested in the strike of the compositors on the New York *Sun* because of the installation of Lanston machines, it being the first large plant to put in one of the later makes of machines. A New York correspondent sends us the following: "Now that the

smoke of battle has cleared away and the *Sun* has lost some of its torridity, we may profit by a little reflection. The onward march of labor-saving machinery continues to make inroads into our ranks, and we should call a halt and look over the field and see where we stand. When the Linotype made its appearance it was looked upon as a common enemy, and it was several years before good feeling was established. The trouble caused by the introduction of Lanston machines into the office of the *Sun* seems to augur a future of unpleasantnesses, as there is a large company about to launch a machine very similar to the Lanston, and two other companies with first-class machines which are also built in two parts are soon to be put on the market, I understand. They are all on exhibition in New York at the present time. Shall we demand a journeyman on each part? That would seem to discriminate in favor of one machine. The keyboards have about the same speed, consequently an equal number of

properly be designated as "slow change" or "quick change," as, having the extra fonts of matrices, each stored in a magazine of its own, enables the change of faces to be quickly done (by simply removing the magazine from the machine and placing the one containing the desired font of matrices in its stead). Each and every Linotype machine is capable of being "duplexed," "triplexed," "quadruplexed," and so on. But, supposing you had but one Linotype and it was a "quadruplex," and tomorrow you should install a "simplex," thus making five faces and two machines, one could then be called a "triplex" and the other a "duplex"—*but which one?* The one magazine which comes with the machine is capable of working any and all sizes of body faces, and where a "quick change" is not a consideration, the fonts of matrices alone are purchased and fed into the magazine by hand, after emptying the same of its matrices with the aid of the keyboard.



BUNNY.

From collection of H. W. Fay, De Kalb, Ill.

operators, but the machines using individual letters require an attendant besides."

"SIMPLEX" AND "DUPLEX" LINTYPES. —"Proprietor," New York city, writes: "Will you kindly inform me, through your most valuable and interesting machine composition department, the difference between a 'simplex' and a 'duplex' Linotype machine? No two individuals seem to have the same explanation regarding these terms." *Answer.*—The term "duplex machine" is given to a Linotype having one *additional* magazine containing an additional font of matrices and supplied with mold-liners and ejector blades to produce slugs for the additional face. Thus, a Linotype equipped with two additional faces and two additional magazines is designated as a "triplex," and with three additional faces and magazines a "quadruplex," and so on indefinitely. The terms are most confusing and misleading to those outside of the company's employ and should not be perpetuated. The machines are all identically the same and could very

SEVERAL months ago a number of New York users of the Linotype held a conference in the Astor House for the purpose of comparing notes and to see if a more intelligent understanding of the cost of machine composition could not be obtained. In the September INLAND PRINTER Mr. Isaac H. Blanchard contributed an article on the subject and embodied in it one of the reports presented at that conference, which seems to have stirred up one of our New York subscribers. This is what he has to say: "In looking over Mr. Blanchard's 'Cost of Linotype Composition' in your magazine for September, I could not help thinking that he omitted one item—presswork! He introduced his subject in this way: 'The writer is probably one of many book and job printers who, reading the general statement that Linotype composition can be produced on the galley at the rate of 45,000 ems per day, took in hand pencil and paper, and figured up the necessary charges to be enforced after the installation of typesetting machines in his plant.' He wound up

an itemized cost with an average of 54 cents, which is apt to leave an impression that the cost 'on the galley' was 54 cents. Hand composition is, say, 40 cents! 'Figures don't lie' (?). No, of course not; but type on the galley is one thing, and type on the press is another thing. Then, too, what is the reason for running an office in a way that makes such figures necessary? I would like to ask Mr. Blanchard if the five-machine plant he quoted is still in operation or under the same management as it was when the report was made? A printer who attended the Astor House conference explained to the writer that his linotype composition cost him a fraction over 19 cents. Discussions of this kind are sure to prove of benefit, however, as many men whose duty it is to estimate on work are not familiar with costs. Still, to keep within reasonable bounds will accomplish far more than to make statements that practical men know are not practical, or are overdrawn. A few items from the report referred to: Bank man, \$20; proving, \$6; machinist, \$30; boy handling slugs in remelting, \$6; make-up and break-up, \$30; stonework, \$27; supervision, \$22; office administration, \$40—and the operators. A force of that size could easily take care of the product of a plant four times the size of the one under discussion. An office in New York with four machines, printing several high-grade publications and miscellaneous work, has an apprentice who takes care of all matter from the machines, correcting, proving, etc., and sets and distributes all headings, which amount to about a galley a day; the foreman not only supervises the machines, but deals with customers and looks after about a dozen men on ads. and jobwork; the make-up not only makes up the linotype matter, but the ad. pages as well. It should not require two men to perform the work of one man. Machines have not yet displaced executive ability in the conduct of a printing office."

"OPERATOR," Wellington, New Zealand, writes: "I have from time to time come across paragraphs in the good old INLAND PRINTER giving particulars of the rates paid to linotype operators in your country, but owing to the want of knowledge of the number of hours constituting a day or a week's work in the different States, operators here have been unable to form a very definite idea of the ruling rates in the States, and as to how those rates compare with ours in New Zealand. I may state here that at the beginning of this year the masters in Christchurch, Dunedin and Wellington entered into a compact for twelve months to pay learners and operators £3 6s. night work for a week of forty-two hours, and £3 for the same number of hours day work. In order, therefore, to be in a position to arrive at a fairly correct comparison, I shall be indebted (as well as others of your readers in these parts) if the gentleman having charge of this department will favor me with answers, in THE INLAND PRINTER, to the following: (1) What is the piece rate (if any) in the States? If on newspapers, kindly state size of type and width of column. (2) What is the 'em,' the standard of measure in your country? Opinions differ here on the subject, some claiming that it is the em quad, others that it is the letter 'm' of the particular font of type dealt with. The standard here is by ens (en quads). (3) What is considered a good weekly average speed by expert operators in America? In this city we have an operator who can comfortably do 300 lines brevier an hour, 13 ems pica measure. But this man is an exceptional man, and I dare say for a week, or longer work, can beat any man in the Southern Hemisphere. (4) How do the rates paid to reliable expert operators compare with the wages paid in the past to a like case hand in the States? My object in asking the above information is to be able to have something to go upon when the question of rates comes up again at the close of this year. I have it on good authority that the masters at a recent conference among themselves entered into a compact that they will only give 3d. per thousand ems for all sizes of

type next year, and in lieu of operators charging fat in the way of headings, etc., they are to charge only the lines set on the machine, to which is added 500 ems of fat to each operator for every hour he works; that is to say, an operator working four hours and setting 24,000 ems would send in a dock totaling 26,000 ems. It will thus be seen that the speedy man is handicapped somewhat, as he can only charge 500 ems fat for every hour he works, whereas he may set twice as much as another man. As the type used here is chiefly brevier and larger sizes, minion being the smallest and not largely used on the newspapers, the columns of which are 12½ ems pica wide, it will be seen that the operator in New Zealand will have to be a 'goer' to knock out a fair wage, and when cost of living is taken into consideration, I believe he will be less favorably situated than his American or English confrère." *Answer*.—(1) Ranges from 7 cents to 17 cents per 1,000 ems. Newspaper type varies from agate to brevier. Some few newspapers pay 12 cents for agate and nonpareil and 13 cents for minion and brevier. But very few unions here allow a piece scale—it is usually a weekly time scale and varies from \$15 to \$27, owing to locality, and in many cases the proprietors are voluntarily paying an advance of from \$3 to \$5 over the scale. Width of newspaper columns is almost universally 13 ems pica—this gives about 30 ems in agate, 26 in nonpareil, 23 in minion and 19½ in brevier. (2) The em quad. (3) From 4,000 to 6,000 ems per hour in newspaper offices—the former where brevier is used and the latter on agate. On bookwork, where long primer and small pica is used and frequent hand spacing is required, 2,750 ems and upward an hour. (4) Operators work more steadily than did the compositors and consequently earn more weekly and earn it in fewer hours, but many rapid compositors under the hand piece scale could earn more money for a night's work than the operator can under the time scale. However, in offices where a bonus of a few cents a thousand ems is allowed the operator over a certain amount set, they make more money than compositors did. The scale of prices is usually different each for morning, evening and weekly newspapers and for bookwork.

PATENTS.

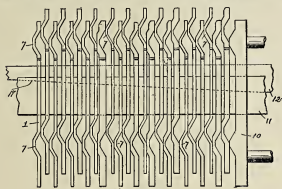
C. W. Dickinson has taken out another patent, No. 633,309, which describes the Empire justifier in fuller detail than any preceding patent. The view chosen for illustration is from overhead, just as the keyboard operator looks down upon it. As the type are composed they drop into the holder or stick C, until a line is finished. As the space-keys are struck the wedges E are partially inserted in the line, and the whole is carried down to about the point A. Here a shaft and cams are brought into operation, and the wedges pushed farther into the line until it fills the measure. The justifying spaces are contained in the channel V, and the distance to which a particular wedge is driven determines the size of space that shall replace it. At L the proper spaces are inserted as the wedges are withdrawn, and if it appears to the machine that the size of space first selected is not going to be wide enough to complete the line by the further entrance of the remaining wedges larger spaces are selected. When the line is completely justified, it passes to the galley U, while the wedges return by an underneath route to the place of beginning.

In order to obviate the collection of dross at the mouth of the mold-pot in a linotype machine, Abner Greenleaf, of Baltimore, has patented (No. 631,989) a plate F, for insertion at the mouth of the mold. This plate contains, not the usual slot, but a series of holes, and after a slug has been cast, and the mold-wheel turns away, the pot B is forced by an alteration of the cam C against another plate g, having a series of pins n, corresponding to the holes, which enter them and force back any dross or remaining metal into the

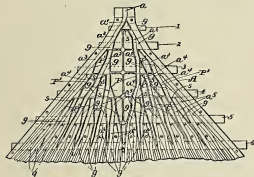
melting-pot B, thus always maintaining a free entrance for metal to the mold, and rendering the production of good casts more certain.

A distributor for linotype matrices, types, etc., has been patented by A. S. Gilman, of Cleveland, as No. 633,190. He brings the matrices along on the bars 1, 2, 3, etc., and drops them off as they reach their appropriate channels.

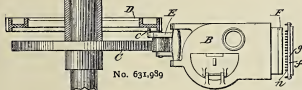
Tolbert Lanston has secured another patent about half an



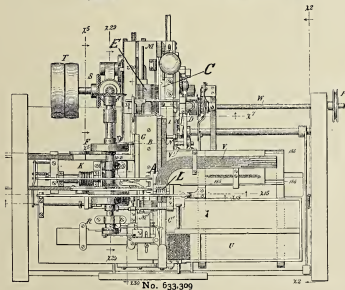
No. 632,484



No. 633,190



No. 631,939



No. 633,309

inch thick, covering 102 combination claims on his type-casting and composing machine. The details are almost infinitely complicated, and the machine has been described so many times that it seems not worth while to cover it again.

The peculiarly shaped type or matrices shown in No. 632,484 are the patent of E. V. Beals, of Detroit, who forms them with two offset portions 7, 7 and a hole for the slides 11, 12, in order that they may be spread as in the drawing, to adapt themselves to the system of distribution of his machine.

A PAPER MAN WHO KNOWS PAPER.

Charles M. Barden, travelling representative of Crane Brothers, paper manufacturers, Westfield, Massachusetts, has been on the road over twenty-five years, and is one of the few practical papermakers who represent paper mills on the road, having served a regular English apprenticeship of four years with Flatner & Smith in the old Turkey Paper Mills. In those days the mills made only the high and best grades of paper, both tub-sized and loft-dried. Mr. Barden commenced at the foot of the ladder, receiving for his services during the first year of his apprenticeship but \$50 and his board. At the expiration of his time he obtained a position



HOME OF C. M. BARDEN, BRIDGEPORT, CONNECTICUT.

with the L. L. Brown Paper Company at Adams, Massachusetts, taking charge of their finishing, etc. After two years' service with the Brown Company he accepted a position as superintendent of P. C. Baird's mills, makers of flat and collar papers, where he remained eight years. He afterward represented the Old Berkshire Mills Company upon the road, until seventeen years ago, when Crane Brothers, manufacturers of ledger and fine grades of linen papers, secured his services. Traveling as he does in every State in the Union, as well as Canada and British Columbia, Mr. Barden is exceedingly well known, and his genial presence is always welcome wherever paper is required. Mr. Barden has always been considered a confidential adviser of the Cranes, and much of the success and popularity of this company's goods has been secured through his suggestions and energetic pushing. In addition to selling a first-class product that everybody wants, and which has an established reputation, Mr. Barden believed in making exhibits at the various fairs, and these exhibits, which he usually had charge of, notably at the World's Fair, at Atlanta, at Omaha, and at the Mid-Winter Fair in San Francisco, always secured for his firm the highest awards and medals. Mr. Barden has a comfortable home at Bridgeport, Connecticut, a miniature reproduction of which is hereshown. While not able to be in Bridgeport all of the time to enjoy this, Mr. Barden's absence on his trips only serves to make it more welcome and more enjoyable on his return. In the illustration Mr. Barden can be seen upon the settee in front of the house in company with his wife.

FINDS IT VERY HELPFUL.

Enclosed find \$1 in postage stamps for which continue my subscription to THE INLAND PRINTER for six months, at the expiration of which time I will renew for another year. I want to bear testimony to its helpfulness, and consider it one of the best publications of its kind in the country.—
Harry H. McIlroy, Huntingdon, Pennsylvania.

EVERY printer doing business at this end of the Nineteenth Century has reason to rejoice that his type, tools and machinery are so vastly better than those the craft had to work with at the other end of this period. For instance, what printer of those days would have ever dreamed of such a thing as Standard Line type, or that at some future day systematic bodies and faces would be the rule rather than the exception in printeries 34

CHARMING effects on printing for churches and society organizations are easily obtained by the use of this class of letter. The Becker will prove to be of great value to those who have a patronage of this nature. Still, this is

ly not the only of usefulness this face, as it thout a doubt, rable on other es of work 80

ANOTHER elegant face suitable for all kinds of superior printing, now submitted for the coming holiday and winter season

THE Saint John Series having met with a most appreciative welcome from the artist printers of this and foreign countries, we feel assured that this new series, the Becker, will not be offered in vain, and that it will soon attain the popularity of its so variously useful and excellent prototype 15

Becker Series

Patent Pending

60-Point, 4a	3/4	\$13.00
48-Point, 5a	3/4	8.50
36-Point, 7a	4/4	5.50
30-Point, 8a	4/4	4.30
24-Point, 10a	5/4	3.50
18-Point, 14a	7/4	3.20
14-Point, 22a	9/4	3.00
12-Point, 25a	10/4	2.80
10-Point, 30a	10/4	2.50
8-Point, 36a	12/4	2.25
6-Point, 40a	14/4	2.00

VERTISING its of successful ising consists in goods and your ment continually e the eyes of the The great adver-

ciated the valuable improvements introduced by the Inland Type Foundry, of Saint Louis.

¶ The Becker series is here shown complete, comprising eleven sizes, from 60-Point down to 6-Point. ¶ Like all the other faces made by the Inland Type Foundry, this series is cast on Standard Line and Unit Sets, which fact will, of course, enhance its desirability in the estimation of all practical working printers.

¶ The fleur de lis ornament shown on these pages is cut for each size of the Becker and is included with every font of the series. ¶

¶ The border used on this page, and matching the fleur de lis ornament, is our 12-Point Border No. 1294. ¶ It is put up in fonts of 24 inches each, the price per font being \$1.00. ¶

vertisers of the country never cease reminding you of their existence. ¶ Their names, and the nature and place of their business, are thrust upon you constantly, employing papers, magazines, pamphlets, circulars, or other means, and at the moment you are ready to buy anything they have to sell their names flash to mind. 62

**Extended Companion
to Our Saint John Face**

INLAND Type Foundry

Originators and Makers of the

BECKER SERIES

Cast on Unit Sets and

Standard Line

Patent Pending on Becker Series

**INLAND TYPE FOUNDRY
Pine Street  Saint Louis**

THE GRAPHIC ARTS DISPLAY AT THE PAN-AMERICAN EXPOSITION.

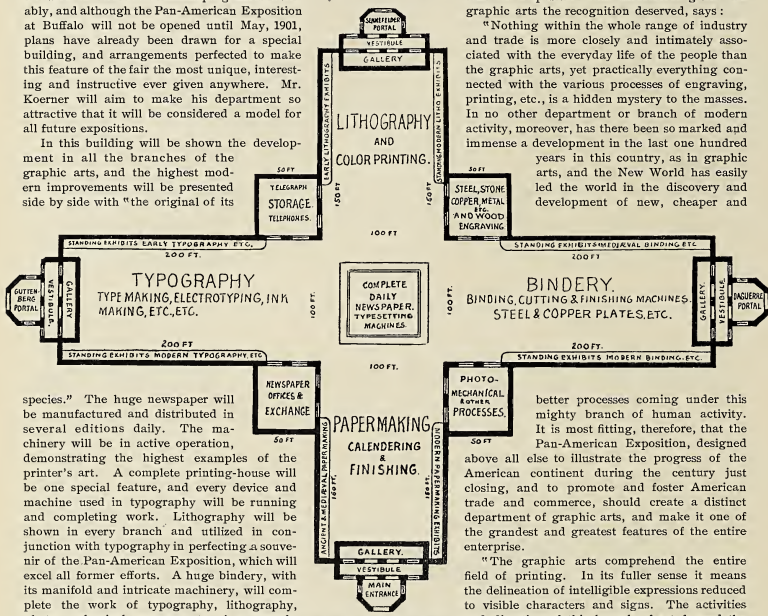
SOME two years ago, Mr. Herbert L. Baker, then of Buffalo, but now manager of the Unitype Company, New York, suggested to the members of the Buffalo Typothetæ the plan of making a special feature of printing and the allied crafts at the Pan-American Exposition, then being talked of, and the Buffalo Typothetæ put the matter in the hands of a strong committee, at the head of which was Mr. Herman T. Koerner, of the firm of Koerner & Hayes. Mr. Koerner is one of the best-known lithographers in the country, well-posted in printing and the allied arts, fertile in ideas, and thorough in execution. In his hands the work of the committee has progressed favorably, and although the Pan-American Exposition at Buffalo will not be opened until May, 1901, plans have already been drawn for a special building, and arrangements perfected to make this feature of the fair the most unique, interesting and instructive ever given anywhere. Mr. Koerner will aim to make his department so attractive that it will be considered a model for all future expositions.

In this building will be shown the development in all the branches of the graphic arts, and the highest modern improvements will be presented side by side with "the original of its

various processes coming under the general classification of graphic arts. The complete newspaper-printing plant, proposed to be located in a pit in the center of the great main floor, will, without question, be one of the great drawing attractions of the entire exposition, while the sections which will be devoted to papermaking, bookbinding, photo-engraving, electrolytting, the manufacturing of type, typesetting machines, etc., will be scarcely less fascinating. The building will have space of 70,000 square feet on the main floor, with 45,000 square feet additional for standing exhibits.

The *Pan-American Herald*, an illustrated journal devoted to the interests of the coming exposition, after referring to the great importance of this particular exhibit, and stating that no exposition has heretofore given the graphic arts the recognition deserved, says:

"Nothing within the whole range of industry and trade is more closely and intimately associated with the everyday life of the people than the graphic arts, yet practically everything connected with the various processes of engraving, printing, etc., is a hidden mystery to the masses. In no other department or branch of modern activity, moreover, has there been so marked and immense a development in the last one hundred years in this country, as in graphic arts, and the New World has easily led the world in the discovery and development of new, cheaper and



species." The huge newspaper will be manufactured and distributed in several editions daily. The machinery will be in active operation, demonstrating the highest examples of the printer's art. A complete printing-house will be one special feature, and every device and machine used in typography will be running and completing work. Lithography will be shown in every branch and utilized in conjunction with typography in perfecting a souvenir of the Pan-American Exposition, which will excel all former efforts. A huge bindery, with its manifold and intricate machinery, will complete the work of typography, lithography, photo-mechanical processes, etc. A papermaking machine, in active operation, will explain the mysteries of the art, and its product will be utilized in the daily newspaper, and will hold the place of honor in the center of this wonderful building. In order to comprehend more fully the vast improvements made in the various departments of graphic arts, ancient and mediæval examples will be shown, as well as earlier attempts of present methods. A fine, properly labeled and easily understood system of explanation and reference will be inaugurated by the chief of the bureau to direct the visitor's attention to the valuable comparisons and special features of the collective exhibit. The ground plan, shown on this page, gives something of an idea of the splendid scale on which it is proposed to illustrate the development of the

better processes coming under this mighty branch of human activity. It is most fitting, therefore, that the Pan-American Exposition, designed above all else to illustrate the progress of the American continent during the century just closing, and to promote and foster American trade and commerce, should create a distinct department of graphic arts, and make it one of the grandest and greatest features of the entire enterprise.

"The graphic arts comprehend the entire field of printing. In its fuller sense it means the delineation of intelligible expressions reduced to visible characters and signs. The activities and direction of this branch of art formed the very foundation of our learning, and handed down to us the substance, if not always the form, of centuries of erudition. From the earliest dawn of civilization man has endeavored to impart some evidence of his life, manners and thought, and has succeeded in producing these evidences upon stone, wood or metal for succeeding generations. From the crude results of primitive man developed the carvings on stone and the bones of animals; these, in turn, made way for wood and metal, until every available method was drawn into service to perpetuate those thoughts to posterity. Signwriting was, however, slow and laborious, and apart from its greater use in commemorating the deeds of mighty chieftains and wise rulers of the earlier days of history, was greatly restricted.

"The radical departure from the writings on papyrus of the ancients and the mediæval manuscripts on parchment was effected by the invention of Gutenberg, the inventor of movable characters, which marked a new era in the restless activities of the progressing world. In rapid succession the



HERMAN T. KOERNER.

Chairman of the Graphic Arts Committee, Exhibits Department, Pan-American Exposition, to be held at Buffalo, New York, May, 1901.

new method developed and lent its enormous influence to the broad evolution of thought. It opened avenues of activity beyond the reach of the average individual, and reduced the cost of education to the masses. Its insidious power descended upon king and peasant alike, and upon prelate and warrior; in fact, it paved the way for the democracy of the world and the brotherhood of man.

"From the homely movable characters of Gutenberg, the art of typography grew and developed. Two centuries later surface-printing from stone marked another epoch in the growing and valuable field of graphic arts. Copperplate engraving, and its more robust brother, the steel plate, showed their wonders to the world, and wood engraving had developed to a high state of perfection, when all methods of printing were superseded, in the broader art sense, by lithography. Senefelder's invention, although a chance invention, opened a field that brought the attention of the world to it at once, and it has developed a marvelous result in the activities of the modern world. The advent of photography and its application to both typography and lithography superseded, in a large measure, the art of engraving, and, to a certain extent, of copper and steel plate engraving and printing, by reason of its artistic possibilities and results. Thus the newest arrival in the fold of graphic arts successfully holds its claims and broadens the already vast horizon of this pregnant field of human activity. From the first days of understanding, and while the faculties of the child are yet embryonic, this handmaid of civilization brings wonder and delight. To the waning days of age and the sunset of life, it brings pleasure and consolation. The book and the picture, the newspaper and the magazine are indispensable needs, and are as closely associated with the happiness of modern life as any branch of human development."

The official souvenir of the exposition will likely be printed in the Graphic Arts building. It is one of the ideas of Mr. Koerner to have the entire souvenir made in this building in full sight of the visitor, showing every process of manufacture, from the paper itself to the last stitch in the bound copy. The right to publish the souvenir will probably be let as a concession, but one of the conditions of the contract probably will require that all the work be done in the Graphic Arts department.

The official letter-paper of the exposition, prepared by the Bureau of Publicity, is original and striking, bearing on the body of the sheet a magnificent engraving of the American Falls at Niagara, done in a faint green tint to represent the natural appearance of the water with the spray flying. At the top of the page is the official emblem of the Exposition, with the words "Pan-American Exposition, 1901," printed in plain type above it, and underneath "Buffalo, N. Y., U. S. A." At the bottom of the page in fine type is printed "Half an hour's ride from Niagara Falls: One night's journey for 40,000 people." The design is brilliant in conception, and the letter-paper is very handsome and attractive. It is certain to be of great value as a means of advertising the exposition.

The beautiful emblem adopted by the Publicity Committee of the Pan-American Exposition, to be held at Buffalo during the summer months of the year 1901, was the work of Raphael Beck, a Lockport artist, whose design was by all conceded to be the most beautiful and comprehensive of the four hundred and odd drawings which were submitted. The design tells the hopes and aspirations of the management of the coming fair as no words can, for the high and noble underlying purpose of the Pan-American Exposition is to show to the world the progress that has been made by the people of the Western world during the fleeting century, and also to bring about closer trade and social relations between all the peoples of the Americas. Nothing could more beautifully express the idea of a binding together of the people of the north, central and southern divisions of the Western Hemisphere than Mr.



THE RAPHAEL BECK DESIGN.

Adopted by the Bureau of Publicity of the Pan-American Exposition.

Beck's picture, which shows the sweet-faced nymph of North America smiling a welcome as she looks down and extends a snowy arm across the isthmus of Yucatan in greeting to her sweet-faced sister of the South, who, by the way, seems fully as eager to clasp the extended hand and to do her share in the effort to bind together the North and the South in the

holy bonds of an All-American sisterhood. The accompanying illustration shows the beauty of the design.

Seventeen of Buffalo's prominent business men have been constituted a "committee on publicity," at the head of which stands Mr. George Bleistein, and a campaign has been inaugurated that will result in wide publicity for this most important exposition. The *Pan-American Herald* gives matters of current interest regarding the work, and copies are in great demand.

THE NEW BUSINESS MANAGER OF THE ST. PAUL DISPATCH.

C. W. Hornick, formerly of the Pioneer Press Company, St. Paul, Minnesota, and well-known in typographical circles, has resigned his position with the Pioneer Press Company, and is now the business manager of the St. Paul



C. W. HORNICK,

Business Manager St. Paul *Dispatch*.

Dispatch, one of the most prosperous daily newspapers in the Northwest outside of Chicago. Mr. Hornick's success has been almost phenomenal. An energetic and tireless worker, he has gradually risen, step by step, from errand boy to his present important position. Mr. Hornick is an extremely modest man, however, and, in response to a request for a little of his history, said to *THE INLAND PRINTER* representative:

"I have little to say about my record, as I have made but few changes in my business life. I started in with the J. M. W. Jones Stationery & Printing Company, Chicago, in 1871, and worked up from errand boy to be a director in the company and the assistant superintendent of the business. In 1883 I sold out my interest on account of ill-health from overwork, and spent nearly a year on the Pacific Coast, not in the printing business. In May, 1884, I became superintendent of the manufacturing department of the Pioneer Press Company, of St. Paul, and with the exception of a short interval (1891-1892), when I was building railroads, grain elevators and electric street-car lines in Sioux City, have been with the Pioneer Press Company continuously. I assumed

the position of manager of the St. Paul *Dispatch* on October 1."

Mr. Hornick's friends will be pleased to hear of the change he has made, as it means greater success and a wider field for his wonderful abilities. To show the appreciation and high regard had for Mr. Hornick, the Pioneer Press employees presented him with a loving cup as he was leaving that company. This very interesting event occurred September 30, in the business offices of the company. Mr. Hornick's work in connection with Typothetæ matters has brought him in touch with the leading employing printers of the United States. His advice on subjects of vital importance to the organization has always been considered sound, and has been listened to and carried out at the annual meetings where it could be consistently done, or his suggestions carefully weighed in mapping out the policy of the Typothetæ. That he has been a power in the printing world is admitted on all sides. Genial, generous, whole-souled and honest, he has gained the respect of associates everywhere both in the labor organizations and in the ranks of the employing printers. His conduct of the paper he has now assumed control of will be watched with interest. The accompanying likeness was made from a recent photograph.

ANAGRYIA.

Oppressed with grief, it brings relief
To give our ills a name—
It may not heal, but still we feel
They are not quite the same.
One widespread woe, where'er we go,
We find throughout the land,
And yet its name, unknown to fame,
But few would understand.
Seek, if you please, in Doctor Rees
His Cyclopaedia—
Mayhap 'twill ease your dire disease
Of Anagryia.

For, sooth to speak, sonorous Greek
Can charm our pains awa',
Like, as we've heard, "that blessed word
'Mesopotamia.'"
Physicians ken—those learned men—
This truth right well, I trow,
And many a cure, we know for sure,
Has been assisted so:
Yet they with pain may search in vain
The Pharmacopœia
For salve or pill to cure the ill
Of Anagryia.

We all suppose that other woes
And epidemic pains
Will ebb and flow, will come and go—
But this for aye remains.
How few evade its withering shade!
On all alike it falls:
On small and great—in church and state—in
In corporation halls.
Can no M.B. or LL.D.
Find some panacea?
Through future days the world would praise
In glowing lays,
And crown with bays, the man who slays
Its Anagryia!*

R. Coupland Harding, in *X-Rays*.

THE BEST ON EARTH.

Please find enclosed \$1 for six months' subscription to *THE INLAND PRINTER*, the best journal for printers on earth; we can not keep shop without it. Kindly notify me when time expires and I shall renew with pleasure.—*Ed Jones, Publisher, The St. Ignace Enterprise, St. Ignace, Michigan.*

*ANAGRYIA.—The condition of a person without ready money.—*Rees.*



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 163 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound; \$1.25.

JOHN BLANCHARD, editor-in-chief of the Minneapolis *Times*, is dead.

The *Clarinda* (Iowa) *Journal* begins its seventh volume with every appearance of prosperity.

GEORGE A. JONES, the oldest newspaper man in Kentucky, died of sunstroke at his home in Louisville.

JOHN R. MCLEAN, owner of the Cincinnati *Enquirer*, is said to have purchased the *Commercial*, of the same city.

The Star Printing Company, Grand Island, Nebraska, publishes a neat little advertising monthly called *Printerdom*.

REUBEN CROOKE, a former editor of the Boston *Traveler*, and one of that city's best known old newspaper men, is dead.

EDWARD J. ROWELL, president of the Lowell (Mass.) Courier-Citizen Company, died of heart disease on a Boston train.

MERTON H. MARSTON, formerly city editor of the *Laporte* (Ind.) *Herald*, is digging for nuggets in the Klondike country at \$8 a day.

The Hartland (N. B.) *Advertiser* has added a new press and other machinery to its plant, and changed in size from a four-column quarto to a five-column folio.

On October 1, the Montclair (N. J.) *Herald* occupied a new home—a modern brick building, equipped with everything necessary for an up-to-date newspaper.

The Swedish-American Typographical Society, of Worcester, Massachusetts, has started the *Typograf*, a neat monthly, devoted to the interests of the craft.

In honor of carnival week at Springfield, Ohio, the *State Register* issued a 32-page edition, printed in various colors and fully and appropriately illustrated. It was a great number.

JOHN Y. DATER, editor of Ramsey's (N. J.) *Journal*, has been expelled from church for taking photographs of his chickens on Sunday. His wife shares a like fate for aiding and abetting in the "crime."

MURPHYSBORO, Illinois, claims to have the largest number of newspapers in proportion to its population of any town in the world. With a population of 3,880 it has four daily and three weekly papers.

The neat appearance of the *Ohio Penitentiary News* shows that those who look after the mechanical execution have a thorough knowledge of the business. A better quality of paper is all that is needed.

MAJ. WILLIAM J. RICHARDS, who recently sold his interest in the Indianapolis *News*, is to start a new daily in Indianapolis, called the *Press*. Associated with Mr. Richards will be John H. Holliday, founder of the *News*.

RIVERSIDE (Cal.) *Optimist*.—A neat little paper. The news items would look much better if graded, shortest first,

with a short rule between these and the poetry. A pleasing style is followed in the setting of the ads.

The Harper-McClure combination expects to issue this month the first number of the *Harper-McClure Illustrated Review*. It is to be a 10-cent magazine, and its contents will be of the nature of a monthly newspaper.

The *Bermuda Recorder* is the name of a new weekly, published at Paget, Bermuda, by the Bushell Press, with John J. Bushell as general editor. It has a thrifty appearance and starts with a good supply of advertising.

GRAND VALLEY Sun, Grand Junction, Colorado.—There is a notable improvement in the presswork since the *Sun* was criticised in August, and the make-up is well arranged. There are many good effects in the ad. display.

A PRESS censor is a novelty introduced by *Der Germania*, of Milwaukee. Rev. Dr. Duemling, of La Porte, Indiana, has general supervision over the columns of the paper in order that no objectionable matter may appear.

The Council Bluffs (Iowa) *Nonpareil* grouped all the complimentary notices from exchanges on its "Prosperity Edition," the whole filling two pages, each column inclosed in rules printed in red. It made a fine showing.

An Indiana court defines a law journal as "a newspaper of general circulation," and declares that the desired end to be obtained by the publication of the laws could not be better attained than by publication in such a paper.

ACCORDING to a recent ruling of the postal authorities, newspapers can not be sent at pound rates to lists of persons furnished by men who have announcements in the paper. This will have a depressing effect upon the politicians.

A PRINTED report of the proceedings of the thirty-fourth annual session of the Illinois Press Association filled 160 pages. All papers and discussions are given in full, and pleasure and profit may be derived from a perusal of the volume.

A LONG ISLAND paper announced that "The Ladies' Aid Society of the M. E. Church will hold a cake walk in Good Templars' Hall, September 22." No doubt the ladies were somewhat surprised, as they had intended to conduct a cake sale.

VALLEY CITY (N. D.) *Times-Record*.—A very nicely printed paper, well supplied with interesting news. Ads. look well and are properly displayed, although a few lower-case display lines could be replaced by caps to advantage. The pages should be cut at the top.

CHARLES M. SHORTRIDGE, formerly proprietor of the San Jose (Cal.) *Mercury*, and later of the San Francisco *Call*, has purchased a controlling interest in the San Jose *Herald*, for \$30,000 it is said, and has changed its politics from Democratic to Republican.

GRAND ISLAND (Neb.) *Republican*.—Editorial matter and publisher's announcement should appear on the fourth page, and paid readers run separate from news items. Make-up is well handled, but the presswork shows an uneven color. The weekly is neatly arranged and well printed.

AARON SMITH, the armless editor of the Mount Pleasant (Tex.) *Times-Review*, who rapidly operates a typewriter with his toes (or pedipulates it), could hardly be said to handle the machine with dexterity, for he doesn't—he simply toes it, yet this accomplishment must go on record as quite a feat.

RUSSELL (Kan.) *Record*.—A neat, newsy paper. Ads. are very nicely displayed, all the matter carefully made up, and presswork above criticism. A paragraph in the *Record's* rates which is fully lived up to, is, "Patent medicine and quack nostrum advertisements will not be accepted at any price."

PUSEY & TROXELL'S (New York) *Stationery Bulletin* is a very neat monthly advertising publication for this progressive firm of printers. The July number contained an able article

on "Prices vs. Quality," in which the advisability of using the best business stationery, even if slightly more expensive, is clearly shown.

COL. FRED N. DOW, the largest stockholder of the Portland (Me.) *Express*, and Henry H. Nelson, late business manager of the New York *News*, have purchased the Portland *Courier and Telegram*, and have consolidated the first-named paper with the *Express*. Mr. Nelson now owns a half interest in the latter publication.

THE Connellsville (Pa.) *Courier*, one of the neatest newspapers in the country, upon the return of Company D of the Tenth Regiment from the Philippine Islands, devoted a whole page to the "Welcome Home," capped with a head seven

since, recently received a request from a Missouri bank for samples of his work. Copies of the specimens used in complying with this request have been forwarded to me. They are all neat and dignified, although the laurel border used on one of them is slightly inappropriate for the business advertised.

THE "Special Coal Edition" of the Erlington (Ky.) *Bee* was a most complete number, giving interesting and exhaustive descriptions of the coal industry throughout the State, nicely illustrated. Nearly all the half-tones were enclosed in rules, giving them a pleasing and finished appearance. Neat headings were used and the whole of the mechanical work was well executed.

THE Massillon (Ohio) *Independent* sends us a copy of its "Souvenir Industrial Edition." There are forty-four four-column pages and cover, devoted exclusively to illustrations and descriptions of Massillon and its industries, no displayed advertising to interfere with the symmetry of the work. A good cut of the *Independent's* handsome modern building serves to embellish the cover, and the whole work is well planned and executed.

Few papers can boast of a ripeness of years wrought with so many vicissitudes of fortune equal to that of the Vincennes (Ind.) *Sun*, which recently celebrated its ninety-fifth anniversary. It has had no less than fifteen men associated with its ownership, was burned out, failed once, and has been issued under six different names, but through it all has been ever Democratic. In the hands of Senator Royal E. Purcell it is a successful and influential journal.

CAREY (Ohio) *Times*.—The *Times* was criticised about a year ago. Editor Homer Thrall continues to publish a neat paper, with good presswork and many well-set ads. as prominent features. Commendable care is also taken with the make-up, in which there is but one slight discrepancy, which appears in the issue of August 17. Headed editorial items should be run either first or last, not graded in with paragraphs without heads, as was done in this instance.

THE six-day excursion of the Minnesota Editorial Association was most enjoyable. There were 142 in the party, including 66 ladies, and they had a glorious time, seeing the sights in Colorado and visiting the Exposition in Omaha. A unique feature was a hair-raising "yell," something like this:

"Gopher, Gopher, Gopher State;
Editors, editors, wise and great;
Boom-a-lack-a, boom-a-lack-a, Rah! Rah! Rah!
Editors, editors, Min-ne-so-ta!"

B. C. ELLSWORTH and E. M. Wilson have started the Kanawha (Iowa) *Record*, a neat six-column quarto. But two series of modern type are used in the ads., giving them a bright, up-to-date appearance. There are eleven columns of advertising in the initial number, and Mr. Ellsworth writes: "Our veteran typesetter, Colonel Board, and myself, laid the cases, solicited and set the ads., in four and a half days." This is certainly a good record—ads. must come easy in Kanawha.

Boys' Industrial School Journal, Lancaster, Ohio.—Your cover would appear much neater with simply one line of border around the title-page. Pieces of head rule on the third and fifth pages are reversed. The care taken in grading "Journal Entries" should extend to other departments of short items. In the presswork, register and color need attention. The contents of your paper are well selected and it only needs attention to mechanical details to make it a very acceptable publication.

F. SMITH, Providence, Rhode Island.—Your ads. all show good judgment. The best is that of the Providence Alberty Company—the balance is perfect, and the whole arrangement artistic. That of the University Grammar School is not properly balanced. While the type is well chosen, the arrangement is top-heavy and too V-shaped. If



Photo by Steckel, Los Angeles, Cal

GRANDMA AND I—NO. 1.

columns wide and enclosed in a flag border. A copy of the paper has been received for criticism—it needs none.

H. G. MURRAY, advertising manager of the New York *Press*, made a wager with David Robinson, advertising manager for B. Altman & Company, that the circulation of his paper was greater than that of the other four Republican papers of the city combined. After examining proofs Mr. Robinson admitted that the claim was amply supported.

MANY pleasant words of commendation and appreciation of the book of ads. comprising Contest No. 4 have been received, and are greatly appreciated. F. Smith, of Providence, Rhode Island, writes: "I am much pleased with your ad.-setting contests, and if I could not procure another copy of the book of designs I would not part with mine at any price."

ACCORDING to the *Newspaper Owner and Manager*, newspapers are sent into Fleet street, London, some minutes before one o'clock with placards bearing the words, "One o'clock cricket scores." Only minutes! Why, the six o'clock editions of the New York "yellows" are sold in the streets of towns twenty miles from the office of publication at four o'clock.

HARRY ULMER TIBBENS, of the Connellsville (Pa.) *Courier*, was so well pleased with the appearance of the *Valley Express*, Valley Junction, Iowa, that he wrote a very complimentary letter to the editor, which was reproduced in the center of the first page of the *Express*. The paper is in many respects a model one, and well deserves the encouraging words.

AUGUSTUS HARR, whose manner of setting bank ads. was favorably commented upon in this department a few months

each three-word group had been lined on the left and dropped about a pica, with the address at the right, it would have been much better.

SEVERAL specimens have been received for use in future contests in composition, and these are carefully filed and will be used as fast as occasion will permit. The endeavor is to vary the subjects of the contests as much as possible, using ads. of different sizes and for various lines of business, interspersed with samples of the several styles of jobwork. As a letter-head was used for the recent contest, it will probably be several months before another such is announced, and those recently received will necessarily have some time to wait.

W. N. WILLSON, Sioux City, Iowa.—The ad. display in the fifth anniversary number of the *Union Advocate* is all good, and it would be difficult to suggest improvements. I was particularly impressed by the appearance of the twelve small ads. on the sixth page, and the eight under "Reliable Commission Firms" on the tenth. These little ads. which are usually the least attractive in editions of this kind, are exceptionally well handled. A four-roller press would probably have given a little better result on the half-tones, yet the work as a whole is very satisfactory.

MOUNDSVILLE (W. Va.) *Echo*.—The box head, "Events of a Day," is a trifle crowded, and the comma after "day" should be omitted. If type similar to this were used for the other box heads it would be an improvement, as that now running is too tight. Caps and lower-case of roman makes very poor head-lines. Ads. are nicely displayed and the make-up of the daily is good, while that of the weekly is too mixed. You should have a head, "Events of a Week," and get these items all together. The new typesetting machine is evidence of a determination to keep up to date.

OTTO KNEY, *American Thresherman*, Madison, Wisconsin.—When the *Thresherman* was criticised in July I noted but one slight defect, and that in the make-up. With this remedied, your publication is practically beyond criticism. Three hundred thousand impressions, with the necessary time consumed in properly making ready a number of forms, is too much to expect of any one press in twenty-six days, even if it is a Miehle, but with another of the same make installed you should be able to handle your edition of 50,000 much more satisfactorily.

A NEWSPAPER clipping, purporting to come from the Los Angeles (Cal.) *Times*, says that "Captain Janes, who published the nonpartisan paper in Los Angeles a few years ago and who was sentenced to three years in San Quentin, has gained his liberty, his term having expired. He arrived in Los Angeles Friday, and declares that he will start another newspaper here." Captain Janes is evidently a hard man to reform, as he no sooner gains his liberty than he declares an intention to repeat his crime. Another comma would have made the intended meaning of the first sentence more plain.

S. H. ROBBIE sends a series of ten cards used to advertise the Chelsea (Mass.) *Record*, each with the title "A one-minute talk about your business and our business." They are well gotten up, and contain much catchy matter. Here are two or three bright sentences: "If you have a sign over your door you are an advertiser. You can't carry everybody to your sign, but the *Record* can carry your sign to the people of this city." "Out of 33,000 people who live in Chelsea probably not more than 2,000 ever visited your store or know you from Adam." "If you don't want any more trade don't ask for it."

PUBLISHERS will be interested in the efforts of Fred H. Nichols, of Lynn, Massachusetts, to secure some substitute for the practice of sending stamps through the mails for small remittances. He is to bring the matter before the convention of First-Class Postmasters, in Washington, this

month, and asks for suggestions. Ungummed special stamps in denominations of 5, 10, 25 and 50 cents, redeemable within a limited time at any postoffice in the United States, and sold by the Government at a premium of 1 cent over their face value, would be an improvement and obviate the necessity of filling out an application for a money-order and also waiting for the order.

F. L. STEENROD, Olean (N. Y.) *Times*.—You have the right idea of proper display. Although the majority of your ads. are set without borders, they are nicely balanced, and the proper lines forcefully brought out. The Olean House Pharmacy ad. is neat, and the panel in that of Beck's Bock Beer very good. "Our Cloak Stock" and "Millinery Goods" in the ad. of H. W. Marcus, and the line "Glass Top Mason" in that of the Miller Hardware Company, would appear to better advantage if set flush to the left. It is evident that you have the material necessary for good ads.—"fancy" ads. are not desirable in newspaper work. Try Wheeler's ad. in the contest announced in this issue.

EDITOR CARTER, of the *Locomotive Fireman's Journal*, Streator, Illinois, did some fishing while on his vacation, and sent a box of muskallonge to his friends. The *Free Press*, in reciting the incident, follows compliment with sarcasm, thus: "It is a fine display, and tastes as good as if Carter had really caught it himself. He does not say in his letter how much he gave the man for the fish, and inasmuch as his friends are



Photo by Steckel, Los Angeles, Cal.

GRANDMA AND I—NO. II.

eating it at his expense, they say they feel some delicacy about asking him. But the truth is he sent a fish down that was big enough to pull him into the water and tow him around like a minnow on the end of a line. He wants his friends to believe that he anticipated trouble of this kind, and as a precautionary measure tied his feet to a big pine tree on the river bank."

LOTT VAN DE WATER, JR., Hemstead (N. Y.) *Sentinel*.—Your paper is exceptionally newsy, carries a good supply of advertising, which is all nicely displayed, and is neatly printed. There are a few details in the make-up which should receive attention. Care should be taken to have the space equal on either side of the rules between the local items, and also to have them of equal length. A few of these are so badly worn as to fail to print clearly, and should be thrown out. The head over correspondence is very neat,

but it would be better to have it appear over the first two columns on the eighth page. A similar head for the local items, placed over the third and fourth columns on the first page, would be a good improvement. There are many particularly neat ads., but they need separating by a full-length rule regardless of their being surrounded by a border. "Village Talks" is an interesting feature, and is attractively presented.

HEATH & BRYAN, of Buffalo, New York, are running some attractive ads. in the daily papers of their city, three of which are given herewith (Nos. 1, 2, 3). It is seldom that

Years Ago Today," is another commendable feature. There are many good ads., and presswork is also good. Correspondence should be graded. The fourteen-page weekly, packed full of news, is a big dollar's worth.

CONTESTS IN TYPOGRAPHICAL DISPLAY, No. 6.—For Contest No. 6 I have chosen another advertisement. The letter-head used in No. 5 brought out many valuable ideas, and I shall probably use another specimen of jobwork for the seventh competition. The ad. selected is a small one, but none the less puzzling, as the question of display lines is left wholly to the discretion of the compositor, there being nothing in the arrangement or wording of the copy to indicate the wish of the advertiser. The original copy was furnished in manuscript, but with no more instructions in regard to display than appear here, and at the close of the contest I will reproduce the ad. as it was set from this copy. In the great majority of ads, the proper display lines are easily selected, and such an ad., particularly if it is a small one, is of little value in a contest, as it resolves into simply a choice of type. In this contest the compositor is obliged to use more judgment, and it should prove most interesting. No one is debarred, neither job compositor, proofreader nor editor, and compositors should note the fact that each is entitled to send in two specimens. It has frequently occurred that those availing themselves of this privilege are the fortunate ones in the end. In several instances a number of persons employed by the same firm have each sent in two specimens, and in such cases some one of the ads. is almost certain to land well up

in the honor roll. The time allowed is ample for compositors in any part of the United States, Canada, England, or in nearly any other country, to get their specimens in. Do not delay too long, as on the day following the close of the competition a package of the specimens is sent to each judge, and those arriving after that date are too late. I have secured for one of the judges in this contest the advertiser who wrote the ad., and the others will be announced in THE INLAND PRINTER for January, after the close of the competition. The result of the contest will be given in the February number, and, as heretofore, the best three ads., as selected by the judges, will be reproduced in these columns, together with the photographs of the successful compositors, if they can be secured in time. In case of ties, more than three will be reproduced. In addition to this a complete set of all the ads. submitted will be given each of the five compositors heading the honor list. Owing to the expense attached to the issuing of the books, I am obliged to announce their discontinuance. Here is the text of the ad.:

One dealer offers you a diamond—perfect, clear, brilliant, weighs one carat, fine, white—for \$100; another offers you one for \$75 and tells you that in every respect it is as good as the one at \$100. Either he tells the truth or not. Is he the sort of dealer who would misrepresent? We have some very choice one-carat diamonds at these prices, but there is a difference in them. Perhaps you can see it. We will try and show you. Wheeler, 204 Market Street. Our store closes at 6:30 P.M. during July and August, except Saturdays.

I do not desire to put any unnecessary restrictions on compositors, but a number of complaints have been received regarding errors in proofreading that have appeared heretofore in winning ads., so that it seems advisable to adopt some rule to govern the matter. A single typographical error or wrong font will not debar a specimen, but one-half a point will be deducted for each error discovered. Any



STUDYING

The Tastes of our patrons is as much a part of our establishment as doing good printing promptly. A trial will convince you that our work will demonstrate our claim. Estimates by return mail.

HEATH & BRYAN,
45 N. Division Street.
Telephone Seneca 132.

No. 1.



PUSH

Is Required in Business. Help Yours selling by using Attractive Printing. Estimates Furnished for Office Stationery, Catalogues, Booklets, etc.

HEATH & BRYAN,
45 N. Division Street.
Telephone S. 132.

No. 2.

EVERYTHING
—IN THE LINE OF—
PRINTING

HEATH & BRYAN,
Cotton Building,
45 N. DIVISION ST.,
BUFFALO, N. Y.

PHONE, SENECA 132.



No. 3.

printers advertise in this way, and the example of this firm is well worth following. I should be pleased to hear what results they are able to trace to this artistic use of the newspapers.

CHARLES SIMMONS, Waterloo, Iowa.—The class of ads. you submit for criticism is very difficult to display neatly, but a careful examination of the forty or more specimens reveals few defects. One of the ads. is a little unfortunate

New Firm. New Ideas. Old Experience.

Crowley, Cook & Co.,
(Incorporated) 173 So. Water Street, CHICAGO.
Specialties: Eggs, Poultry, Dairy Products.
Send us a trial shipment. Ask Fred Kimball about us.

No. 4.

in the choice of type; "feathers" is too light a subject for a heavy-faced 6-point Gothic. One of the small ads. is reproduced (No. 4), as it is particularly well displayed and nicely balanced.

HAMILTON (Ohio) Democrat.—This paper makes the most of the news, giving it very prominent heads. It is extremely difficult to write heads for articles where but one short word can be used in the first line, and many of the heads in the Democrat give no idea of the subject treated. "Women" does not indicate that the article concerns a runaway accident—"Runaway" would have been better. "Lightning" would have been better than "Bolt" for a description of the damage done by lightning, and "Fever" better than "Under" for the yellow fever story. There should be more leads on either side of the rules between articles, to correspond with the space in the heads. There is a well-conducted woman's department; and "Tea-Table Talk," with its "Ten

specimens not complying with any of the following conditions will be discarded:

CONDITIONS.

1. Size of ad.—Length, 4 inches; width, 13 ems pica.
2. Each contestant limited to two specimens.
3. Wording may be arranged to suit the ideas of compositors, but no words can be inserted or omitted, neither can the order of wording in a sentence be changed.
4. Use black ink on white paper. Size, 3½ by 5½ inches.
5. Ten copies of each specimen to be mailed to "O. F. Byxbee, 165 Fair street, Paterson, New Jersey."
6. Six of above copies to bear the name of compositor, employing firm and address, which shall be printed on the lower margin of the paper.
7. All specimens must reach me by December 15.



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be inclosed in all publications sent for review.

In his article on "Pictorial Photography," in the November *Scribner's*, Alfred Stieglitz, the amateur whose pictures have won prizes in all the great capitals of Europe, as well as in the exhibitions in his own country, gives his ideas of the true motives that should govern artistic photography, and tells how he arrives at some of his most admired effects.

It was current newspaper report a few months ago that Mark Twain was writing an autobiography, and that it would not be published for a hundred years. This idea, if it ever existed in the mind of the author, has been given up; but he did some work on an autobiography, and one chapter from it, entitled, "My Début as a Literary Person," has been secured by the publishers of the *Century* and appears in the November number.

ENGLISH COPYRIGHT HOLDS IN CANADA.—A copyright judgment was given in the High Court at Toronto, Canada, on October 12, that will be of great interest to American publishers. The Divisional Court has held that an English copyright gives protection in Canada and has made perpetual an injunction held by M. Witmark & Son, New York, music publishers, restraining E. Corlett, of Toronto, from infringing of the copyright of a piece of music.

THE PHOTO-MINIATURE.—Among the many photographic publications, the *Photo-Miniature* occupies a distinctive place. It is at once the most useful and most satisfying to the student of photography of any publication we know of. Each number is complete in itself and is a monograph on some one phase of the art. The numbers so far issued cover the following subjects: Modern Lenses, The Pose, Hand-Camera Work, Photography Outdoors, Stereoscopic Photography, Orthochromatic Photography. Price, 25 cents each. Tennant & Ward, New York.

"PRACTICAL EMBOSHING" ON A JOB PRESS.—From Mr. Frank A. Cunningham, of Cunningham & Co., printers and embossers, Williamsport, Pennsylvania, we have received the advance sheets of a most practical and instructive booklet entitled, "Practical Embossing." For printers who have not access to an engraving house and who desire to do an occasional job of embossing, this little book will be most valuable. There are but a few pages of instruction, but it is evident that, with a little patience and practice, the enterprising printer will attain results such as Mr. Cunningham exhibits.

Printers, as a rule, object to any experimenting with sensitizing solutions and darkroom work, but the explanations are clear and exact enough to encourage any printer to give time to acquire skill in this interesting and remunerative department of the trade.

THE celebrated "Message to Garcia" of Elbert Hubbard has been issued in an *édition de luxe* by the Roycroft Press, East Aurora, New York. Printed on hand-made paper, with hand-illuminated initials, and rubricated sidenotes, the body of the matter is set in a 12-point old-style antique. The cover of the booklet is a flexible green chamois, with the section for the title crushed smooth and lettered in gold. The cover is lined with yellow silk. The Roycrofts are "a small band of workmen who make beautiful books and things," and assuredly the "Message to Garcia" is not among the least of their beautiful productions.

THE Brothers of the Book announce as their next publication a new rendering of the "Rubáiyát of Omar Khayyám," by Elizabeth Alden Curtis, with an Introduction by Richard Burton. The edition will consist of six hundred copies on Dutch hand-made paper, printed from new type on a new press, and bound in light green corded silk, with title in gold and gilt tops. Price, \$1. Subscriptions are invited and may be sent to the scrivener, Lawrence C. Woodworth, Gouverneur, New York. All subscriptions will be acknowledged, and numbers assigned in order, as received. The edition will be ready during the last week in November.

THE EXPORT NUMBER OF THE INLAND PRINTER.—The *Sunday Dispatch*, of Philadelphia, Pennsylvania, on October 8, says of THE INLAND PRINTER: "The October number of THE INLAND PRINTER, published in Chicago, is without question one of the most attractive and interesting publications that has been issued in the interest of the Exposition in this city. It not only gives many instructive points about the Exposition, valuable to people of this and foreign countries, but is filled with excellent illustrations of the Exposition buildings and notable exhibits and views of many places in and around Philadelphia. Such a publication can not do otherwise than prove of great benefit to the Exposition and, consequently, to Philadelphia. Over 18,000 copies of THE INLAND PRINTER have been issued, and copies mailed to United States Consuls and foreign agents in every country in the world. The enterprise and public spirit of the publishers are truly deserving of the highest appreciation."

HOW TO PREPARE MANUSCRIPT.

Write upon pages of a single size;
Cross your i's and neatly dot your i's.
On one side only let your lines be seen—
Both sides filled up announce a Verdant Green.
Correct—yes, recorrect—all that you write,
And let your ink be black, your paper white,
For spongy foolscap of a muddy blue
Betrays a mind of the same dismal hue.
Punctuate carefully, for on this score
Nothing proclaims a practiced writer more.
Then send it off and, lest it meet lack
Enclose a stamp with which to send it back;
But first pay all the postage on it, too,
For editors look blank on "six cents due."
And murmur, as they run the effusion o'er,
"A shabby fellow and a wretched bore!"
Yet, ere it goes, take of it a copy clean—
Writers should own a copying machine;
Little they know the time that's spent and care
In hunting "copy" vanished—who knows where?
Bear this in mind, observe it to the end,
And you shall make the editor your friend.

—Notes and Queries.

ALUMINOGRAPHY EXPLAINED.—From Mr. John Mullaly, president of the Aluminum Plate & Press Company, New York, we have received a most interesting and handsome publication entitled "Aluminography," containing numerous illustrations in half-tone and color which, with the letterpress, were printed from aluminum on the "Aluminographic

Rotary Press." The work tells of the advance made in the revolutionizing of surface printing, and gives much historical and statistical matter bearing on the subject, with practical articles of much merit. The rights of the Aluminum Plate & Press Company in the basic patent on the use of aluminum for surface printing are emphasized by very full and complete explanation, and citations of authorities. The opinions of the leading journals are given extolling the new process, and altogether the work is most interesting and valuable as a reference book and as an exhibit of the advance of the lithographic art. The half-tone specimens are particularly noteworthy, and the letterpress surprisingly clear and sharp.

THE enterprising press-clipper who had the foresight to preserve complete files of all the papers published through the Spanish-American War is now reaping his harvest. The most notable piece of work so far turned out is the Dewey album, which has attracted world-wide attention. This book



Photo by A. G. Anderson, Kearney, Neb.

"THE THOUGHTS OF YOUTH."

was paid for by subscriptions from the large ship-owners of the port of New York, and acting on this hint some of the warm friends of Admiral Winfield Scott Schley called upon Burrelle's Press Clipping Bureau, and after assuring themselves that an elaborate, exhaustive history of the Admiral's work at Santiago could be compiled, they commissioned Mr. Burrelle to make such a book, and all friends of the Admiral will be invited to contribute to the cost. As was the case in the Dewey album the title-page will contain the signatures of each contributor. Such a compilation will have more than ordinary historical value. Of the Dewey album the Chicago *Tribune* says editorially: "In the language of the street the word 'scrap' has two meanings, but there is no suspicion of a pun in presenting Admiral Dewey with a scrap-book celebrating his fighting powers. If it were a pun it would be the heaviest on record, for the book weighs 350 pounds. It would also be decidedly broad, measuring over five feet across when open. It might be regarded as flat, being in book form. As it consists of over 10,000 clippings it might take some time to find the point. But it is not a joke at all. It is only a novel and handsome way of letting the Admiral know what the 20,000 American newspapers have been say-

ing about him since the famous 'scrap' at Manila. He may congratulate himself not only on being the subject of the largest book ever made, but also on being the first man who ever inspired so voluminous an utterance without any abuse in it."



BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

There are three United States patents on paper-feeding apparatus to record this month, and all of them emanate from foreigners. No. 632,268 is by William Kershaw, of Leeds, England. The distinctive feature of his machine is that he begins the separation of the top sheet at the rear of the pile of paper, and then draws it forward from the front end. He also "fans out" the upper sheets, so that they require to be fed but a short distance to reach the feed-rollers leading to the printing-machine.

W. Carter, of Glasgow, Scotland, contributes patent No. 631,950, which describes a pneumatic paper-feeder. The pile of paper is clamped in an inclined position at *n*. The cylinder *b* has pneumatic nozzles or suckers, as *k*, which pick up the forward sheet and draw it under the feed-roller *g*. The separation of the sheet is assisted by the blower *l*, that forces air under the sheet as soon as the forward edge is raised.

The fellow who wants to pick paper up with "stickum" turns up again in patent No. 632,948, as Czeslaw Rymtowitz-Prince, of Geneva, Switzerland. He proposes to use a sticky cylinder 9 to raise the top sheet from the pile X. By means of the rod 11 on the tube 6 he can stick the front edge of any sized sheet within the capacity of his machine.

Talbot C. Dexter has taken out another patent (No. 632,448) on his paper-assembling and stapling machine. It deals with improved details of mechanism, and among these is a switching device for taking out of the way any incomplete set of sheets that may be presented for stapling. The assembled sheets come to the guide F, and if the devices detect any shortage in them, the shaft *c* is rocked, throwing up *c*¹, so that the defective sheets pass down around the cylinder C, instead of onward to the tape *a*, as they would normally.

Mr. Dexter has also patented (No. 632,449) a paper-registering instrument of very simple character. The sheet is supposed to rest on the table *d*, and at the proper instance the cam *F* throws the lever *P*, the shaft *k*, and the bell-crank *j*, depressing the pin P through the perforation in the paper, and thus securing exact register. In No. 632,450 other devices and combinations of gauges and stops for paper-registering are covered.

A back-stop for a folding-machine is the subject of Mr. Dexter's patent, No. 632,447. He provides a plurality of back-stops for maintaining in position the rear ends of sheets of varying sizes.

F. L. Cross, of the Standard Machinery Company, is the author of patent No. 683,573, for a sheet-feeding machine. It deals with an electrical device (49) for stopping the operation of the feeder, or of the printing machine, or of both, upon the failure of a sheet to reach a proper position at the guides. A further object of the invention is the advancement of sheets printed on one side without danger of offset. This is done by means of the rolls 11 which are set on the shaft 22 in such a manner that they bear only against the margins of

the sheet. A folding-machine patented by E. B. and C. P. Cottrell, No. 633,716, is of ingenious simplicity, in that ribs and tongues, as *c*, are placed on the tables and guideways, to receive the pressure of the work. These ribs and tongues are designed to come opposite the margins of pages, thus bringing the rub and pressure where it can not smut the printed matter.

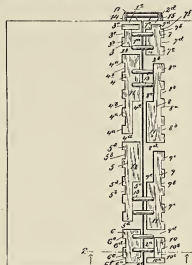
An automatic stop attachment for a paper-embossing machine is shown as No. 633,701, by J. A. Prince, of New York. The paper normally passes from the large roll *I* between the embossing roll *b* and the impression cylinder *c*, and out at *h*. If by accident the embossed paper clings to the impression cylinder, tending to wind around and around, the increased thickness is detected by the small cylinder *Q*, which begins to revolve, driving the belt *g*¹, and operating connecting mechanism to shift the driving-belt *E*, and stop the machine.

Samuel E. Dittman, of Chicago, in No. 633,506 shows a new form of adjustable clamp for printing-plates. He places the clamp-screws on a strip separate from the supporting block, so that the blocks may be made up to convenient sizes, and the entire construction is commendably simple.

A real oddity is the patent No. 633,152, by E. L. Perry, of Paterson, New Jersey. He proposes to place a jacket on worn-out and shrunken printers' rollers, renewing the surface, that they may be used again. In the drawing, *A* is the jacket, *B* the roller composition, and *C* the core. This jacket

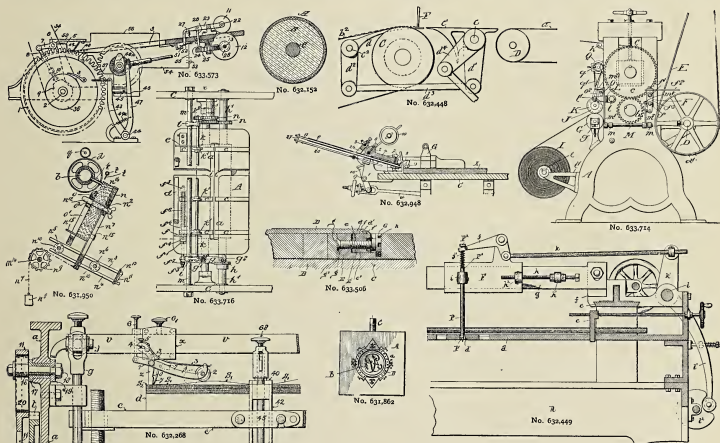
drawing *B* is the monogram engraving, mortised into the border-block *A* and held in position by the screw *C*.

G. C. Shepherd, of New York, has patented a ledger-



No. 631,863.

sheet for detachable binders, as No. 631,863. In order that detachable sheets may be used in a ledger without increasing the thickness of the book at the back, he pastes strength-



is preferably composed of 28 parts india-rubber, 59 parts whiting, 11 parts dry lead, 2 parts sulphur, and 21 to 42 parts of corn-oil, the whole being vulcanized and made to hold in place by its elasticity. If such a jacket will take up and distribute ink properly, there is no reason why it should not be used.

A composite engraved printing-block has been patented by D. J. Russell, of Chicago, as No. 631,862. It is designed to allow the same ornamental border to be produced with any number of differing monograms, thus saving the labor of engraving a special border for each monogram. In the

ening strips on only a portion of each sheet, and cuts out portions of the next sheet, so that when a number of such sheets are placed in a ledger the total thickness at the back is no greater than at any other place.

A SATISFACTORY INVESTMENT.

Enclosed please find check for next year's subscription. If all our money could be invested to as good advantage we would be satisfied.—Ferro W. Field & Co., Specialty Printers, Rochester, New Hampshire.

PROCESS ENGRAVING NOTES AND QUERIES

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may sent to The Inland Printer Company.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Cloth, \$2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTO-ENGRAVING.—By Carl Schraubstadter. Jr. Cloth bound; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S.M., in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced textbook on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispiece being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. \$2.

PRINTER'S AUTOMATIC PHOTO-SCALE.—For the use of printers, publishers, photo-engravers, electrotypers and lithographers. 3 by 12 inches, printed on transparent celluloid, divided into inches, half inches and quarter inches by horizontal and perpendicular lines, with a transparent ruler pivoted so that it will intersect the scale at the lower left-hand corner in whatever position the ruler is placed. \$2.

PHOTO-TRICROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. This is the only book on the subject in the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Cloth, \$1.

REDUCING GLASSES, unmounted, 35 cents.

LACK OF REGISTER IN COLOR NEGATIVES.—An "M. D.," New York, writes an interesting letter detailing experiments he has been making to carry out his theory that three-color printing is not practical, but four-color is. He uses the regular three-color method to produce three of his negatives, but the fourth negative, from which he wishes to make what he calls a key plate, will not register with the others. **Answer.**—The trouble with the "doctor" is this: He makes a tracing on gelatin from which he makes the key-plate negative; this is photographed at exactly the same focus as the three-color negatives, and, of course, will not register with those made through color filters. If the doctor will insert pieces of optically flat glass the same thickness as his color filters in place of the latter, focus and measure the distance between the registering points, then remove the pieces of clear glass from the color filter holder, and focus again, he will find a difference in the distance between register points. The remedy is to focus between each color negative with the color filters in place and see that fixed points in the copy come to an exact register on the ground glass before risking an exposure.

THE "PER INCH" CHARGE FOR ENGRAVING.—Mr. William Gamble gives his views on the price for photo-engraving in the *Process Photogram* as follows: "If photo-engravers wish to raise the status of their business, make a living profit and avoid cutting competition, they should abolish all charges based on a price per square inch, or upon any scale whatever, and henceforward resolutely determine to publish no

fixed charges. They should offer to cheerfully supply estimates on all work. But above all, let them try to give their customers such confidence by the quality of their work, by their punctuality in turning it out, and by the fairness of their charges, that estimates will rarely be asked for. They should base all charges on cost of material and labor, with the addition of a suitable percentage for establishment expenses—which, by the way, should not be guessed at, but be worked out by an expert accountant. If half-tones were turned out by automatic machines it would be all right to charge at so much per inch, per foot, per yard, per pound, or per gross. So long as one original differs from another in the amount of manual skill which has to be expended upon it, so long will it be impossible to work profitably on a rigid scale of prices."

DAVENPORT NOT GOING WEST.—In reply to an inquiry made to this department as to the truth of the statement published generally that Homer Davenport, the famous cartoonist, was going to the Denver *Evening Post*, I asked Davenport about it the other day and he said it was a clever piece of advertising, and came about in this way: The manager of the *Post* wrote him last spring inviting him to spend his summer vacation in Denver, stating that his present salary and all expenses would be paid, all the *Post* wanted in return were a few sketches, showing what he thought of Denver. Davenport agreed to go, but was subsequently sent to Europe and spent his vacation in London. And then Davenport added: "I have not a very kindly feeling for Denver. Only a few years ago I was on my way to a prize-fight in New Orleans. I was traveling on a scalper's ticket, which proved to be a delusion, so they put me off at Denver. I had no money for food even, and wrote to my father for help. He sent the money by freight. In the meantime I had been living in the Denver depot for three days. Now they want to pay all my expenses and \$50 a day besides to have me visit them. Well, it only shows that the righteous do sometimes triumph and virtue is its own reward." And the merry twinkle in his eyes showed that he did not believe it.

DRAWING FOR THE NEWSPAPERS.—A recent editorial in THE INLAND PRINTER, on "The Salary of a Newspaper Illustrator," told how an artist whose sketches attract attention on account of the lack of "drawing" in them receives nevertheless \$300 for his work, and this on a contract for a long term of years. Just as news of a gold find attracts prospectors has this editorial brought queries from any number of more or less talented pen-and-ink artists who want advice as to where they had better seek an opportunity to exhibit their genius. There is one letter from a compositor in North Platte, Nebraska, who wants to give up his case and make his fortune at drawing. To most of these aspiring artists it may in truth be said that the chances of their making a living at drawing for the newspapers and their chances of being struck by lightning are equally great. The reason for this is twofold—there are numerous art schools turning out annually hundreds of pen-and-ink artists who possess the rudiments of an art training, without which it is folly to attempt illustrating. And the other reason is that half-tone reproductions of photographs direct from nature have superseded to a great extent the work of the illustrator. The photographer on a newspaper, if he has artistic judgment and good news sense, is gradually taking the place of the artist.

THE EDUCATIVE HALF-TONE.—This is the title of an article in the first number of the *Camera Obscura*, by H. Whetton, editor of the *British Printer*. Among other things he writes: "Amid all the discussion ament developments and improvements in methods of printing and the admitted advance in the standard of typography, are we giving honor where honor is due? We shall not be doing justice if among other causes of note we neglect to credit the half-tone block

Moss so. He was anxious to keep his process secret and naturally did not employ me. I found employment, however, with the *Daily Graphic*, and soon after Moss moved his business but a dozen doors away from the Graphic building, so that for the subsequent ten years I had an excellent opportunity to watch with interest the growth of his business. His was the original "Photo-Engraving Company" and in his place was made about all the photo-engraving there was. He was unable to keep his process secret, some of his employees discovered his methods and went into business themselves. His relief plates were made by what is known as the swelled gelatin method. When he had demonstrated that there was money in photo-engraving other experimenters succeeded in devising a process of photo-engraving called the "wash-out method." This supplanted an electrolyte. Competition and price-cutting began then. In 1881 the writer tried to introduce zinc etchings to the publishers of New York, but failed. He was ahead of the times. In 1884 William Kurtz tried the same thing, he received assistance from a master of business methods—F. A. Ringler—and they founded the Electro-Light Engraving Company, of New York. The zinc-etching method of photo-engraving by which this firm produced all their work proved to be the quickest and most economic one. Moss took it up later, but not until he had lost his grip on the trade that he only a few years before monopolized. Though not the original photo-engraver, John C. Moss pioneered the way to photo-engraving as a business.

ZINC ETCHING VS. ELECTROTYPES.—Mr. W. W. Russell, of Amsterdam, New York, contributes the following to this department: "Two articles in the second column of page 84 of the October number of *THE INLAND PRINTER*, one, entitled "Does Electrotyping Pay?" the other, "Inserting Original Etchings in Electrotype Plates," have instigated the following remarks, which may, at least, be of interest to label printers. The first article dwells upon the increased cost of electrotypes, while the other says, "*So much better results may usually be obtained from originals that printers often insist on having the etchings inserted in electrotype plates,*" etc. Zinc etchings have reached such perfection in the past few years and facilities for making them have improved to such an extent, that they can be produced now at about the cost of first-class electrotypes. It is time, therefore, for plate printers (particularly label and color printers), to look further into the economy of putting their forms on the presses. There are a great many reasons why the original zinc etching should be used and the electrotype discarded, chief among which is the deterioration of the fine stipple and ruled work when making duplicates through the agency of a wax mold and a copper shell, which must be hammered into shape after being backed with molten type-metal; where, if duplicates were etched by the aid of lithographic transfer, from the original on stone, all the perfection of the artist's work would be retained and the work from the printing-press improved in consequence. What was impossible in the early stages of commercial process plates is now easy; the trend of progress in the "art preservative" is in this direction, and to a large extent, already, the passing of the electrotype in certain classes of color-printing is noticeable. The future color-printer must combine lithography with his methods, or the lithographer will cut into his business by adding the process of printing from plates, which has already been done to some extent. It is not necessary for the printer, however, to go farther in lithography than to the point where the plate is put into the acid for etching; after which he will have produced from his presses all the delicacy which lithography gives, combined with that brilliancy of color which can only be obtained from the printing-press. This is providing he prints from the original etching. To make a comparison between the use of original zinc etchings and the electrotype, a form to fill a sheet 33 by 50, containing twelve four-color

labels 10½ by 12½, will be used. These twelve labels are duplicates of each other, and, therefore, only one original is used and is engraved on type-metal or wood, or etched on zinc, as the case may be. It is desired to print this form from electrotypes, and in order to cast these forty-eight plates, forty-eight wax molds must be made, and forty-eight copper shells produced in the battery; after which they are backed up with type-metal, straightened out by hammering, trimmed, shaved to proper thickness, routed and blocked on wood or metal, and then imposed in the chases ready for the printing press. If zinc etchings are used, the original design is engraved or drawn upon the stone, which takes the place of the engraving on type-metal or wood, or zinc-etching, mentioned above. Four sheets of etching zinc, 33 by 50, same thickness as used for electrotypes, are obtained, and these represent the stones that would be used if the subjects were to be lithographed, instead of printed, and the work is laid out and transferred, for colors, by the same process, which does not entail any more expense than the preparing of wax molds for electrotypes; these plates are then etched and routed, and plates are obtained full size of form, which can be screwed to a false bed in the printing-press to bring them to type-high. The further work required in electrotype forms, of finishing, blocking, and making-up forms, is saved and goes to the credit of cost of etching, as also does the cost of the copper shells and their production. All of which is less expensive and gives better results than the electrotype process. If desired, the different etchings can be sawed out of the large sheet and blocked individually and still be less expensive than electrotypes. The economy of producing zinc etchings over electrotypes is exemplified in the fact that very large plates can now be etched, where it was impossible a short while since, or, if not impossible, process-engravers were not equipped to produce them, and very few are now. But if the process-engravers will enlarge their etching baths and ovens, they will soon find a large demand for plates to *print from*, instead of making only originals as now, for the reason that they can then meet the price of electrotypes.

EXCHANGES.

The *Photo Era*, an illustrated monthly, comes from Boston, and is a superb publication in every way. Its illustrations are selected with a view to show how artistic photographs are when produced by masters of the art. Then the half-tones are well engraved, the white margins around them are just right, and the whole is well printed. The editor, Mr. Thomas Harrison Cummings, deserves the highest praise for the excellence of this magazine. It is published at 185 Franklin street, Boston, at \$1.50 per year.

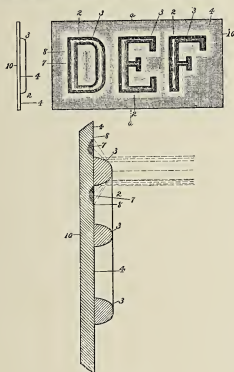
The *Camera Obscura* is the latest addition to the already long list of photographic publications. It is published in Amsterdam, Holland, and aims to be an international affair, for it is printed in four languages—French, German, Dutch and English. The articles are on different subjects in each language, and this is the poor feature in the publication, the reader is buying a magazine only one-quarter of which he can understand. It is aggravating, for instance, after reading an article on "The Educative Half-Tone," to run up against one entitled "Die Fotografie in Dienst der Sterrenkunde." Still it may fill that "long-felt want."

There is also a quite pretentious work by Prof. R. Namias, entitled "I Moderni Processi Foto-Mechanici," published by Ulrico Hoepli, Milan. The book seems all right, to judge from the illustrations, the only portion of the work I can understand. Our Italian friends will find it undoubtedly instructive.

The *Photo-Miniature* for September is a complete manual of orthochromatic photography, especially valuable to those interested in three-color work or considering the subject. It can be had from the publishers, Tennant & Ward, 289 Fifth avenue, New York, for 25 cents. These publishers are also

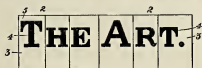
the American agents for "Penrose's Pictorial Annual," the publication that all progressive process-workers are looking forward for with much prospective gratification. It is announced to be ready on October 30, and can be ordered through THE INLAND PRINTER for \$1.50.

PATENTS.—A new process of producing reading matter for photo-reproduction has been devised by John T. Bentley, of Englewood, New Jersey, and protected by patents Nos. 632,435 to 632,437. Instead of setting up matter in type, taking an impression, and then photographing this impression to secure a printing-plate, he uses letters or other char-



No. 632,436.

acters formed on cards in ink, with raised edges; or characters formed, as in drawing No. 632,437, that may be assembled to form words, columns, etc.; or characters formed so as to give a luminant zone about the letters, as in No. 632,436. In this last form the characters are raised, and so curved at 3 that the light is reflected on the surfaces 7, resulting in the production of a light zone that surrounds the



No. 632,437.

character, and enables it to be photo-reproduced on a very small scale, without loss of the minor hair-lines, as occurs in photo-reproduction from an impression from ordinary type. The inventor makes his principal claim: "That improvement in the art of photo-reproduction, which consists in assembling in position matter in relief to be directly reproduced; then subjecting the matter in relief to the action of light in such manner as to directly illuminate parts thereof and avoid shadow around the same, whereby a luminant zone is obtained around such matter in relief, and the matter thereby more sharply defined; and then subjecting the matter to photo-reproduction, thereby to obtain a reproduction having the outlines of the reproduced matter sharply and clearly defined."

I REGARD THE INLAND PRINTER as the only publication worthy of the support of the printing fraternity of the United States.—L. A. Plate, Publishing Agent, Brethren Publishing House, Elgin, Illinois.



The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

THE Stanley Type Company, San Francisco, California.—Your September calendar is a beauty, the lithographic illustration being a most attractive one. The letterpress in two colors is very good.

ERNEST C. ROACH, Lafayette, Indiana.—Your letter-head was all right for the purpose intended. The design was good, the execution also good. The copy on the pink sheet is the more attractive, as the red shows up to better advantage thereon.

THE Falthorn Printing Company, 148 Monroe street, Chicago, has gotten out a very neat circular entitled "Vacation Memories," printed in a style to remind its patrons of the good times they had during their summer vacation. The work is excellently well done.

FRANK STECKER, with J. A. Bluntach, Rochester, New York, is an artist of first rank in typography. The two booklets submitted are excellent in every respect, and show that he knows how to get the best out of all material at his command. The presswork, also, is of fine quality.

THE Pinnacle Printery, Middlesboro, Kentucky, has gotten out a very elaborate catalogue for the public schools of Middlesboro, printed on deckle-edged stock of unusual shape—4 by 11 inches—with parchment paper cover. The work is beautifully set and presswork elegant.

By courtesy of E. F. Rowe, with the Vick's Sons' Printing Department, Rochester, New York, we are favored with their catalogue of bulbs, plants and seeds for 1899. The work is well printed in letterpress and lithograph, and shows painstaking care in its preparation and compilation.

JACQUES & CO., 52 East Forty-first street, New York, submit samples of commercial and society stationery on which the composition and presswork are of the highest class. The two and three color work is harmonious in selection of colors and artistic type. The work is above criticism.

SANDERS ENGRAVING COMPANY, St. Louis, Missouri, has just sent out a sample book of their engravings that is a very fine specimen of high-art printing from excellently engraved half-tone plates. The pamphlet shows specimens of work suitable for all classes of commercial catalogues.

THE Cape Ann Shore is a four-column paper issued during the summer months by the Barry Printing Company, of Salem, Massachusetts. The general appearance, make-up, illustrations and presswork are all good; but a little more artistic discrimination in the composition of the ads. would improve its already good appearance.

SAMPLES of "Cerotypes" from Frank McLees & Bros., 218 William street, New York, are excellent specimens of printing plates that should find favor in all offices remote from a copperplate or lithographic establishment. The samples received are equal in every respect to fine copperplate engraved letter-heads, bill-heads, drafts, business cards, etc.

"PRIZE LIST OF CHARLOTTETOWN FAIR" is the title of a 44-page and cover booklet gotten out by George W. Brown, of the Simcoe Reformer Printing Shop, Simcoe, Ontario, Canada. The composition is excellent, the presswork good, and the general get-up of the work is of a high class. A little more ink on the inside pages of the cover would have been beneficial.

A PACKAGE of samples of commercial printing submitted by the Cunningham Printing Company, Middlesboro, Kentucky, proves that the artists employed by the company are of the highest class, both in typography and presswork. Designs are neat and ornate, and type, stock and presswork are all harmonious. Such work should bring plenty of orders to the Cunningham Company.

THE Illinois Engraving Company, Chicago, has issued a pamphlet entitled "Old Style in Modern Advertising." A number of advertisements, book-covers and periodical headings made for different concerns are shown in miniature, among them being some of the headings recently designed for THE INLAND PRINTER. It is an attractive booklet and ought to bring some orders for this class of engraving.

WILLIAM B. JONES, Albany, New York.—Your circular is somewhat unique, but you seem to have gone to a great deal of trouble to produce the result. Will it pay to do work of that character? I think not. The

labor involved will not produce sufficient profit. The half-tone of the three babies is poorly printed. The shading should have been faded away—not left strong in delineation as you have it.

JOHN H. PRAY COMPANY, Boston, Massachusetts, has sent out a unique announcement in the form of a circular inclosed in a Japanese matting cover, with oriental characters printed thereon. The circular on the inside of the Japanese covering gives such information as the company wishes to convey regarding its business proposition. The printing is by Mills, Knight & Co., Boston, Massachusetts.

RALPH W. STROW, Bluffton, Indiana.—The samples of work submitted by you are truly meritorious in design and execution, and should be the means of bringing you much business from that class of patrons to which you evidently cater. The composition is good, and presswork almost faultless. You ought not to be without work while able to send out such excellent samples as those submitted for criticism.

HANCE BROS. & WHITE, pharmaceutical chemists, Philadelphia, are fortunate in having a true artist at the head of their affairs typographical. The samples received all bear evidence of artistic treatment of a high order, the composition and presswork being delicate and harmonious in type and colors, or strong and forceful, as occasion demands. All the specimens show evidence of careful treatment in all departments.

ALBERT H. PERKINS, Post Job Print, Norwich, Connecticut, forwards a large package of general typographic work. After carefully examining the same, we have come to the conclusion that all the specimens are excellent examples of composition and presswork, proving that Mr. Perkins knows how to use the material at his command to the best advantage. The tinto-gravure bill and letter heads are very artistically worked.

OFFICE SUPPLY COMPANY, Louisville, Kentucky.—The program submitted is fairly well set, but the presswork is poor, too much ink being used, giving the job a muddy appearance. Then, again, the trimming is 'way off, the top of the program being $\frac{1}{4}$ inches wide and the bottom $\frac{1}{4}$ inches. The knife of the trimmer must have been very dull, tearing the paper instead of giving a clean cut. These faults are enough to spoil a job that is otherwise fairly good.

THE October number of the *Electrotype Journal*, published by the Franklin Electrotyping Company, Chicago, has made its appearance. The frontpiece is a reproduction in half-tone of their relief work, printed in two colors, and is a very handsome specimen of that work. The number contains several specimens of lithographic card and heading title, half-tone business cards, lithographic engravings from special designs, and a full line of calendar plates for 1900.

A PAMPHLET of thirty-two pages and cover, issued by the *Globe*, Toronto, Canada, is a neat and artistic specimen of typography, freely illustrated with half-tones and descriptive of the natural and commercial resources of the great north country. The booklet makes a handsome souvenir and has been the means of bringing good returns to the *Globe* through their investment in it. It is entitled "The Growing Time in Canada." Composition, make-up and presswork are excellent.

A. M. ANDERSON, Kewanee, Illinois.—The samples submitted by you are fairly good specimens of composition. The fault apparent in your work, especially in the ads., is the unfinished appearance of the rulework, the corners of same needing much attention. A carefully finished piece of work, where the rule joints are solid, will go a long way toward retrieving minor faults; but where neglect is shown in rulework, other faults appear more glaring. Be careful to finish up your work in a neat and workmanlike way.

ADVANCE sheets of a pamphlet entitled "Campaigning in the Philippines," from the Hicks-Judd Publishing Company, San Francisco, California, have been received. The work is a pamphlet of seventy-two pages and cover, 6 by 9 inches in size, freely illustrated with half-tone engravings. The sample as submitted is not of the highest class of workmanship, but this is claimed to be due to the hurry in which the advance sheets were gotten out. It bids fair to be an excellent specimen of typographic work, both in composition and presswork.

ADVERTISERS who look after their expenditures in this direction in a systematic way will be glad to secure a set of the record cards and index furnished by *Up-to-Date Farming and Gardening*. These cards are suitably printed for checking insertions of advertising and keeping a record of replies received, thus enabling the advertiser to determine at a glance whether or not his investment in any particular publication is bringing satisfactory returns. A request to J. A. Everitt, manager, 227 West Washington street, Indianapolis, Indiana, will bring free of charge a set having a capacity of one hundred papers.

An attractive program goes a long way toward securing a successful season in the history of any organization, and the Cleveland Young Men's Christian Association has been wise in getting up such an enticing souvenir as its Association Course Announcement for 1899-1900 proves to be. The typography, engraving, presswork and stock are all of the best quality, making a souvenir that will no doubt be preserved and find an honored place in many Cleveland homes. We are indebted to Mr. R. B. Hamilton, of Cleveland, Ohio, for the copy received.

P. & F. CORNB, New Britain, Connecticut, have an exhibit at the National Export Exhibition, Philadelphia, Pennsylvania, and have issued a catalogue, printed by the Griffith, Axtell & Cady Company, of Holyoke,

Massachusetts, which is an artistic piece of letterpress printing. The half-tone illustrations are of exquisite design and execution, and the presswork is all that could be desired. The work is of thirty-two pages and cover, 6 by 8½ inches in size, the latter in two colors—red and gray—on dark green stock. The body of the work is in two printings, the letterpress being worked over the vignette half-tones in a very pleasing manner.

KARL KRAUSE, Leipzig, Germany, has issued a catalogue of eighty-two pages and cover, 9 by 12 inches, oblong, printed in two colors—black and reddish brown—giving a full and complete description of the cutting machines made in his factory. The work is excellently printed, the composition and presswork being of the highest class. The cover and title-page are lithographed in various colors and tints in a most artistic manner. The catalogue is very attractive in appearance and will doubtless result in increased orders for the class of machinery made by Karl Krause.

The September number of the *American Hatter* is a mammoth number, of 112 pages and cover, 10 by 12½ inches in size, full of information and illustrations of the headgear needed for the adornment of American citizens. The book is otherwise illustrated with half-tones of some of the best United States battleships and cruisers, and the front cover is emblazoned with Old Glory, in colors, a portrait of Admiral Dewey, and half-tones of the Olympia and a triumphal arch. The number throughout is a monument to the ability of the compositors and pressmen in the employ of the *American Hatter*, who have done their duty, and got out a first-rate number. The Gallison & Hohron Company, New York, are the publishers.

THREE pamphlets from the printing department of the National Cash Register Company, Dayton, Ohio, are first-class examples of fine typographic printing. The department is under the care of William Carl Pirsch, and the work is done exclusively for the company, no outside printing being undertaken. The pamphlets are entitled "A New Era in Manufacturing," "The Young Woman's League Book," and "Outdoor Art and Beautiful Homes Edition of the N. C. R." The composition and make-up of each is very creditable, and the presswork, in two colors, excellent. The pamphlets are such as any one would be pleased to receive as souvenirs, and the printing department may well feel proud of its productions.

A NEAT perpetual calendar has been issued by John M. Biggs, Louisville, Kentucky. It is composed of a card having a movable disk on which letters denoting the days of the week are printed, which can be moved opposite to figures corresponding to the thirty-one days of the month, printed on the card itself. At the back of the card is another movable disk on which is printed the names of the twelve months with the number of days in the month alongside the name. An aperture is cut at the center of the card through which the name of the month is visible, thus showing at once the month, day of the month, and day of the week. The center panel contains a portrait in photogravure. The work is well designed, printed and executed, and should be a good trade-bringer in the line of calendars.

THE INLAND PRINTER is in receipt of a copy of the October issue of the *Street Railway Journal*, which is the Chicago Convention number. This is probably the largest issue of any technical journal ever published, there being 440 pages in it, and the weight being nearly five pounds. In addition to a large quantity of very interesting matter pertaining to the subjects with which the publication deals, it contains a large amount of advertising, many of the advertisements being printed in two or more colors of ink. The dividing of the advertising into sections, with a colored insert leaf preceding each section, indicating the advertisements to be found in that part, is a good feature. The publishers have a paper of which they can be proud, not only from its make-up and amount of advertising patronage, but from the assistance they are giving the trade in publishing such exceedingly valuable articles.

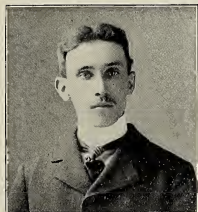
THE Franklin Engraving & Electrotyping Company, Chicago, has always been noted for the excellent character of its advertising matter. One of the more recent advertisements sent out is a blotter idea called a "Little Bit on Wheels." The object is to let people know their facilities for making cuts of bicycles for all purposes and for printing upon any kind of paper. Half-tones are shown upon enameled stock and woodcuts run upon the commonest kind of news paper. These sheets, together with two sheets of absorbent blotting, a cover printed in black and yellow, showing a little tot upon a miniature bicycle, and a sheet of celluloid as an outside cover, are held together with fasteners at the end, the whole making an advertisement that would be liable to be retained upon the desk for some time. We understand that Mr. T. E. Calkins, of the Franklin Company, is responsible for the idea.

THE decision of a contest for supremacy in ad-setting has been referred to this department. The occasion was the Elkhart Fair and Track Association meet at Elkhart, Iowa, on September 5, 6, 7 and 8. The contestants were the *Elkhart Register*, *Argus*, *Democrat* and *Edge-wood Journal*. The conditions of the contest were as follows: "For the best advertisement of the Elkhart Fair in any weekly paper in Clayton county. The publication to run for three consecutive weeks previous to the week on which the Fair is held. The advertisement to consist of 30 inches space, 3 columns, 10 inches long. Publishers to send copies of papers to the secretary at least a week before the Fair. These will be submitted to an expert such as *Printers' Ink* or *THE INLAND PRINTER* for

decision. Award to be made on general typographical appearance of the ad. and the subject-matter contained therein. Size of circulation of paper will not be considered. Prizes—first, \$10; second, \$7.50; third, \$5; fourth, \$2.50." For best typographical display and subject-matter we place the ad. appearing in the *Elkader Argus* in first position, with the *Register* a close second. The *Democrat* we put in third place, and the *Edgewood Journal* fourth. The first two are well displayed ads. bringing out in attractive lines the principal features of the show; the latter two have crowded together too much matter of secondary importance. It is of much more moment to announce that there is to be given "\$2,000 in prizes," and that "Trotting, Racing and Running Races" will take place than it is to announce that "4 Bands of Music," will entertain the crowd. The *Edgewood Journal* ad. is a very poor one.

INVENTOR OF THE NEW MERRILL PRESS.

Many readers of THE INLAND PRINTER will recognize this portrait of the inventor of the Merrill Flat Form Rotary Press. Though still a young man, he began his apprenticeship in a Boston job office nearly twenty years ago; thence



H. S. MERRILL.

he began making friends, sticking type and running presses in various sections of the country. Offices in Chicago, New Orleans and San Francisco know him as one of the most expert all-round printers that ever left the "Hub," not excepting old Benjamin himself. While working on fruit wrappers at Los Angeles he conceived a method of rotating common type in a flat form, and at the same time

discovered that he possessed a genius for mechanics, which made it possible for him to work out one of the greatest purely mechanical difficulties that ever bothered an inventor. His intimate knowledge of all the needs of the business has enabled him to perfect the handiest, most useful and simple job press ever offered to the trade. While anything but "fast" himself, he has made the fastest jobber ever constructed. Five, ten, fifteen thousand impressions an hour sounds incredible, yet that is what his press can do. Unlike most inventors, he insists upon enjoying the rewards of his discovery himself, and is at the head of a company organized to build his presses, with offices at 269 Dearborn street, Chicago. He can be found daily in overalls and jumper at the factory, overseeing the construction of his machines.

AN INVENTION TO SIMPLIFY RULEWORK.

A report comes to us from Stockton, California, that Mr. J. W. Allspagh, of that city, has recently been granted a patent on a novel and labor-saving device pertaining to printing, and of which a short description would seem to be of interest to the craft in general. The device is simply a rule

or any ornament or utility, the height of which is the difference between the height of the quads and the face of the type. In other words, it is a rule that runs *over* the quads. To this rule is attached a depending lug for the purpose of holding the rule in place. Where the depending lug is inserted in a form an em quad is lifted; and by having the depending lug round, the rule can be turned to any desired angle without the least difficulty.

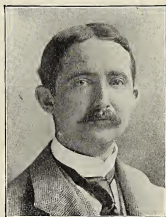
The accompanying illustrations will present a clearer idea of the novel way in which the inventor has sought to execute bent rulework. From these it is apparent that there is a big saving in composition, and the stoneman and pressman have also less trouble. As this principle can be as profitably applied to any bent rule or similar design, it certainly has a very wide range of usefulness.

It is probable that within the next six months we may expect to see rule designs built upon this principle and placed upon the market.

NEW BUSINESS MANAGER OF PHILADELPHIA "NORTH AMERICAN."

The *North American*, of Philadelphia, the oldest newspaper on the continent, is slowly gathering to its staff the best newspaper men of the country. Its latest acquisition is Mr. M. F. Hanson as business manager. There is, perhaps,

no man better qualified for the position. Mr. Hanson for ten years has been advertising manager of the Philadelphia *Record*, and a potent factor in the business direction of the *Record* for some time past. In his wise selection Mr. Wanamaker has a man with a wide and favorable acquaintance among both local and general advertisers, with the ability to make and keep the friendship of every one, and a wonderful power for organization which is bound to bring him yet unworn laurels.

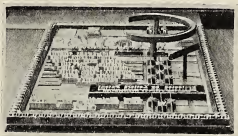
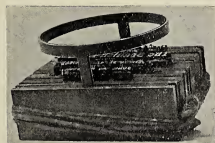


M. F. HANSON.

The Philadelphia *Record* has long been one of the best-paying newspaper properties in the United States, and its advertising columns the envy of publishers. In Mr. Hanson the *North American* will have able management and a man thoroughly alive to the needs of a growing newspaper.

It is generally conceded that the *North American* is increasing in circulation faster than any other Philadelphia newspaper, because of the constant war it wages on the corrupt politics of the Quaker City, and it is winning the confidence of the people because "it tells the truth."

Mr. Hanson is but thirty-two years of age, has won his way from the bottom rung, and is justly entitled to this



AN INVENTION TO SIMPLIFY RULEWORK.

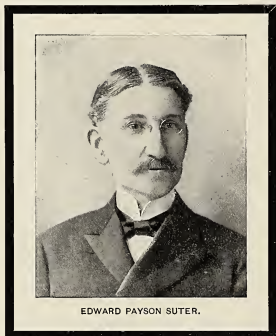
well-deserved recognition, for his tireless and unceasing energy has been the comment of numerous friends, who have long predicted for him a most brilliant career.



EDWARD PAYSON SUTER.

EDWARD PAYSON SUTER, formerly of Baltimore, and for the past two years manager of the Philadelphia branch of the American Type Founders Company, died October 2, 1899, at Narberth, a suburb of Philadelphia, of tuberculosis of the kidneys, after an illness of six months. He leaves a widow, who was Miss Almira McClellan, and one daughter, Mrs. Harry Warfield.

The funeral was held in Baltimore on October 5, the remains being laid to rest in Loudon Park Cemetery. The pall-bearers were selected from employees of the American



EDWARD PAYSON SUTER.

Type Founders Company, as follows: Baltimore branch, W. Ross Wilson, W. Lindsley Spencer and Frank M. Houck; Philadelphia branch, W. C. Bieblock, W. A. Porter and Edward Mullen. The burial service was conducted by the Rev. Mr. Graham, pastor of the Presbyterian church of Narberth, Pennsylvania. The floral tributes were numerous and beautiful, noticeable among them being a large broken column of roses from the John Ryan Foundry, and a harp design of palms and roses from the Philadelphia branch.

Mr. Suter was born in Baltimore in 1849, and, losing his parents in early infancy, was brought up and educated as the foster son of Mr. John Ryan, owner of the John Ryan Type Foundry, who was for many years vice-president of the old Type Founders' Association of the United States. Although his earliest active connection with the typefoundry was in 1881, as a lad he acquired a general knowledge of the art of typefounding and the methods of disposing of the product.

Completing his education in the public schools, young Suter developed a remarkable capacity for business, and at the age of seventeen handled large city and national government contracts. He then entered the real estate business,

and subsequently became a member of the firm of Sheeler & Ripple, a live-stock concern, doing an annual business of \$2,000,000. Mr. Suter managed the finance and law department. Retiring on account of ill health, after a time Mr. Suter carried on business in New York city as an advisory commercial expert. The increasing years of Mr. John Ryan and mutual interests induced Mr. Suter to undertake the management of the John Ryan Foundry in 1881, since which time it has steadily progressed. In 1892 it was acquired by the American Type Founders Company, and Mr. Suter continued as manager. It has proved a successful branch, and the promotion of Mr. Suter to a more important branch indicated the high esteem in which he was held by the general management of the company.

Mr. Suter has been an active member of the Baltimore Typothetae, and chairman of its entertainment committee since its organization. During the period covered by his management of the foundry in Baltimore, he made many strong friendships among the newspaper men and printers of the Middle and Southern States. He was of an even temperament and pleasing address, and, although of quiet demeanor, he got into close touch with and secured the confidence and respect of his customers, who received that courteous consideration which takes off the rough edges of business, and brings it to a higher plane. His quiet good-fellowship and delightful modesty endeared him to all with whom he was thrown into contact, for his personality was of an extraordinarily charming kind. Notwithstanding the condition of his health, scarcely a complaint escaped his lips, and he carried on his work with a zeal that was something marvelous, until actually compelled to rest. He devoted his leisure time to philosophical, historical and archeological studies, and accumulated valuable and interesting collections of ancient coins and antiquities.

His services were most highly appreciated by the company with which he was connected, and his associates in the Philadelphia branch will miss his genial smile and courteous greeting. The board of directors of the American Type Founders Company, at a meeting held October 10, adopted the following resolutions appreciative of the services and character of Mr. Suter:

Resolved, That the Board of Directors of the American Type Founders Company learn with sincere regret of the death of Edward P. Suter, for many years in the faithful service of the company as one of its managers. His loyalty to duty, and ability in his chosen calling, won the high esteem of his business associates, while his patient endurance of suffering and manly struggle for life show the heroism of his character.

The Directors record this resolution on the minutes of the company, and direct that a copy be sent to his family.

HAINES D. CUNNINGHAM, a widely known newspaper writer, died at Albany, New York, September 23, aged fifty-eight years. For years he was the dean of the Albany corps of correspondents, and was one of the ablest political writers attached to the newspapers of that State. He was assistant clerk of the Assembly in 1895. Before removing to Albany he had edited papers at several places.

D. E. KELLY, of Brooklyn, New York, died in that city at the home of his sister, September 20, 1899. Born in 1873, he entered the printing business in 1891 under the direction of his eldest brother, at that time in charge of a large establishment in New York city. He at first intended to acquire a knowledge of presswork, but an accident, which resulted in personal injury, discouraged his efforts in that direction and he went at once to the case, where he developed a marked talent for composition of any kind, but especially for the better class of tasty jobwork. After finishing his apprenticeship he entered the office of Mr. Robert L. Stillson, one of the art printers of New York, where he remained a year and a half until, his health failing, he went to Asheville, North Carolina, for six months. Returning, he spent the summer of 1897 working in the composing rooms of the Burr Printing

House, and in the fall of 1897 went to Denver, Colorado, where for nearly two years he made every effort to regain his health, and in July, 1899, he returned home. His two brothers, who are now in business together, had hoped to have him with them, where he would undoubtedly have made his mark among the jobbers of today. In temperament he was genial and witty, and made friends wherever he went.

RICHARD MONTGOMERY GRIFFIN, aged eighty-five years, died at Albany, New York, September 23, after a long career in the newspaper world. He had excellent habits and a good disposition, and remained in active work up to a year ago. He was familiarly known as "Governor" Griffin, having once run for that office on the Greenback ticket. He was born in New York city in 1814, and moved to Albany in 1827. He began newspaper work in 1834. He was on the Albany *Knickerbocker* for twenty-five years; was the first editor of the Albany *Times*, also the Albany *Standard*, and later of the *Standard and Statesman*. Afterward he was editor of the Albany *Police Tribune*. He helped establish, in 1848, the *Sunday Dutchman*, but, out of deference to his church-going friends, changed it to the *Albany Dutchman* and published it on Saturdays. It was the first Sunday paper in that section. In 1865 he became the editor of the Albany *Evening Post*, and held the position for twenty-nine years.

S. M. WEATHERLY IN NEW YORK.

A change has recently been made in the management of the A. D. Farmer & Son Type Founding Company, S. M. Weatherly, for a number of years in charge of the Western branch in Chicago, having been transferred to the home



S. M. WEATHERLY.

office, 63 and 65 Beekman street, New York, and made general manager of the company. The Chicago branch will be continued as heretofore, in charge of Joseph B. Breman, who has been Mr. Weatherly's assistant for the past five years. The house of A. D. Farmer & Son has been well and favorably known for many years. It was established in 1804, and its product is known from one end of the land to the other. Under the new management it is proposed to improve and extend the business of the foundry, and Mr. Weatherly has a knowledge of the business that will enable him to select a corps of assistants to make the concern the equal of any other foundry in the country. Mr. Weatherly has appointed A. S. Orchard superintendent of the mechanical end of the business, and he will have full charge of that department. Mr. Orchard's acquaintance in the East is very extensive, and he is a thoroughly competent, skilful and practical man. While Mr. Weatherly is more intimately acquainted with printers in the Central and Western States, he is at least known by reputation to all of the printers of the country, and under his management the foundry will be heard from in more ways than one. It will be run independently of any other foundry. Mr. Weatherly was born in Jackson, Tennessee, February 17, 1864. After leaving school he was apprenticed in the old Jackson *Sun* jobrooms, starting to work for his board and clothes. Here he served the regulation term of five years, as was customary with an apprentice in those days, and was advanced from time to time as services merited, until he reached the foremanship. He later went into partnership with his brother in Bolivar, Tennessee, publishing the *Weekly Bulletin*. He sold out his interest in that paper and went to Chicago in 1884, engaging in the printing business in that city for two years. In 1886 he took a position with the Shnidewend & Lee Company, having charge of the city

order department when that firm was seeing its best days, and he assumed a similar position with the old firm of Farmer, Little & Company at their Chicago house in October, 1888. He succeeded to the management in June, 1894, and held that place until his appointment to the position of general manager of the A. D. Farmer & Son Type Founding Company, New York, October 1, 1899.



ALZAMORA WOOLSEY has moved his printing business to the main floor of No. 41 Smith street, Newburgh, New York.

W. N. DURANT, manufacturer of counting-machines, Milwaukee, Wisconsin, has arranged for space for the Paris Exposition in 1900.

J. H. SIEDENBURG has become a stockholder of the F. A. Ringle Company, New York, and taken charge of their photo-engraving department as superintendent.

HARVEY H. KERR has severed his connection with the Welt-Bote Publishing Company, Allentown, Pennsylvania, and established a job printing-office of his own at 634 Hamilton street, that city.

THE F. Wesel Manufacturing Company, of New York, according to the New York *Commercial* of October 5, has shipped ten cases of printing machinery to the Printers' Machinery Company, of London, England.

ONE of the latest circulars sent out by the Inland Type Foundry, St. Louis, is headed "Figures do not Lie." It is a strong argument in favor of Standard Line type, and should induce some of the "doubting Thomases" to get in line.

THE Russell-Morgan Printing Company, Cincinnati, Ohio, contemplate moving their plant to Norwood, a suburb of Cincinnati. Ground has been purchased and a model establishment will be erected and occupied within a short time.

THE Joseph Dixon Crucible Company, Jersey City, New Jersey, have an exhibit of their graphite productions at the National Export Exposition, Philadelphia. It is located at the southern end of the main exposition hall, Section M-7.

THE *Publishers' Guide*, published for the past six years at St. Paul, Minnesota, has been moved to 150 Nassau street, New York. It will be under the management of Albert H. Perrigo, who lately acquired a controlling interest in the publication.

THE Secretary of the Treasury recently sent an order to the Bureau of Engraving and Printing for the internal revenue stamps expected to be needed during the month of November. About \$165,000,000 worth of stamps will be printed, an unusually large amount for that month.

THE New Era Iron Works Company, of Dayton, Ohio, makers of gas and gasoline engines, have recently purchased a new plant, which they are remodeling and equipping with all the latest improved machinery. When this is completed, which they expect will be by January 1, the capacity of the works will be doubled.

SO UNUSUAL a thing as a money-making printer, according to the views of some members of the trade, should come under the regulation of the law. A newspaper despatch of October 1 says that George H. Johnson, a well-known printer, of Birmingham, Alabama, was arrested at his home by revenue officials, who found, in a closet of the house, a complete counterfeiting apparatus and many spurious coins. Johnson

formerly lived at Opelika, Alabama, where he published a newspaper and enjoyed a good reputation. He confessed to making the money, but denied having any intention of passing the spurious coins.

EDITORS and employing printers of the State of Iowa to the number of two hundred met at Des Moines on October 6 to form an association which shall maintain a price-schedule of work. We trust—beg pardon—we *hope* that the Iowa combination will not be vexed as the Chicago engravers have been by the futile and impotent malice of recalcitrants.

WILLIAM B. SCOTT, formerly with the MacKellar, Smiths & Jordan Foundry, of Philadelphia, and later in charge of the Philadelphia office of Barnhart Brothers & Spindler, is now connected with the A. D. Farmer & Son Type Founding Company, of New York, looking after their interests in the city of Philadelphia and State of Pennsylvania. His address is 3968 Poplar street.

A NEW Lithograph concern has been incorporated at Newark, New Jersey, called the North American Lithograph & Publishing Company, to carry on a general printing, lithographing and engraving business. The capital stock is \$2,000,000, and the Newark office at 200 Academy street. The incorporators are James R. O'Beirne, George E. Waldo Heinrich, L. B. Toole, and Emanuel F. Wagner, of New York.

R. B. FURNIVAL and H. Furnival, of the firm of Furnival & Co., manufacturers of printing-presses, of Manchester, England, were recently in Pittsburg, Pennsylvania, for the purpose of visiting the works of the Westinghouse Electric & Manufacturing Company to acquire some knowledge of the manufacture of dynamos, for which, they say, there is an increasing demand in England for motive power for printing-presses.

H. C. FARNSWORTH, who for a number of years traveled throughout the New England States selling electrical machinery, is now representing the Sprague Electric Company in that territory, having offices in the Exchange building, Boston. Mr. Farnsworth's acknowledged ability and aggressiveness will no doubt stand in his favor, as of yore, and his many friends in New England will be glad to find him going over his old territory.

ON October 1 there was signed at Washington a parcels-post convention between the United States and Germany—the first European country with which we have such an agreement. Great Britain and France, it is understood, are eager to negotiate similar conventions. No package may weigh more than eleven English pounds; its length may not exceed three feet and a half nor its circumference six feet, and it must be so bound that its contents may be easily examined. No correspondence or written matter will be allowed inside. The postage in the United States is fixed at 12 cents a pound.

THE Bierstadt-DeVenne patent overlay process is to be handled in Europe by Paul Pfizenmayer, who left New York the second week in October for a trip to England and Germany. This process has been in successful use at the DeVenne Press for some months past, on fine half-tone work. The overlay is made by photography on a sheet of swelled gelatin, which is made thinnest at the high-lights and thickest at the black portions. Mr. Pfizenmayer spent several weeks at the De Vinne Press in mastering the details of the process, and has full powers to dispose of the European patents.

A. J. STONE, manager of the Printing Machinery Company, Limited, of London, England, was in Chicago recently looking after the interests of his concern. He reports that the demand for American-made machinery is rapidly increasing, and that printers and binders abroad are constantly on the lookout for new labor-saving devices, and ready to take up anything that they can be convinced will prove of value.

Among the recent shipments arranged through his agency was a complete roller-making outfit manufactured by James Rowe, of Chicago. Machinery in this line seems to be as much appreciated as printing-presses, bookbinding machinery and other commodities, and the facilities which the Printing Machinery Company enjoys for handling American trade enable the firm to look after all business satisfactorily.



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this Journal.

FOREIGN ORDERS.

During the past ten or twelve years the Brown Folding Machine Company, of Erie, Pennsylvania, have been favored with orders from South America, Mexico, England, Australia, New Zealand and several other countries. Their last foreign order comes from Paris, France, and is for one of their rapid drop-roll machines, motor power and automatic feeder.

INFRINGEMENT SUIT.

The Brown Folding Machine Company, of Erie, Pennsylvania, have brought suit against the Dexter Folder Company for infringement of their patents on backstops. On all drop-roll marginal-feed folding machines it is necessary to have a device to prevent the rebound of the sheet, after touching the end guide, and the basic patents owned by the Brown company, they claim, are infringed upon by the Dexter people.

THE CHILD ACME CUTTER IN NEW YORK.

The Child Acme Cutter & Press Company, Boston, Massachusetts, have opened an office at 12 Reade street, New York city. Mr. O. C. A. Child is the manager. The Acme cutters will be on exhibition in their show-rooms, and those desiring to investigate the cutters can examine them there and have their merits fully explained. This arrangement will undoubtedly be of great advantage and result in numerous sales of the well-known Childs Acme cutters in that city.

THE BEST SHOOTING.

The shooting in Iowa, Minnesota and South Dakota this year promises to be very good, as the rainfall in all these States was abundant. The best localities for chicken and duck shooting are on and tributary to the lines of the Chicago, Milwaukee & St. Paul Railway. A copy of a recent publication issued by the passenger department of that road can be had on application to George H. Heafford, General Passenger Agent, Chicago, Illinois, and enclosing 3 cents in stamps for postage.

PRINTING FROM ALUMINUM PLATES.

A pamphlet entitled "Rotary Presses for Printing from Aluminum Plates" has just been issued by R. Hoe & Company, New York. The cover is of aluminum bronze, the lettering being embossed. Besides half-tone views of the main entrance to R. Hoe & Co's offices, and also their entire works, and an illustration of one of the aluminum presses made by Hoe & Co., printed in colors from aluminum

plates by the Sackett & Wilhelms Lithographing & Printing Company, the pamphlet contains a full description of the machine of this character made by the Hoe company. The presses are at present built in two sizes. Copies of the pamphlet can be obtained by addressing R. Hoe & Co. at New York, Boston, Chicago, or London, England.

A CORRECTION.

An error in the advertisement of the John M. Jones Co., in our last issue, has caused them some annoyance. They had made an advance in the price of their goods, taking effect September 15, 1899. The copy for their advertisement was in our hands previous to that time, and in the rush of business, on their part, a correction of these prices was forgotten. The prices on the Jones Gordon and Ideal Cutter were right as published, but the prices on the Lightning Jobber should have read \$85, \$95, \$105, and \$130, according to size.

STANDARD LINE TYPE.

The following, received by the Inland Type Foundry, St. Louis, is presented to show how "standard line" type is appreciated in Philadelphia:

PHILADELPHIA, Pa., September 21, 1899.

Inland Type Foundry, St. Louis, Mo.:

GENTLEMEN,—Appreciating the desirability of the "Standard Line" and "Point Set" System, and as well, that they are in certain directions an advantage to the printer, we have concluded to adopt these systems upon which our new type-faces will be made in the future. Since the "Standard Line" originated in your foundry we feel it only right that due credit should be given the originators, therefore we take this means of expressing our recognition of the benefit to the printer, and at the same time wish to express our appreciation of your courtesy in granting us the privilege of adopting the title which you have been using in your various advertisements relating to "Standard Line."

We extend our wish for your future success, and know that you will congratulate us upon being the first foundry in the East, outside your own, to adopt and place upon the market, under this title (right to use same acquired from you), type made on "Standard Line."

Very truly yours,

KEYSTONE TYPE FOUNDRY,
L. S. BIGELOW.

ARE YOU A SPECIALIST?

In these days of close figuring and "fillers" at cost, you may be looking for a remedy. The great printing and stationery houses all utilized some specialty upon which to build a business. At the present time there is an excellent field

in the printing and numbering of merchandise coupon-books, manifold order-books, Sunday School collection envelopes, railroad transfer tickets, sales books, restaurant slips, bicycle and baggage coupon checks, fair, ball and theater tickets, bank checks, orders, pay envelopes, time tickets, coal, coke and soda checks, meal tickets, etc. There is an ever-increasing demand for printing of this character, necessitated by the application



Price, \$12.60.

MODEL NO. 27.—Size: 1½ by 11-inch.

N^o 12345

Fac-simile Impression.

of the numerical system to business methods. More than merely a local business is soon established, with the possibility of large expansion. A small investment in type-high numbering machines—which now cost but \$12.60 each—places you in a position to compete with specially equipped plants. When preparing an estimate, the numbering—which costs you nothing—will frequently secure the job, and—what is more important—make a customer; in any event,

your investment is quickly returned. This improved machine is made with indestructible steel figures, non-breakable springs, is entirely automatic, fully guaranteed, and no better workmanship can be had at any price. The makers are the Bates Machine Company, 346 Broadway, New York.

A FITTING SEMI-CENTENARY.

A very fitting celebration of a semi-centenary of founding a house was that of Bingham Brothers' Company, roller-makers, of New York, in their opening a branch of their factory in Philadelphia on October 1, a city where Samuel Bingham, progenitor of the family, and the first maker of a



BINGHAM BROTHERS COMPANY'S PHILADELPHIA OFFICE.

printer's roller in the United States, was at one time engaged in business as a printer. The factory the Bingham has opened in Philadelphia occupies the whole of a four-story and basement building, located at 413 Commerce street. The manager of this branch is Frederick L. Bingham, who had charge of the manufacturing end of the parent house for nine years. Of course the same formulæ for composition roller-making that have given the Bingham their international reputation will be used, as well as their various patented apparatus for casting. Many of their patrons, as well as other printers in territory covered by the branch, who have believed distance to be a feature that prevented shipments being made to New York, will now find Philadelphia more convenient. Arrangements have been made to have copies of all business transactions had with printers and publishers in this territory on file in the Philadelphia office.

BULLOCK SALES.

The Bullock Electric Manufacturing Company, of Cincinnati, reports sales for the month of September involving sixty-one machines, ranging in size from 3 to 150 kilowatts. Among the more important were fifteen engine-type generators for United States Army transports, and ten 50 horsepower motors to operate at 200 R. P. M. for Messrs. Dick, Kerr & Co., of London, England. Several repeat orders were received, among them being the following: Maryland Steel Company, Baltimore, Md., third order; Consumers' Park Brewery, Brooklyn, N. Y., third order; Atlas Cement Company, Northampton, Pa., fifth order; Missouri Lead & Zinc Company, Joplin, Mo., third order. When representative concerns such as those named find it to their advantage to continually add to their equipment of Bullock apparatus,

it can mean but one thing, and that is that the machines have given perfect satisfaction. A new bulletin, No. 0835, just issued by the company, describes Type "N" motors. This is the first bulletin of the standard 6 by 8 inch size which has been issued. We believe those interested in electrical literature will appreciate this reduction in size, as it is more readily filed than the larger pamphlets. It may be had by addressing the company.

ELECTROTYPERS' GRAPHITE.

In these days of business activity it is well for every electrotypist to keep in touch with everything that will give him the best satisfaction and save him the most money. In the matter of electrotypers' graphite, Thomas F. Condon & Co. now offer an article that is perfection itself. They have recently completed extensive improvements for the grinding of both polishing and molding graphite, and, with this improvement, it is possible for them to supply the trade with the finest quality of goods at much cheaper prices than under the old way. Their advertisement appears on another page, and it will be to the best interests of electrotypers to correspond with them.

THE CHALLENGE BEARERS.

A new production of A. W. Knox, of New York, consisting of strips of steel, half an inch wide, mounted on the chase, or on maple wood, sustained by springs, and held by two catches, which, when form is off, can be turned, releasing the bearers, so that they can be removed in a moment, without unlocking the form, if an extra large sheet is to be printed. When mounted on chase, the grippers work about half over the ends of the chase, giving over an inch more space on bed of press, and making skeleton grippers unnecessary. If mounted on wood, and the Challenge Grippers are in use, these grippers can be set over the extreme ends of chase, as the bearers work over the bands. They are very convenient in cleaning for color-work, and in printing wide jobs on small presses. A guide is supplied by the inventor, so that any machinist can bore the chase cheap and correct. They are made to fit all presses. One guide fits 11 by 17 chase, and all smaller; another guide fits all above 11 by 17—the length of bearers only varying in each case. By having all chases bored, and supplied with catches, a few sets of bearers are sufficient for any office. No tool is needed.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department, or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. Cash must accompany the order to insure insertion in current number. No advertisement of less than two lines accepted. Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A BEAUTIFUL, cheap, readily mailed and easily marketed town advertiser is a Souvenir Mailing Card. My booklet on this subject will help you in issuing a set. About it the *British Printer* said: " . . . and forms a handy working handbook for the printer and publisher; . . . firms lacking experience in this department will find here a cheap investment." With six photoreproduced specimen cards, 25 cents. OTTO KNEY, Madison, Wis.

CONTESTS in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauft, editor of the *Art Student*, and Director of the Chautauqua Society, Philadelphia. 2nd ed., 240 pages; cloth, \$2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant. By C. S. Priddie, superintendent of electrotyping and stereotyping for N. Kellogg Newspaper Company, Chicago, and editor *Electrotyping and Stereotyping Department of THE INLAND PRINTER*. 150 pages; cloth, \$1.50, postpaid. THE INLAND PRINTER COMPANY.

FOR SALE—INLAND PRINTER (unbound), Vols. IV, V, VI (16 numbers each). Volume XXII, in press. All in good condition. Write; make offer; volume lists; purchaser to pay expressage. E. WOLFE, 2505 N. Colorado st., Philadelphia, Pa.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of job composition. Forty pages and cover, 7 1/2 by 9 inches, neatly printed and bound. 70 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 150 Nassau street, New York.

MAKING READY ON JOB PRESSES, by Charles H. A. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlying and underlaying, register, ink and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY, Chicago and New York.

PROOF-READING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proof-reader and editor on the Century Standard Dictionary, and editor Proofroom Notes and Queries, Department of THE INLAND PRINTER. 100 pages; cloth, \$1, postpaid. THE INLAND PRINTER COMPANY.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, etc., of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to \$1.

THE LINTYPE OPERATOR'S COMPANION, a treatise on how to operate and care for the Linotype machine. Its aim is to advance the interests of operators. Published by JAMES BARCLAY, Cincinnati, Ohio. Price, \$1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready halftone cuts and forms of any kind, and the correct method of setting. THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 150 Nassau street, New York.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A SMALL JOB OFFICE, well equipped, good business at advanced prices, light expense, at heart of business center of best city in the West. JAMES WATSON, 305 Palladio, Duluth, Minn.

BARGAINS IN MACHINERY, cylinder and job presses, B type; cases, 25 to 40 cents each; stands, \$1 up; stones, shafting, hangers, pulleys, belting, etc. Send list of what you want. Highest discount on type and all supplies. ALEX MCKILLIPS, Harrisburg, Pa.

FOR SALE—At a bargain, two Thorne typesetting machines—9-point bourgeois—altogether with a large amount of type for same in good order. Address P. O. BOX 1173, New York city.

FOR SALE—500 pounds Inland Type Foundry 8-point Old Style No. 9 type. Used nine months on monthly journal printed from electrotypes. Type never been on press. Price, 25 cents per pound. INDIANAPOLIS ELECTROTYPING FOUNDRY, Indianapolis, Ind.

FOR SALE—Huber press, 37 1/2 by 52, four-roller, two-revolution; Braemer wire-stitcher; 30-inch Challenge cutter; Hickok numbering machine; Roskopp perforator; wood engraver's ruling machine; 1,200 pounds nonpareil Ronalson; 1,300 pounds brevier French Old Style; 1,000 pounds long primer Modern, all in cases; chases, imposing stones, large assortment of job type. All machinery practically new. Will be sold at a sacrifice, cash, or in part. Write for complete list and prices to BERKOWITZ & CO., Kansas City, Mo.

STEEL DIE EMBOSSEING MACHINES

THE BLACKHALL MFG. CO., 12 Lock Street, BUFFALO, N. Y.

Operated by steam-power. Price, \$1,000. Takes dies up to 2x4 inches.

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Blindry Outfits furnished promptly.

THIS IS A
SPECIMEN
OF ...
OUR

25-CENT NON-OFFSET MAGAZINE INK

WE GIVE
THE BEST
ALWAYS
AT ...
MODERATE
PRICES

HIGHLY RECOMMENDED BY HUNDREDS OF TESTIMONIALS



HALF THE RAILROADS IN THE COUNTRY SPECIFY OKIE'S COPYING INK
IN CONTRACTS. Why? Because it is the Best

WE SELL

NEWS INK AT 4C.
(By the Barrel)
PEERLESS BOOK AT 15C.
PHOTO BLACK FOR 10C.

*(This, by the way, is something
NEW. A dark, lustrous, Brown-
Black, for Seed Catalogues)*



We manufacture
any grade you
want, and
remember—
ALWAYS THE
BEST

F. E. OKIE CO.

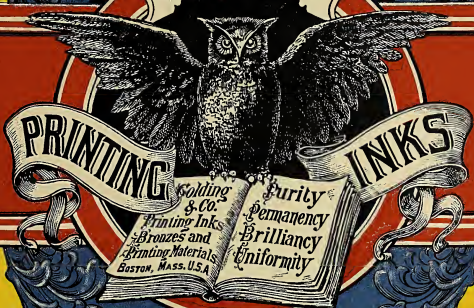
KENTON PLACE
PHILADELPHIA, PA.

Manufacturers of
High-Grade Printing Inks

U. S. A.



STANDARD
\$ 1.00
COLORS



GOLDING & Co.

BOSTON CHICAGO

NEW YORK PHILADELPHIA

Standard Yellow
Standard Blue

WRITE FOR DISCOUNTS

Standard Red
Standard Green
Black—\$1.00 Job

This inset was printed on two Golding Jobbers No. 18 (12x18) and one No. 9 (15x21). Note the perfect distribution.

A good start

If you could save 50 per cent. of the time you now spend in making ready, how much ahead would you be at the end of the year?



AUTOMATIC BRAYER
FOUNTAIN

A better finish

and if you were able to print fourteen impressions where you make ten now, how much would it add to your profits at the end of one year?

A gain of 33 $\frac{1}{3}$ per cent. in your profits

is an end devoutly to be wished, and, appearances to the contrary notwithstanding, its realization is far from being an impossibility. A gain in profits can be realized only through an intelligent use of the labor you buy. Give your workmen good tools and they not only advance the quality of their work but, what is of equal importance, increase the output. A gain of 50 per cent. in the time of make-ready looks very large to you printers unacquainted with the platen adjustment on the Golding Jobber, but, even so, we are claiming less than those who are using the press to-day. By our system we have reduced the time down until it is a matter of seconds only in place of minutes—you use one thumb-screw where formerly you would use two or three bolts with as many set screws—a matter of fifteen seconds for the former to almost as many minutes for the latter. Fifty per cent. is too low. And now, as in place of that half-inch streak of undistributed ink across the disk and form, or that corrugated deposit of ink in all its pristine ugliness that encircles the drum and rollers and which covers the form; in place, we say, of all the troubles arising from all kinds of inferior distribution, we trolled, thoroughly uniform supply of ink to the form, would you consider that a gain of fourteen impressions over the ten you are now turning out would be a high estimate? The Tolman Print, of Brockton, Mass. do not think so, or they would not be running eighteen of our presses now. Our claims are not as great as our customers'. Mr. Wm. Lawson, of the St. John, (N. B.) *Globe*, says: "they make themselves ready," and he might with equal truth have added that they run themselves, as there are no stops for color, no matter what the form surface is. The finest half-tone or the heaviest wood block that can be put in the chase—it is all the same to the Automatic Brayer Fountain. We want everyone interested in printing at the fastest speeds to write us at their first opportunity for information regarding the inking qualities of the Golding Jobber. The Automatic Brayer Fountain and Duplex Distributor place it far in advance of any other system, and they will convince you that 33 $\frac{1}{3}$ per cent.

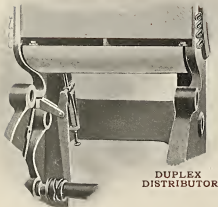
GOLDING JOBBER

would be a most conservative estimate

OUR SALESMEN AND READING MATTER
AT YOUR SERVICE

GOLDING & CO

Boston
New York Philadelphia Chicago



DUPLEX
DISTRIBUTOR

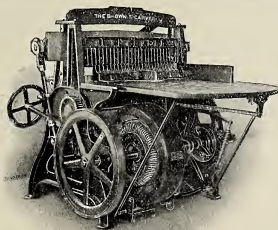


SHOWS SIMPLE PLATEN
ADJUSTMENT

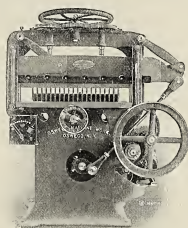
Oswego Machine Works

OSWEGO, N. Y.

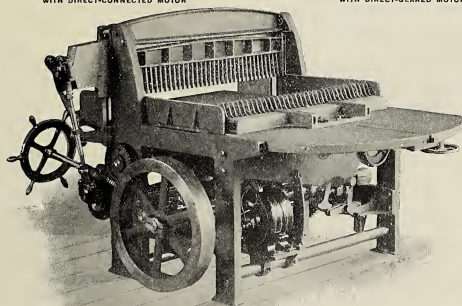
These three Electrically-driven Machines show the compact arrangement possible with the BROWN & CARVER CUTTERS. No extra floor space required.



44-INCH BROWN & CARVER CUTTER
WITH DIRECT-CONNECTED MOTOR



33-INCH BROWN & CARVER CUTTER
WITH DIRECT-GEARED MOTOR



57-INCH BROWN & CARVER CUTTER
WITH DIRECT-GEARED MOTOR

OSWEGO MACHINE WORKS
OSWEGO, N. Y.

Chicago Store 319 Dearborn Street
J. M. IVES, Western Agent

SELLING AGENTS.

VAN ALLEN & BOUGHTON, . . . 27 to 29 Rose St., New York.
C. R. CARYER, . . . 25 North Seventh St., Philadelphia, Pa.
T. E. KENNEDY & CO., . . 414 East Pearl St., Cincinnati, Ohio.
HILGER & RICHARD, . . . 7 Jordan St., Toronto, Can.
AMERICAN TYPE FOUNDERS CO., . . 405 Sansome Street, San Francisco.

SANDERS

ENGRAVING CO.

314 N. Broadway.

ST. LOUIS, MO.

PHOTO
ENGRAVERS

ELECTROTYPERS

HALF-TONE
AND ZINC
ETCHERS

DESIGNERS

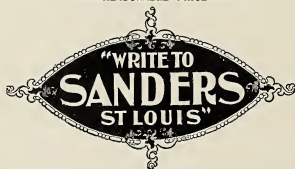
WE have just purchased the entire plant, comprising all the stock, machinery, fixtures and good will of the Snyder Engraving Company. This, added to the already COMPLETE PLANT of the SANDERS ENGRAVING CO., will enable us to give

Sanders' Engravings

a higher degree of excellence than ever before.

IF you contemplate the use of illustrations of any kind, send for our specimen book.

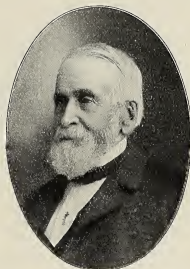
IF YOU WISH THE BEST AT A
REASONABLE PRICE



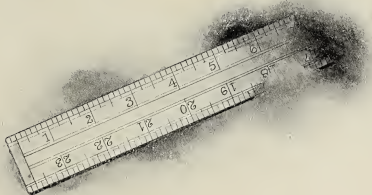
Vignetted
Half-tone Engraving,
showing method of
make-ready on
the block.

Established 1830

PRECISION is quite
unknown to knife-makers
who use this:



LORING COES



But—

we think we get closer with this:



"MICRO-GROUND."

And our trade says **Perfection and**
"Micro-ground" are synonyms.

LET US SEND YOU REASONS.

LORING COES & CO. Inc.

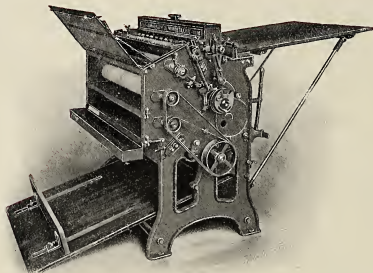
A Souvenir
and Reasons
if you mention this.

WORCESTER, MASS., U. S. A.

THE EMMERICH BRONZING MACHINE

SIZES

12 x 20
14 x 25
16 x 30
25 x 40
28 x 44
34 x 50
36 x 54
40 x 60
64 x 44



OVER
2,000
OF
THESE
MACHINES
IN
USE

EMMERICH & VONDERLEHR

191-193 Worth Street

.....NEW YORK CITY

FINE : EFFECTS : IN : PRINTING

CAN ONLY BE SECURED WHEN ALL THE CONDITIONS ARE FAVORABLE—GOOD CUTS, GOOD TYPE, GOOD PRESSES, GOOD PAPER AND **GOOD INK**. THE LAST ITEM IS OFTEN MORE IMPORTANT THAN MANY IMAGINE. IF YOU BUY

Queen City Inks

YOU CAN DEPEND UPON GETTING RESULTS THAT OTHERWISE MIGHT BE IMPOSSIBLE. OUR "H. D. BOOK" AND HALF-TONE INKS ARE UNSURPASSED. ASK US TO MAIL YOU SAMPLES OF WORK DONE WITH THESE INKS. ❁❁❁



Photo by Steckel, Los Angeles, Cal.

"ISN'T THAT BEAUTIFUL, GRANDMA!"

[The reason is that our H. D. BLACK INK was used.—The Queen City Printing Ink Company.]

QUEEN CITY PRINTING INK CO.

HOME OFFICE,

BRANCH—347 DEARBORN STREET, CHICAGO, ILL.

CINCINNATI, OHIO.

HIGHEST GRADE HALF-TONES

ZINC
ETCHING
WOOD
AND
WAX
ENGRAVING



DESIGN-
ING
A
SPEC-
-IALTY.

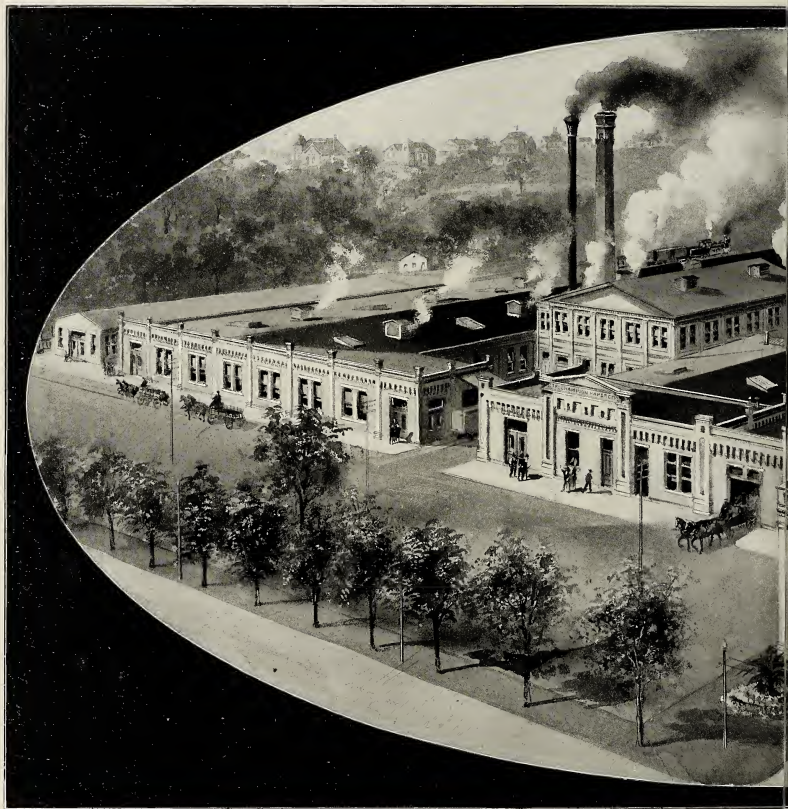
'AT LOWEST PRICES'

ELECTRIC CITY ENGRAVING CO.

507-515 WASHINGTON ST., BUFFALO, N.Y.

In Regard to Inland Type
leaving the question of line
entirely out of the reckon-
ing—and those who have
investigated this subject
all testify that **Standard**
Line alone makes **Inland**
type immeasurably superior to any
other—the absolute accuracy of face
of hight, body and width is the source
of a great saving to the printer. ♣ ♣
Easier make-ready and better work
are the results of using it, and when
you add to this the lessened cost of
composition you cannot afford to be
without it. **You** have found that you
cannot successfully compete with
the printer who has larger and more
modern presses than yourself. **If** he
is equipped with **Inland** type and you
have the lack-o'-system kind, you are
either losing the work or forfeiting a
large proportion of your legitimate
profits. ♣ **The** sole objection urged
against our type no longer obtains.
We now make a much larger line of
modern faces than any other type-
foundry in the world. ♣ **As** to their
beauty and accuracy of cut let our
new specimen book speak for itself.
Inland Type Foundry, Saint Louis

• • The Largest Plant in the



The Champion Coal

Hamilton, O

World for Coating Paper • •



ed Paper Company,
Co, U. S. A.

• • The Largest Plant in the World for Coating Paper • •



The Champion Coated Paper Company,

Hamilton, Ohio, U. S. A.

A Profitable Proposition to Printers

The NEIDICH PROCESS has been tested in twenty cities by printers who have used *other processes* of duplicating typewritten effects, & it is pronounced absolutely the only undetectable method on the market. We are leasing the equipment on a liberal royalty to responsible firms, & will be pleased to quote our terms to those who are interested in improving their present methods, or who wish to add a profitable monopoly to their plant. We are furnishing handsome advertising blotters & booklets to our lessees. If you want your territory write today.

E. S. Paret Co.,
Printers, Lithographers, Blank Book Makers.
30-32 South 7th Street, Philadelphia,

September 20, 1899.

The Neidich Process Co.
732 Drexel Bldg., City.

Gentlemen:-

Regarding your process we beg to say that we have been using it for producing imitation typewritten letters for some time and find the work superior, and easier to produce than any other similar process on the market. We are familiar with them all. The work is giving excellent satisfaction among our customers, in fact we are rushed with orders.

Aside from its being an absolute imitation of typewriter work, it can be produced at but a trifle higher expense than ordinary black work.

Esteeming it a favor to be al-

Offices Leased in

Chicago
New York
Boston
Washington
Buffalo
Cincinnati
Baltimore
Philadelphia
Rochester
Milwaukee
Los Angeles
Topeka

and other Towns and Cities

E. ST. ELMO LEWIS, Sole Selling Agent
THE NEIDICH PROCESS COMPANY
Drexel Building, Philadelphia, Penna. U S A

It's High Time

It is high time you were arranging to do your advertising for next year. To the printer who wants a reputation for having brains, artistic sense, and business judgment I offer my services at a price that he cannot afford to let pass. I don't want printers who think they know more about advertising than I do: I don't want printers who trust to the Lord to pay their bills. I want business from business men who have a standing.

Here are three Propositions: Take your choice

Something Different each Month: \$42.00 a year.

In this service I prepare all "Copy" from my customers own data: furnish all plates: give complete instructions, for issuing 4 3-color blotters; 2 8-page booklets, with 2 or 3-color cover; 2 large cards, with color designs; 2 Unique Arrangements of Printing with cuts; 2 illustrated folders. Only yearly contracts taken.

3-Color Blotters, Monthly \$30.00 a year: \$18.00 six Months

Finest service ever offered: Designs by Brill; "Copy" written specially: 3rd year. Indorsed by sixty-one printers who have used my blotters for two years.

3-Color Calendars; Monthly Rates, \$36.00 a year.

Beautiful designs from drawings by Brill; these cuts can be used by printers for their customers. This service is now in its second year. Indorsed by 90 per cent. of those who used it last year.

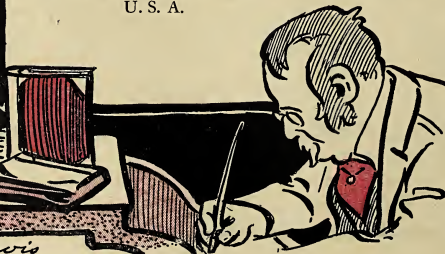
I have Testimonials from over 200 Satisfied Customers

and I now have samples to show to printers who understand that samples are simply to show what suits other advertising printers.

Sit down and write me to-day about your advertising: that won't cost you but a 2-cent stamp, and may open up the way for profits. Use your letter head.

E. St. Elmo Lewis, *Drexel Building,*
Philadelphia, Pennsylvania,
U. S. A.

Booklets,
Indorsements,
Samples *FREE.*



GEO. H. BENEDICT & CO.

ENGRAVERS & ELECTROTYPERS



**175-7 CLARK ST.
CHICAGO**

"The old order changeth, yielding place to new."

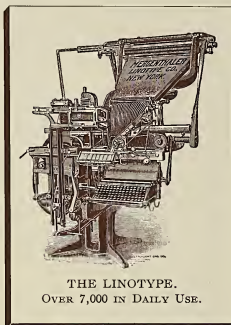
HIGH- GRADE BOOK COMPO- SITION AT HALF COST



THIS METHOD of Composition is used by

D. Appleton & Co.
J. B. Lippincott & Co.
Redfield Bros.
Patterson & White
Winthrop Press
West Publishing Co.
Methodist Book Concern
and dozens of others

none of whom could afford
to do inferior work.



Your fonts of type are never
exhausted—1,000 pages of
revises as easily furnished
as 10 pages. : : : : : :

EACH LINOTYPE MACHINE A VERITABLE TYPE FOUNDRY

LINOTYPE Metal costs 6 to 7 cents per
pound—type costs 30 to 50 cents per pound.
Linotype Metal is remelted and a new face
produced for each printing—type shows
additional wear each time it is used. : : :

EASY TERMS TO PURCHASERS

Mergenthaler

LINOTYPE CO.

Tribune Building, NEW YORK CITY.



Overlay by Dittman process.

Photo by A. F. Rowley.



CHRISTMAS MORNING.

From collection of H. W. Fay, De Kalb, Illinois.



Overlay by Dittman process.

Copyright, 1897, by G. Moses & Son, New Orleans, La.

"HE GIVETH HIS BELOVED SLEEP."



THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXIV. No. 3.

CHICAGO, DECEMBER, 1899.

SOME FOLDS IN PAPER AND THEIR USES TO THE PRINTER.

BY F. F. HELMER.



THE man who has so many centuries held the record for wisdom owes much to his statement that "There is nothing new under the sun," and indeed when we look for novelties it is worth while to turn to excavations and attic trunks. From such source we find that a letter, before the days of envelopes, used to be folded in this wise. The large double sheet, which well comported with the dignity of our grandfathers, was creased twice across its width, folding the writing in; the paper again was creased twice, the overlapping ends being tucked one within the other and sealed for further security with wax or wafer across the lap, a method so neat and serviceable it is to be wondered that society, having time to use wax and seal, does not revive it.

Now, when you once make this fold, you will see that sealing is quite unnecessary except for the privacy of letters. Why, then, always use an envelope for mailing? That catch of one folded

latch sufficient to hold your matter closed, even with a booklet bound inside. Figures 1 and 2 show examples of this as practically tried. The cover, Fig. 1, enclosed an eight-page announcement stapled in at the crease, and the side panels or folds of the dark cover served as background for small illustrations printed upon white paper and stuck in after the

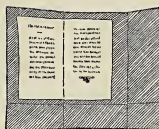


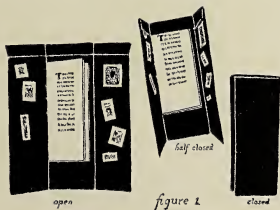
figure 2



manner of *Four-o'clock*. The folder, Fig. 2, contained a single white sheet "tacked" upon a brilliant cover paper with a few light dabs of paste. Both of these were closed by latching one fold under the other, addressed on the back and sent out by mail, experience proving that they fulfilled their design in escaping the waste-basket.

When the *double fold* is used (i. e., the form folded twice each way) the closing of the circular is tighter and neater. On this account it is perhaps better, unless the desire is particularly to avoid resemblance to an envelope. But the double fold enables printed matter to serve in itself every purpose of an envelope, and while avoiding the extra weight, quite as safely carries enclosures — printed slips, return postal, blotters, or any thin mailable matter. Fig. 3 shows one practical form of this fold, a circular letter with enclosure which appears between the turned-in edges of the sheet.

By calculating where folds will come, the name or address side of the forms here described can be



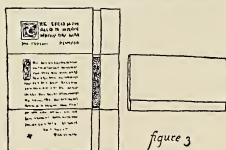
end within the other is perfectly secure and is capable of many variations.

In circulars, for instance, with a somewhat stiff cover stock, a single horizontal fold will provide a

made to bear the "return" card desired by the postal department.

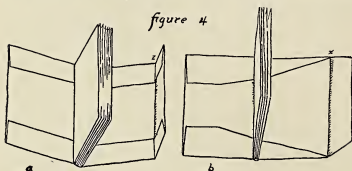
When a booklet is somewhat heavy and cover stock must be light, a natural recourse is to fold the cover double at top and bottom. Now if by keeping one cover side longer than the other a flap is added, as in Fig. 4, the booklet can be mailed in its cover securely by tucking the flap within the folds of the other side. Or for pocket protection this will also serve, a strong high-grade cover paper being the rival of almost anything under real leather for a flap reference book.

In this form (Fig. 4), if the folds are not turned exactly parallel, but so as to make the long side of the cover a trifle the narrower, the flap end may be inserted more easily, while the obliqueness need not be enough to be noticeable. Again, this may be entirely obviated by trimming (as in *b* of Fig. 4)



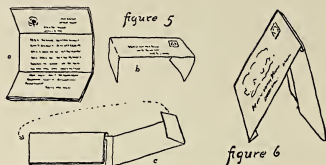
the corners of the sheet before folding; noticing that if the cut is made through the point where creases would intersect (at *x* in Fig. 4) the flap will be of single thickness, while if made farther out than at *x* there will be double folded corners and straight sides to a part of the flap, which will be led in easily by the short part trimmed at the ends.

So much, indeed, can we derive more or less directly from our grandfathers' letters, and further study will surely reward any one with other useful schemes from that source. In certain work, however, it may be desirable to have addresses type-



written when the whole circular can not go through the machine. Fig. 5 shows what we will suppose to be a large circular, folded in modern letter fashion. A strip *b*, which holds the address, has its ends creased back, and these flaps inserted one into each of the folded circular's open ends secures the whole as one piece. Separate leaves folded together can also be safely mailed with the addition of this extra

strip of paper. I believe, for mailing sample sheets without an envelope, a card has been used in place



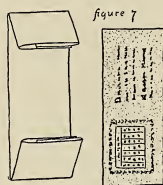
of the paper strip, the card bearing an advertisement as well as the address and stamp (Fig. 6).

This *extra leaf* fold can be varied again by bending the paper part at the ends to receive a straight, uncreased card as the locking piece (Fig. 7). Just as the preceding form (Fig. 6) was a card carrying a folder or sample sheets, this, to reverse matters, may be a sheet or folder carrying stiff samples, as advertising cards, heavy papers, or blotters. The folded sheets taking the marks of mailing, thus keep the samples untouched.

Further application of these forms is left to the printer, who can readily devise even more, as the possibilities of original folding seem limitless. The examples here given have been confined to merely a few, illustrating the feasibility of mailing without envelopes.

Not to raise the point of economy, it is certainly true that envelopes are commonplace. Therefore, printed matter that you would like to assure a good reception is better presented in a novel form of enclosure than in the ordinary way. That old and well-worn saw, "The first stroke," etc., may cut some ice when applied to getting an entrance into an office. The new salesman who comes into your place with a manner that does not instantly give him away, or who, in his first remark, gets off a good thing, is likely to have a chance to explain his business. A printery is an Intelligence Office where business men come for the "silent drummers" that they want to send upon the road. Therefore the intelligence of this Intelligence Office must be high.

Most business men now are in a measure tired of other people's advertising, and wary, yet when a man's attention is caught by something of uncommon form in the pile of mail, he is not likely to resent the advertisement it contains. Being interested, he will pardon the interruption just as he will forgive himself for jumping up from his desk to watch an automobile go up the street.



Written for THE INLAND PRINTER.

ESTABLISHING A NEWSPAPER.*

BY O. P. EYKBER.

II.—SELECTING A BUILDING AND ITS LOCATION.

TOO little thought is usually given this important question—in many instances a vital one. It is a very uncommon occurrence for a newspaper to be born in a home of its own—leased quarters must be secured, and a building with sufficient room in which to crowd men and material, if the rent is low, is too often considered acceptable, but it is unwise to choose such for the birthplace of a publication which it is desired to make a leading and successful factor in the community. There are three important essentials required for the home of such a paper—light, heat and accessibility. In looking for a building the

required to adjust an artificial light so that obscure portions of a machine may be examined, is too valuable not to receive most careful consideration. If the building is deep and narrow there should be daylight along the entire side. It is also unwise to place a press in a damp basement, as it is usually the source of no end of difficulty. Not only are workmen hampered by a lack of light, but the machine suffers from rust and requires a greater amount of attention to keep it in proper running order. Have the press above ground, where it is accessible for receiving the forms and delivery of the printed product.

The next important matter for consideration is if the building can be properly heated. If it can, and you are to supply your own heat, well and good, but



"A ONE-MAN OFFICE."

first question should not be, "What is the rent?"—adaptability is a much more important factor. If it is not suitable for the purpose intended the rental price, be it ever so reasonable, should have no weight.

After a careful estimate of floor space to ascertain if there be sufficient room for office clerks, editors, compositors and pressmen, it is important to consider if the rooms occupied by these are properly and adequately lighted. It is unwise to place the press, or, in fact, any portion of the plant, in a dark location. The time used by workmen carrying articles to some portion of the room where daylight is obtainable, even if the distance is short, or that

if heat is included in the rent see to it that the lease requires not less than a given temperature between the hours of seven in the morning and six at night. In some newspaper offices in northern climates the time lost by an entire working force in the early morning hours through insufficiently heated rooms is enormous. It is a short-sighted policy that allows such a condition, as it is far cheaper to pay for fuel and hire one man to attend fires all night, if need be, than to have fifteen or twenty men practically idle away an hour. The temperature of rooms where presses and other machinery are located should never be allowed to approach nearer than ten degrees of the freezing point during the night, and in all departments the thermometer should stand at from sixty-five to seventy degrees at seven o'clock in the morning of every day of the winter months.

*This series of articles was commenced in THE INLAND PRINTER for November, 1899. The next subject will be, "Choosing a Title, Arranging Size and Number of Pages, and Price."

After ascertaining that the above conditions are satisfactory, attention should next be turned to the accessibility of the location. It should, above all, be as central to the business portion of the city or town as possible — a centrally located building is a perpetual advertisement for the paper, and its value as such is worth consideration. Of two buildings equally adaptable, one on a principal business street, the other on a side street, it is advisable to pay several hundred dollars more a year in rental and choose the former. With the selection made, always study to make the exterior appearance of the office inviting. Paint frequently renewed and clean windows are always attractive, and an indication of prosperity. Of the interior arrangement, and the advisability of studying what attracts and pleases the public, I shall have something to say in a future paper.

(To be continued.)

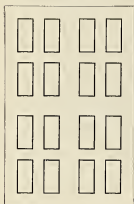
Written for THE INLAND PRINTER.

BOOKBINDING FOR PRINTERS.

NO. V.—BY A BINDER.

FOLDING — CONTINUED.

MANY 12mos and 16mos are printed in thirty-twos, a sheet with sixteen pages on each side; but this style of imposition is not suited to hand folding and only to machine, when the sheet is cut in two automatically during the process. Pamphlets are commonly printed in thirty-twos



because of the saving in the folding and sewing; also prayer books and Bibles where unusually thin paper is employed.

The hand folder proceeds with the thirty-two the same as with the sixteen, the first long fold reducing it to that size, the second, third and fourth folds following in quick succession. For this sheet under ordinary circumstances, although containing twice as

many pages as the sixteen, only one cent more is paid to the operator — 4 cents per hundred signatures. The speed of hand folding will be realized when it is stated that a good folder will make about ten thousand single folds in a day or an amount equaling the work of a good feeder on a Gordon press. The thirty-two is economical for the publisher, because the binders for some mysterious reason base their prices on the number of signatures in a book instead of on the number of pages, as they should. A hand-folded thirty-two — or a machine-folded, either — where the sheet is not slit, can always be detected in the finished book by the gusset at the top of the page. This buckling of the paper is a result of the thickness of the last two folds. The binder should see to it that a book to be bound in signatures of thirty-two pages should

be imposed with a slightly wider margin between the first and last pages to allow for the thickness of the last fold. Allowance should also be made at the top of the page. Lack of regard for this detail results in the poorly centered and crooked pages so frequently seen in cheap editions.

The best result is undoubtedly secured where a book is made up of single sixteens, as the gusset is avoided and the signatures are thin and well pressed. A book folded in thirty-two-page signatures when rounded and backed will have wide steps or ridges in the front, instead of a smooth round, with a tendency to swell in the middle and throw the cover out of shape. There is an attachment made for ordinary point-folding machines that slits a thirty-two-page sheet as it makes the first fold.

The common point folder has many advantages that have served to retain it in favor in many of the most economically managed binderies. The sheet when printed has point holes cut at A. The operator feeds the sheets on points affixed to the cover and controls the movement of the blade with her foot.



Novels are bound in editions of 250, 500 and 1,000 volumes to each title. The publisher furnishes paper to run well over the 1,000 on each title, and the printer is supposed to deliver a liberal over-run to the binder. Where the folding is on single-sixteen machines, the spoilage is reduced to a minimum, as the machine does not fold until the operator has the sheet on the points, resulting in the largest possible return of bound books to the publisher. He will receive a lower price from the binder having quadruple folders, but if his titles run short he is not much better off. On the point folder the operator is paid 15 cents per thousand signatures, either sixteens or thirty-twos for 12mo size, and 20 cents for an octavo, or where the paper is difficult to handle. A quick girl will fold about 10,000 signatures in a day.

To the binder whose work is commercial, consisting of special editions, directories and catalogues, with an admixture of pamphlets, there is no machine more useful than a jobbing folder. The several makers have built these machines to meet the wants of the binder who only needs but one folder, but expects to handle every job that comes along. They are made easily adjustable, and will be found extremely useful and profitable to the smaller bindery. A jobber will handle from the smallest sheet up to 30 by 40, and can be fed to register points or to side guides. The adjustable packing box is raised and lowered to suit the size of the page.

After leaving the single sixteen and thirty-two hand point-folding machine, we come to the "drop

roller" folders that automatically register either to gauges or to points; as but few double-sixteen machines are now made where the paper is pointed by hand.

The up-to-date double-sixteen folds a thirty-two-page signature, slitting it into sixteens, and dropping one into the other at the shoo-fly, making one single thirty-two, or will fold a sheet imposed with two sixteens, dropping them separately into the packing boxes.

The drop roller is a shaft running parallel with the machine at the feedboard that pushes the sheet up to register, raising at the moment that the sheet reaches position. With the automatic feeder the drop roller is thrown out, and the almost human, and in many respects better than human, dexterity of the machine controls the entire operation. The feeder with little pushing and pulling fingers separates the top sheet from its fellows, and feeds it into the folder. Should two sheets by any chance be taken up, the machine is stopped instantly.

The quadruple folder with an automatic feeder is the highest type of folding machine for the edition binder's use. This machine will work from 18,000 to 20,000 sheets, delivering from 70,000 to 80,000 single-sixteen signatures per day, and about 50,000 when fed by hand. The "quad" reduces folding to the lowest cost to the binder who has work suited to it, as it is needless to say that it is only profitable on long runs.

The imposition for this machine requires special care, not only as to the relative positions of the sixteens, that must be spaced with exactitude, but to see that the slots used for registering instead of points are perfectly cut throughout the entire edition. It is not unusual for a pressman to start his press with the rules cutting all right and have his tympan break down gradually so that after a few thousand impressions the cut has entirely disappeared. Some printers set their grippers in such a way that the sheet is drawn taut just where the cutting rule strikes, so that the paper is pierced more readily. Truth is that the average printer is not yet educated up to the "quad," or prices are too low for him to take time for the careful make-ready required. Where sheets are found with the slots imperfectly cut, the binder has no recourse but to have a force of girls cut them by hand and hope to collect the bill he sends to the printer.

Two "quads" will require the attention of a machinist both to adjust and keep the machines in order, as their delicate mechanism requires constant care. Sheets that have projected and been ruffled at the edges in delivery to the binder will not go through the "quad," so that the poor printing and paper used on low-priced editions are liable to result in a heavy spoilage.

Special needs have resulted in special machines to supply them. The immense circulation of the

Youth's Companion demanded a compact mechanism to bind the flat sheets into complete *Companions*. The result was a machine that automatically feeds three separate sheets — folds, covers and wire-stitches at the rate of 4,500 copies per hour.

Another make of machine combines the operations of folding and wire-stitching. Competition

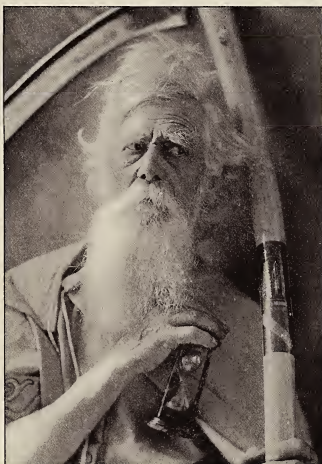


Photo by Rowley.

FATHER TIME.

From collection of H. W. Pay, De Kalb, Illinois.

among the makers has resulted in immense advantage to the users.

For pamphlet work many of the folders have pasting attachments, so that a pamphlet may be folded and covered all in one operation. One machine feeds from two piles of thirty-twos and one pile of covers, folding the two thirty-twos and the cover into a single section of sixty-four pages.

In the job bindery the folding, or rather, refolding, is of no little importance, old books to be rebound requiring the gentlest handling. After removing the cover the back must be cleaned of glue and paper. Commonly it will break off when scraped with a folder or knife — if not, cover with thick paste and allow to stand for a while, when it can be wiped off without difficulty. Then the thread should be cut away and each signature examined to see that the original folding was true. If a sheet is found where the print and top margin are not parallel across the sheet, it must be taken out and recreated properly. The top margins should also be uniform, so that the

page numbers register one upon the other throughout the book.

In concluding, the writer cautions the binder against figuring too low on this work, more especially if he has a machine that gives a marvelous output per day. It is becoming the custom each day to a greater extent to estimate the cost of folding on a basis of handwork. This not only provides against an accident to machinery or overpress of business that forces the binder to pay time-and-a-half for night-work, but it insures to the purchaser of a machine his rightful profit on his investment. And the best equipped binder will be surprised if he figures up at the end of the year to see the large percentage of his work that has been folded by hand.

Binders are realizing that the price of a machine must be paid for out of the profits, and that rent, insurance, wear and tear and interest are actualities that must be included in the cost of each job.

(To be continued.)



Photo by W. C. Carter, Jr., Forest Hills, Mass.

WATCHING KITTY.

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XXVII.—BY F. HORACE TEALL.

USE of the word "shortly," meaning in a short time, was common even in Anglo-Saxon, and has always been common in English. No lexicographer has objected to it, as all have to such uses of words as they disapprove, and it is found frequently in the very best writings. This being true, no basis is evident for assertion that the word is absolutely wrong in such use; yet the present writer desires to be understood as so strongly opposed to it that he never will use it, or even allow it to be used in any writing that he may control. No need for it has ever

existed. A shorter word expresses all the meaning more aptly for any occasion except that of reference to preceding time, and is greatly preferable, even if "shortly" could be proved good on any ground but that of long and common use. Our publishers' announcements that a book will be "ready shortly," for instance, might well be discarded in favor of "ready soon." In every expression of future occurrence "soon" is much better than "shortly," and "a little while before," or "a short time before," is much better than "shortly before."

Many persons think it should be said that a signed writing is "over a signature," but we may doubt that any one can ever give a good reason for such an opinion. Richard Grant White said of the phrase "over his signature," and of a reason given for it, that a man's signature is at the bottom, that it is the very lunacy of literalism. And he was right. The correct phrase is "under his signature," being an elliptical expression for "under the authorization (or attestation) of his signature."

It is said that "sociable" is sometimes used instead of "social," and C. W. Bardeen, in "Verbal Pitfalls," says that though the use of "sociable" in place of "social" is harped at by some critics, it may be regarded as legitimate. The two words, however, have not properly the same meaning, and use of one instead of the other should not be regarded as legitimate. Lexicographers define the words as interchangeable when meaning agreeable in company, but this sense is much more correctly expressed by "sociable." Anyway, whether the use of "social" in this sense is really wrong or not, criticism is impossible when the other word is used. "Social" is much better restricted to mere relations of society, without reference to sociability, and "sociable" should always denote agreeableness.

Alfred Ayres, criticising in "The Verbalist" a use of the word "something," says: "This word and 'anything' are not interchangeable, though many writers seem to think they are. 'Something' is restrictive, is particular, exclusive, while 'anything' is general, unlimited. 'Something (not everything) which [that] is owed or rightfully required is said to be due.'—Standard Dictionary. Not so. Anything (no matter what) owed or rightfully required is said to be due. 'A circumstance is something [anything] existing or occurring incidentally to some other fact or event.'—Standard Dictionary." This criticism is not justifiable, although it is true that the words are respectively restrictive and general. Other dictionaries also use "something" in the way here said to be wrong, and Mr. Ayres should have been willing to credit the lexicographers as having some knowledge of the use of words, and to search out the reason for an expression common to all dictionaries. It depends on the point of view, and the lexicographers' point of view is a better one than the critic's. Anything consid-

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RED RASPBERRIES.

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THE AULT & WILBORG COMPANY
MAKERS OF ALL KINDS

PRINTING INKS

Cincinnati - New York - Chicago - St. Louis - London

THIS SHEET PRINTED WITH OUR PHOTO-CHROME COLORS
THREE IMPRESSIONS

ered restrictively, as any particular thing is when mentioned specially, is something; and thus things are considered by the lexicographers, because the restrictive use of the words defined is the most frequent use.

Nothing more absurd could be said about the use of a word than this, from "Slips of Tongue and Pen," by J. H. Long, M.A., LL.B.: "'Point of view' is preferable to 'standpoint,' as the latter expression is logically absurd; one can not stand on a point." Other purists have objected to "standpoint," saying that it is not a good word, but it may be hoped that few would say such a silly thing as that one can not stand on a point as a reason against the use of the word. "Standpoint" is perfectly good, and it is an Anglicized form of German *standpunkt*, not a mere compound of "stand" and "point." It does not strictly mean a point of view. A standpoint is most correctly a point or position, as of understanding or opinion, on which one has taken firm ground or standing. We need not insist upon a strenuous differentiation between "point of view" and "standpoint," but such discrimination is advisable. Here is something worth quoting from the Standard Dictionary: "That 'standpoint' and 'point of view' are not always interchangeable will be evident when the fact is recalled that, in literary usage, 'point of view' has two different senses: (1) The point from which one views. (2) The point or relative place at which something is viewed, giving rise to the two phrases, 'from this point of view' and 'in this point of view.' Furthermore, there is in 'standpoint,' as commonly employed, an implication of some permanence of position as regards the view taken or the opinion held; it is especially applicable to principles, convictions, etc., as determining views. No such implication of permanence attaches to 'point of view.' Lincoln and Douglas argued, in their celebrated debate, from different standpoints; at times each, for the purposes of argument, took the other's point of view."

According to the proper sense of the words, it is undoubtedly much better to say that one stays at a place than to speak of stopping there, when anything more than merely the ceasing of motion is meant. Every writer on choice of words condemns unqualifiedly such locutions as "I am stopping at a hotel," when certainly the meaning is that of staying; but the dictionaries define the word "stop" in the sense "to make a halt or a stay of longer or shorter duration, tarry, remain," and the Century does not even say, as the others do, that such use of the word is colloquial only. This may be taken as evidence that the lexicographers are not so much averse to the use of "stop" as the puristic writers are. It may be, however, that this is merely incidental to the nature of lexicography, which must record all established usages. "Stop" has been used in the sense of "stay" or "abide" longer by

far than the long time during which purists have been fighting it; therefore, we may reasonably think that the colloquialism will persist. By some writers it has been called an Americanism, but one need only glance at the quotations in the Century Dictionary to see that this is not true classification; the usage is general, probably, throughout the Eng-



Photo by K. G. Goddard, Lorain, Ohio.

MOTHER AND CHILD.

lish-speaking world. The Standard Dictionary says that it is as unreasonable to ask, "How long will you stop?" as it is to ask, "How long will you start?" Such assertion seems too strong, even though "How long will you stay?" is decidedly better.

A storm is primarily a disturbance of the atmosphere, as by a great wind, and wind constitutes a storm, whether with or without rain, snow, or hail. The word "storm," however, has become thoroughly established in use for a heavy fall of rain, snow, or hail, especially in the compound words "rain-storm," "snow-storm," "hail-storm," etc.

(To be continued.)

AN IMPARTIAL JUDGE.

THE INLAND PRINTER, of Chicago, is a technical journal devoted exclusively to the art of printing and publishing, and its favorable opinions are not to be secured unless the subject judged has real merit.—*The Woodstock Sentinel, Woodstock, Illinois.*



THE INLAND PRINTER

wishes its readers
everywhere :::::

"A Merry Christmas"

and "A Happy New Year"



[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQUILKIN, Editor.

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ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: 602 American Trade Society Building,
150 Nassau street.

ALBERT MELBER, Eastern Agent.

Vol. XXIV. DECEMBER, 1899. No. 3.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

Two DOLLARS per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CANNOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make foreign money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type foundries throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phoenix Works, Phoenix Place, London, W. C., England.
W. C. HORNE, 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Boulevard Hoche, Salisbury Square, Fleet street, London, E. C., England.

RATHBAY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.

ALEX. COWAN & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

F. T. WINDLE & Co., 87 Clarence street, Sydney, N. S. W.

HERBERT BAILEY & Co., 39 Cuba street, Wellington, New Zealand.

G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany.

A. W. PENROSE & Co., 4 Rue Notre Dame des Champs, Paris, France.

JAMES G. MORSON, 12 Neustraße, Riga, Russia.

JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

WHEN the employer and the artisan appreciate that their interests are along the same plane, true progress will be made toward settling all industrial controversy.

OPINIONS are invited from interested printers on the merits of the plan of coöperation for the betterment of trade which the German Printers' Guild is seeking to bring to a successful issue, and its adaptability to conditions in America.

A PRINTER in Canada, in sending a subscription to THE INLAND PRINTER, says: "Please forward at once, as I am in need of new ideas and expect to find them in your valued paper." The gentleman is right; THE INLAND PRINTER is the place.

THE Germans stand in the front rank of the nations of the world in scientific research, in the profundity of their reasoning, and in the clear and exact elucidation of the problems of industrial economy. In the German printing trade the identity of the interest of the employe and the employer is being emphasized by the Guild, and it is not too early for the trade in America to take example from the German plan of regulating prices.

JUST about one year ago, the German Printers' Guild, i. e., the combination of the employers' and the employes' unions, announced that all men who were not members of the Printers' Guild should lay down their work at a fixed date and should join the said society. At the same time the official promise was made that the Guild would support and take care of such men. Over six hundred firms and more than three thousand workmen answered the call and joined the number of those who already enjoyed the protection of the Guild. It could not be expected that all master printers would join the Guild and pay the common scale with one effort, and it is now proposed to make another effort to win especially the country printers. The following announcement has been made, as we learn from *Zeitschrift für Deutschlands Buchdrucker*: "We, the German Printers' Guild, officially request that every workman who is not a member of the Guild and who works in an office that does not belong to the Guild, to demand the common scale, and in case of refusal to stop work on October 28, 1899. We also promise as before, that we will take care of all men who lay down work and lose their position on account of allegiance to the common scale. We sincerely trust that all faithful members of the Guild will help us in this great movement, so that we may be able to reach even the smallest printing-house and induce the firm to join us and help our common cause." The Guild is looking for a large

number of firms and workmen to step forward and join the society. We must admit that it is a very clear and effective way of inducing reluctant firms to introduce the common scale and fall into rank with the many great offices which are already faithful and powerful members of the Guild. It is easily seen that the great strength of the Guild lies in the union of employers and employes. They go hand in hand, and form an economic power which no individual firm can withstand. If these means were employed here in America, our printing trade would undoubtedly enjoy the same prosperity as that of Germany. Let employer and employe go hand in hand and we will be successful, for "In union lies strength."

AN AMERICAN PRINTER ON BRITISH PRINTING.

THE impressions of Mr. Paul Pfizenmayer, New York, on his visit to England, as given in a recent issue of the *British Printer*, are interesting. He thinks that but few offices in Great Britain compare favorably in method or production with America; and while prices for work are higher in England, wages are much lower than on this side. The speed of presses there was a surprise to him. Of this he says: "How would we fare on a compensation of 6,000 impressions per day off flat-bed presses? We could not only not exist, but competition would simply wipe us off the floor. Our output here on the finest kind of illustrated work, printed on coated paper, from flat-bed presses, is from 7,500 up; on medium heavy illustrated, and on fine book-work, 9,500 to 11,000; and on ordinary work up to 16,000 impressions daily for nine and one half hours' work. Some of our new-style presses can be run at a much higher speed, but the ordinary feeder can not handle the sheets fast enough to keep pace with a speed much above 14,000 impressions."

Mr. Pfizenmayer is a strong advocate of first-class machines for the setting of type, and thinks that linecasting machinery will never suffice to replace honest hand composition. "What every true and practical printer wants," he remarks, "is a machine that will set, justify and distribute good, honest, founder's type, fast and at a moderate cost. In this age of strife for accomplishment, combined with the zeal of enterprise, it will take but a short time to furnish us with a machine that will embody all reasonable demands, and the sales will prove to all builders of makeshifts that printers are an intelligent class who will appreciate a really good thing when it comes along."

Of the new processes of make-ready for reducing the cost of presswork Mr. Pfizenmayer seems a little in doubt. The three methods now in vogue are discussed at length, and are acknowledged to be of advantage for certain classes of work, but for fine cut-work he still maintains that the overlay is the

only method of bringing out the full beauty and value of the illustrations, and at the same time stand the long runs necessary on much of the magazine work.

THE QUESTION OF FOREIGN TRADE.

ALTHOUGH THE INLAND PRINTER is subscribed for and read by printers and others in countries in nearly every part of the world, it was decided not long ago to let some new people see it, and with this end in view copies of the October issue—the "National Export Exposition Number"—were sent to every United States consul abroad, with request to hand them to firms interested. The receipt of the majority of these copies has been acknowledged, the consuls in many cases having written letters that serve to show the interest they take in matters of this kind, and in some instances they called particular attention to points that may be of service to those in the trade in America. The suggestion is made in part of the letters that to make papers or catalogues of service in foreign countries they should be printed in the language of the country to which sent. This serviceable hint has already been given to manufacturers in the United States, and many are now sending catalogues printed in this way. While the rule is excellent as applied to catalogues, it would not be feasible, however, in a trade journal of the character of THE INLAND PRINTER. Albion W. Tourgée, United States consul at Bordeaux, France, referring to the disadvantage of distributing literature in his city among people who do not understand the language, says:

I handed the copy of THE INLAND PRINTER received from you this week to Mr. Durand, who does the printing for the consulate and any other work I have in that line. He does not know any English, but will appreciate the pictures and display type. There is not a printer in this city—that is, a master printer—who reads English. There may be a compositor who does, but I have not yet found him. This may serve to show our producers how valuable English advertising is in such a community.

The objection referred to by Mr. Tourgée seems to be shared by Robert P. Skinner, the consul at Marseilles, as he takes occasion to mention it in his letter; but still he speaks of the field as being one worthy of cultivation on the part of typefounders and others. There are suggestions in this letter that should at once be taken advantage of by manufacturers in America. He says:

I am in receipt of your handsome October edition and I take pleasure in acknowledging it, as requested in your letter of the second. I have only one objection to it, and that is that it is not in the French language. The circumstance named limits its usefulness in this vicinity. However, I shall be proud to exhibit it as a specimen of the American printer's art. It occurs to me that France ought to be an attractive field for cultivation on the part of our typefounders and others. With the ratification of the reciprocity treaty now pending between the two countries we shall be able to get our goods into this market at the minimum tariff, and

there is a great deal that France could buy of us to her own advantage. The presses, folders and binding machines in use here are comparatively primitive. Marseilles, with a population of half a million, does not shelter one typesetting machine. The inks are of inferior quality. Only one daily paper published here is stereotyped, and all are printed on a flimsy paper from type that shows up very imperfectly. All newspapers are folded by hand. You will understand, therefore, why I am happy to be able to show the progress of our country, always hoping that a demand will be created in this market which American manufacturers can satisfy.

Marshall Halstead, consul at Birmingham, England, points to the fact that British printers are following very closely in the footsteps of their American brothers, and mentions a number of things concerning our business relations with firms abroad that may be of value to those who are reaching out for foreign trade. The reference made to his annual report should be the means of directing attention to printing interests abroad, and the report will doubtless be examined with interest by those connected with the graphic arts. His letter is as follows:

Everybody, I imagine, who knows anything about fine printing is acquainted with the merits of your publication, and I desire herewith to thank you for your great courtesy in sending me the October edition of your magazine, known as the "National Export Exposition Number." THE INLAND PRINTER is always a handsome production, and the Export Exposition number seems to me particularly attractive. I wonder whether, by any chance, you saw the printing section of my annual report, printed by the Bureau of Foreign Commerce, in the annual compilation known as "Commercial Relations." In that report, in a hasty way, I make some comparisons of English and American printing methods, and call attention to the fact that British printers are following very closely in the footsteps of American printers; that American photo-engravers, stereotypes, electrotypes and printers have been imported; that American presses are selling very freely here, and that the American ink manufacturers are at last getting a footing. A young man I met the other day, a photo-engraver, was employed by a printing supply house many months to instruct British printers who were purchasers of this concern in the fine points of fine printing and handling cutwork. Think of this American engraver, seated at an American desk in a British printing supply house with about four hours a day, at a good salary, giving instructions. The result of all this is a great improvement in printing here, as any one comparing publications of year and a half ago and printing today can see.

The following from John C. Covert, United States consul at Lyons, France, shows how American work is appreciated there. The mention of the earlier printers in his city is interesting:

Thanks for that INLAND PRINTER. It is one of the finest pieces of the typographical art I ever saw. From cover to cover it is all art. But that cover—its beautiful curves and traceries, like the wavy veins in autumn leaves, the mottled hues and windings on old parchment, with the plain, strong, clear black letter, bold and full, so superior to fancy work—that cover is a perfect work of art. This city is the cradle (one of them) of printing. There were fifty printing offices here (printing houses, I mean) before the year 1500—one hundred by 1520. They still do fine work.

Oscar Malmros, consular agent at Markkirkchen, Germany, seems to be pleased with the

arrangement and setting of the advertisements, and says:

THE INLAND PRINTER has been received today. I have thoroughly examined the number for October sent me and greatly admire it in every respect. If I were to specify any particular in your publication which perhaps above all others appealed to my own sense of what is beautiful in typographical arrangement, it would be your "cards" and advertisements. I shall with great pleasure show the October number to those persons in this small town who may be interested in printers' publications.

These letters are given to show the interest manifested by our consular agents. These gentlemen are always ready to be of assistance to firms located in the country which they represent. Scores of other letters have been received, all of like tenor, but it is hoped that the publication of the few selected will be the means of interesting typefounders, material men, pressbuilders and others in this country, and influence them to consider the question of trade relations with countries outside the United States.

COMMON SENSE VERSUS CHEAP PRINTING.

THERE is no money any longer in the printing business; people are not willing to pay the price of good stock, much less allow the printer a decent living. It's cheapness that counts these days, and that's all." This is the kind of argument that a paper salesman has to meet day after day until it grows monotonous. The person who makes the statement is generally an intelligent printer who could do good work if he had orders for it, but the effect of cheap competition has thoroughly discouraged him from making any determined effort to extricate his customers from the typographical mire of botchwork.

Now, every printer who loves his business knows in his heart that cheap printing does not pay. It pays neither himself nor his customer, nor his customer's customer. It brings him no credit when done, but oftentimes produces complaint and causes a feeling of general dissatisfaction. Yet in nine cases out of ten the printer has given all and more than his customer has paid for. The error was made before the contract was placed, when the printer failed to make his customer understand that cheap printing is not everything. Not only must a piece of printed matter contain the particular information which is required to be conveyed, but it must be presented in such a form as to produce a good impression upon the recipient. If it fails in this it will pass unnoticed from the busy man's mail to his waste-basket. He who doubts this statement may go to the junk shop and, if he is a large advertiser, he will probably recognize some of his own literature that has not so much as been removed from its envelope. It is the cheap printing that fills the junk shop, and that is a fact!

Let us now see how much money has been

wasted on a single carload of catalogues and circulars which the junk dealer would sell you :

Postage on 15 tons of printed matter at 8 cents per pound	\$2,400
Fifteen tons of paper at (say 5 cents per pound).....	1,500
* Presswork on 15 tons (say 1,000 pounds to a job)...	—
* Composition on 30 different jobs of circulars and catalogues	—
* Binding, addressing, stamping, etc	—
Total	\$—
Cr.—15 tons mixed paper stock at ½ cent per pound.	75
Actual amount wasted.....	\$—

This money has not only been wasted, but similar sums are being wasted day after day as the worthless trash comes from the printing presses. Yet why should the printer complain ?

Too often coöperation between printer and customer ceases upon delivery of job. The former argues that he has done his work and it is none of his business what becomes of it afterward. This is a grave mistake. If the result was a failure it is for the printer's interest to find out the reason. If, on the contrary, it was a success, it is a pleasure to know it. In either case, with the job before him and the result, the printer is in a position to make intelligent suggestions as to the best method of treating the next work, and no one would be quicker to appreciate this fact than his customer.

One of the most successful publishing houses in the country has stated that they consider it good business when they receive replies from six per cent of the total number of circulars distributed. On this basis the printer who could take the same circular and make it so attractive that twelve per cent of the edition would produce answers, should receive for his work just twice the total amount spent on the first job ; if eighteen per cent, three times ; if sixty per cent, ten times. Surely this is a prize worth working for.

Nor is large extravagance necessary. An artistic effect obtained by simple use of clear-cut type requires talent, study and skill, yet the actual mechanical cost is far less than is any attempt to reproduce the glories of the rainbow ; and the printer who at an expense of \$25 can secure a hundred purchasers for a certain article is a more valuable man than he who requires \$50 to accomplish the same object.

As a general rule, better results can be obtained by a careful study for simplicity than by bad taste and elaboration. For the former brings from the reader a sense of respect, the latter ridicule ; and while, no doubt, it would be very difficult to find sixty readers in a hundred who are in the market for the same article at the same time, yet it is a recognized fact that if a person knows about a good article he will buy it sooner or later or else he will

influence another person to do so. And the catalogue that "seems too good to throw away" has a tremendous advantage over the catalogue that has fallen into the waste-basket.

Thus the sentiments expressed by the colored professor to his class in grammar could well be inscribed over the door of every print shop? "It tain't so much the tale you tell ; 'tis the tellin' way to tell it."

ADVERTISING FOR PRINTERS.

WITHIN recent years there has been printed considerable matter pertaining to printers' advertising, and many a member of the craft has been helped in the preparation of his announcements by the experiments of others as related in the journals of the trade. No special effort has ever been made, however, to formulate the better methods of advertising to printers. The gospel of most of those who wish to place their advertising before printers has begun and ended with "Put it in THE INLAND PRINTER." This is all very well, but every house that sells to the printer wants better ideas on how to prepare advertising, so that it will hit the printer before whom it will be brought. As the readers of these lines must nearly all know more or less about writing advertisements, and as many of them are without doubt better students of advertising than the writer, the question of how best to reach the printer is naturally approached with some diffidence. We beg the pardon of any who may "know it all," for attempting to throw a little light in the pathway of those who write to catch the printer's trade, by referring to the methods of some of those who are most successful advertisers.

Take the Linotype Company's advertisements, for instance. These have been especially good for the past year, or since the policy was adopted of writing them to stimulate the printer to doing a little figuring as to the saving involved. Instead of saying that it cuts the cost of composition in half, a bald assertion, how much stronger is this sort of thing : "The scale of prices for linotype operators ranges from 7 cents to 14 cents per 1,000 ems for corrected matter on the galley. What are you paying?" And this is a clincher of another sort : "Composing-rooms which were busy two years ago are now practically idle—the work has gone to machine offices. You can retain the type, but not the work."

Most readers will remember also the queries, "How do you estimate? Compositor \$18 a week to set 40,000 ems, or operators \$20 a week to set 200,000 ems?"—and so on through the category of favorable comparisons. The artist who writes those advertisements has learned that printers are great hands to sit down and figure, and he just gives the material to figure on that can have but one result in the figurer's mind. It should be worth the while of

* The printer may form his own estimate.

other advertisers in this publication to study this method, and see if there is not something in it for them.

Perhaps the Campbell Company's advertising has attracted as much comment as any that comes before the printer. A professional ad. man is employed to get up these, and he employs the sledge-hammer style of argument. In the first place, this advertising attracts by the amount of space which it occu-

advertising, which attracts the printer by its beauty, appealing to the sentimental and artistic side of his nature. It is well adapted to the ink business, and notwithstanding the cost of preparing the inserts has doubtless proven extremely profitable. But suppose the Campbell Company had advertised their presses this way, and the Ault & Wiborg people their inks in the Campbell way. Does any printer believe that either would have reaped half the results? You see you have to consider what you are selling before you adopt a distinctive style of advertising.

The ornate in advertising, the appeal to beauty, seems also to be specially valuable to the photo-engraver. The monthly pictures of pretty women seen in the ads. of the Electric City Engraving Company are bound to arrest the attention of even the most casual glancer over the pages of the medium. This is a method that can be kept up forever, for the stock of handsome girls will never run out in America.

The advertising design competition, such as held by the Butler Paper Company some time since, is specially good for a paper house, as it makes the printing public more familiar with the name, and that is worth a good deal to the paper man, who seeks to be remembered whenever the printer desires figures from a new house.

Walter Scott & Co's advertising is of the more quiet sort, but it has an admirable feature that should not go unnoticed here, in that it goes into the details of the mechanism of his cylinders, and explains just why this and that device is superior. When a man talks details he is apt to convince, as he goes deeper than the reader, who understands less of the subject. The writer of those advertisements knows what printers are, and knows how to hit them.

One might go on and enumerate many more methods of advertising that appeal specially to the printing trade, but the object of this article is not to form a category of the larger advertisers and their methods, but to throw ont a few suggestions that may be helpful to others who prepare advertising for the reading of printers, by setting them to thinking of the method that is behind this advertising. Get up a way of your own if you can; if not, adopt one from some other line of business that is applicable to yours. By such means you can get the best results from THE INLAND PRINTER'S circulation, and your announcements may receive more than a passing glance. Try to put yourself as much as possible in the place of the printer, and consider what he would do and think under such a presentation of facts, and what matters will influence him to buy, and then work out a distinctive line of advertising, and follow it up energetically, so as to command general attention. Then, if you manage the rest of your business as well, you will make money.



MADONNA STUDY.

Open-air amateur photo by Lee Moorhouse, Pendleton, Oregon.

pies. This is a point which appeals to the printer, who has a pretty good idea of what this space costs, and is apt to cogitate this way: "They must have to sell a lot of presses to spend so much money in advertising. If they are selling so many, perhaps there is something in it for me, and I ought to look into it." These ads. are full of forceful sentences, as "The printer who clings to his snail-like presses when he knows all about the tremendous productive capacity of the Century is flying in the face of lots of trouble." "You don't have to cut prices when you have the Century presses." "There is a dark side to the picture, and that will be your side if your competitor gets the Century before you do." This sort of talk fired regularly at the printer will have its effect on him. It is good advertising.

Of a totally different kind is the Ault & Wiborg

PRINTERS' PRICES IN NEW YORK.

LOSING money in the printing business was the subject which occupied the attention of the guests at the first of a series of four winter evening dinners of the New York Typothetæ, held October 17, seventy-two members and invited guests being present. The committee in charge were E. Parke Coby, J. Clyde Oswald and Robert L. Stillson, and they arranged a most agreeable program. President Joseph J. Little presided, with Theo. L. De Vinne and Paul Nathan on his right, and S. P. Avery and William Green on his left. At the close of the feasting, Mr. Little made an address of welcome, and extended the right hand of fellowship to the visiting printers, saying, "We want you in the Typothetæ for your own good as well as ours."

Philip Ruxton followed with a comic song, and was called on for others between the principal speeches.

Theo. L. De Vinne gave the first address, on "Changed Conditions in the Printing Trade." His remarks are condensed as follows: "My recollections of the trade in New York extend back to 1835, to the time when Harper & Bros. and the New York *Sun* used hand presses. We know how printing plants have developed, and that wages of workmen have doubled and trebled. But are we employers getting any more? I think we have come to a point where we ought to make a break for better prices. The nine-hour day is coming, with ten per cent less product and ten per cent less profit. I can not make ten per cent out of the business now, and I do not know who can. The unions are pushing us for greater privileges, and we would probably do the same if in their place. I wish them well, but we have got to look after our own interests. We should be less at variance with each other and with them. It is a shame that workmen should pay \$4 a week from their earnings to support a strike against the *Sun*, and that many employers think that they can not spend \$2 a month to belong to the Typothetæ. We need to make new rates for our work. The standard rates are now 75 cents for book composition and 50 cents for presswork, and we know that prices run much lower. Can we not agree to make these rates much higher? If the great majority of the printers of the Typothetæ say that certain rates are fair, we ought to stick to them. I hope that other speakers will follow this idea further."

Joseph J. Little's paper was entitled, "The Employing Printer of Today as Related to the Art." He said, in substance: "This meeting is an encouraging sign of the times. Printers do well to come together on the matter of fair and proper returns for their work. We are too apt to do business like the cabmen around a railway station, struggling for orders, only the cabmen don't cut the price. Solicitors lower the profits, and when you offer to cut the price, you degrade the business.

You say that if you do not cut the price some one else will. Not necessarily so. But why follow an evil example? You do not hear of printers dying rich, but you do hear of sheriffs' sales."

The speaker then went into figures to show that on the most favorable kind of a showing, a \$50,000 plant in New York could not do presswork on a nine-hour basis for a less cost than \$1.07 an hour. To get this low figure he had to assume that the interest charge was but 5 per cent, depreciation but 7½ per cent, bookkeeping and collecting but \$10 a week; that there was no work spoiled, and no bad debts, lawyers' fees or Typothetæ dues. He had calculated that present prices could be advanced 10 cents a token without making an advance on the retail price of books more than a cent a copy on an average, and he thought that publishers would be willing to pay this.

Mr. Little's figures were discussed by Messrs. Joseph Gantz, William Green and J. H. Eggers, and all held that the cost of cylinder presswork was above rather than below the figures presented. Mr. Gantz placed the cost of running large cylinders at \$13 a day, and Mr. Green said that he could not make it less than \$1.20 an hour, under the best conditions.

Isaac H. Blanchard expressed the opinion that the method of making a flat price per token was erroneous, that make-ready should be a fixed item for charge, and then add so much a token on top.

Paul Nathan followed with a paper on "Profit, and How It Should Be Figured." He said: "The object of doing business is to make a profit. The man who confuses profit with salary earned makes a mistake, for every man who has the ability to run a business can command a good salary without risking any money in trade. The printer embarks in business and takes the risks in order to earn more than a salary. The man who gets only a salary out of his business earns no profits; usually he is even less independent than the man on salary, for in every customer he has a master instead of the one master he would have if employed. To get at real, actual, net profit, it is necessary to allow a sufficient interest on the capital, such as it would earn if invested in real estate, and six per cent has been commonly regarded as the proper allowance for the use of such capital. In the printing business it is also essential to make allowance for the replacing of the type every five or six years, and of the presses every ten or twenty years."

Mr. Nathan then went into figures to show what a \$15,000 plant should earn. His conclusions were rather staggering. He argued that such a plant should earn in ten years \$66,500 of profits, as follows: \$20,000 salary for the proprietor, \$9,000 for interest on investment, \$15,000 to keep the plant up to date, \$7,500 for the balance of the depreciation, and \$15,000 of actual profits. The speaker closed

with the comment that "The printer should ever bear in mind that the time to make the profit on work is always *now*. Deferring a profit is simply a way of losing a profit. Knowing what cost is, and what is requisite to the production of profit, it only remains for the printer who would be successful to see to it that the profit is never sacrificed on the work going out of his establishment. By following this rule he has a sure thing, but in order to follow it he requires to know what is cost and what is profit."

A general discussion followed, in which William Green said that one could not count up ten printers in New York city who were making money. Mr. DeVinne added that in the first quarter of the century New York had as able men in the printing business as now, and that many of them made money, but that they did not make it out of the printing business. The trouble then was the same as now—they made erroneous estimates.

Mr. Charles Francis said that yesterday he had taken an order for a \$275 job, and that today he was telephoned to stop work on it, because some other printer had offered to do it for \$141. He called attention to the fact that in London the typographical associations of employees and employers worked together.

Other remarks were made, all in the same vein, on the necessity for better prices, and the gathering broke up at a late hour.

Written for THE INLAND PRINTER.

THE PRINTERS' OPPORTUNITY.

BY F. W. THOMAS.

NOW is the time to raise prices. Machinery, type, paper and materials of all kinds are advancing rapidly and decidedly, and the compositors want a nine-hour day. The cost of printing is increasing every day, and the top notch is not yet in sight. The price to our customers *must* go up. From 1893 to 1897 were hard years, and the fact that every one was figuring very closely on expenses, coupled with the pernicious system of getting bids on even the smallest jobs, forced the price on printing below a profitable level even without the increased cost of the present.

Even before the hard times, printers never wore very large diamonds or rode in very fine carriages, and yet there are very few lines of business which require more brains for their successful management than commercial printing, if it is well done.

The printing business requires a heavy investment in proportion to the volume of business handled. This and the great amount of detail to be looked after in even a moderate-sized shop makes it impossible to run a printing office on the principle of "quick sales and small profits." Good prices must be obtained if there is to be any showing at the end of the month.

The present rates are not adequate. They must

be raised if proprietors of printing offices are to get the returns to which their investment, ability, and hard work entitle them. It is easy to do it *now*. Everything else is going up. Why not printing? People expect it. Don't disappoint them.

Is it as difficult as it seems? Of course we can not form a trust. There are too many printers for that to be feasible. Competition in the business can not be eliminated, but if every proprietor of a printing-office will get out his old limp, paralyzed nerve supply, dust it off, and put it in use again, there might be about a ten per cent raise all along the line, which would double our profits.

When your customer says, "Duplicate my last order," tell him stock has gone up, and those letter-heads will cost him 50 cents per thousand more than the last lot. Ten to one he is going to use them to



Photo by Steckel, Los Angeles, Cal.

TRYING GRANDMA'S GLASSES.

notify *his* customers of an advance in *his* line of goods, and he won't think of objecting to your increased price.

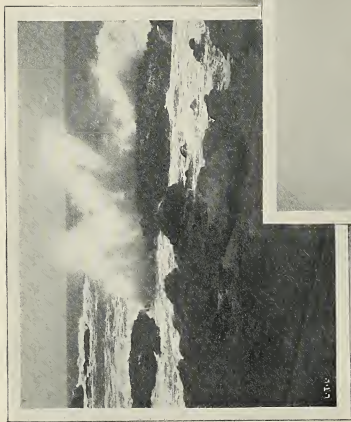
Do the same thing on everything. Don't be afraid your competitor won't raise his prices. Maybe he has had sense enough to do it already, and if he has not, he must do it soon or go to ruin. Remember, your plant can turn out only about so much work, and if you would make money you must get a fair price for that work.

The prophets tell us there is a panic due every seven years. You can't raise your prices any when the next one comes along, and you may need a nest egg to carry you through it. You have prosperity *now*.

Raise your prices while you can. *That's now.*

"Make hay while the sun shines." *That's now.*

Get that old limp nerve out and dust it off right away. *That's now.*



Engraved by
 THE WILLIAMSON-HARTPUPP ENGRAVING CO.,
 1531 Arapahoe St., Denver, Colorado.

VIEWS AT SAN JOSE, CALIFORNIA.

Overlay by Dittman process.



While our columns are always open for the discussion of any relevant subject, we do not necessarily endorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

AN INCIDENT AND EXAMPLE OF THE AD. FAKE.

To the Editor: LAKE MILLS, Wis., October 10, 1899.

An "old-time" print recently wandered into this office and asked for the use of our job type for a few hours, stating that he wished to issue a city directory. Being one of the "profess," and lacking the article which is considered the "root of all evil," he was given permission and at once started

informed him that the soil was soft out behind the office, and that I thought it would be as beneficial to the advertisers if he would bury it out there somewhere. This he did not deny.

It always seems strange to me that intelligent business men will squander their money on these fake advertising schemes, especially when they have been worked over and over again. Had they invested their hard-earned cash in bills, or local ads. in the city papers, there would doubtless have been results; but paying from \$1 to \$3 in advertising of this kind is throwing money away, and shows that what the veteran showman, the late P. T. Barnum, said, "People like to be humbugged," is true.

WILL F. MEYERS.

Lake Mills, Wisconsin, and Some of Its REPRESENTATIVE BUSINESS MEN.

<p>F. W. TELEKA, Watches, Clocks, Jew- elry and Household Goods.</p> <p>The Economy Store. Toys, Fancy Goods, Stationery and Wall Paper.</p> <p>Drugs, Perfumes and Toilet Articles.</p> <p>CONRAD EISENBERG, PHARMACIST. Prescriptions Carefully Compounded.</p>	<p>Lake Mills Village. The principal occupation of a considerable part of the population of Lake Mills is the manufacture of clothing. The village is situated on the Wisconsin River, and is one of the most thriving communities in the State. It is the center of a large manufacturing district, and is the seat of the Lake Mills Clothing Store, which is the largest and most complete in the West. The store is the property of F. W. Teleka, and is the largest and most complete in the West. It is the center of a large manufacturing district, and is the seat of the Lake Mills Clothing Store, which is the largest and most complete in the West.</p> <p>C. OEHLE, Furniture, brick & brick, crockery and cups.</p> <p>J. W. H. Tasker, Attorney at Law, Lafayette, Cal.</p>	<p>Prices, and Goods are my Business Leaders. When you want the best and most complete in FINE MILLINERY.</p> <p>Save your money on any- thing in my line. I have the latest and most complete in my line. I have the latest and most complete in my line.</p> <p>Fine Millinery Display The latest and most complete in my line.</p> <p>Full and Winter Wear. The latest and most complete in my line.</p>
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THE LAKE MILLS CLOTHING STORE!

A Superb Stock of Fashionable Fall and Winter Clothing.
Men's Ready-to-wear Garments of the most up-to-date and High Class Workmanship in
ENDLESS VARIETY OF STYLE AND PATTERN.
Our Made-to-order Department

Is equal with all the Latest Waives and Patterns of
Foreign and Domestic Fabrics For Fall and Winter Suiting.
Only the Best Workmen Employed, and the General Satisfaction Guaranteed.

The excellent and substantial costume in Men's Purchasing.

F. C. SMITH,

Dealer in

General Merchandise.

A very choice stock of Family Groceries,
Deli-catessen, etc. I make a special
feature of

**"JERSEY LILY"
FLOUR**



"A CITY DIRECTORY."

Bring your Laundry to the

Lake Mills

Hand Laundry

Work delivered the next day and all
fully guaranteed. McKee & McKee.



A LESSON IN "FORESHORTENING."

A REPLY TO "W. M."

To the Editor: CHICAGO, November 8, 1899.

In your November number appears a letter from "W. M.," Madison, Wisconsin, entitled "The Life of a Gear Wheel," and your answer thereto. Your reply was not an answer except in a general way. To this question you made no reply at all: "The effect of this wearing out shows itself in the roller carriage only, which then has a jerky motion so pronounced as to shake the building. Is the same fault also common to the Colt's Armory press?"

Your correspondent was writing about a Gally Universal, and wants to know whether the fault complained of attaches to the Colt's Armory press. His whole letter hinges on this inquiry, and you carefully avoid answering it. If you did not know that the Colt's Armory press is not possessed of this fault, you could easily have reinforced your knowledge by making a little inquiry. If you did know it, why did you not explain the reason? That would have been a fair way to treat an advertiser. Now let me answer the question for you:

No, the Colt's Armory press does not have this fault. It is one of the faults that were corrected when the Colt's Armory press was designed and latterly improved upon. The general reason why the gear wheel wears is because the press is not built like the Colt's, but the special reason is that the ink cylinder of the Colt's press moves in reverse motion to the Universal. The counterweight which you refer to is thus reduced to about one-half the weight of the Universal. Anybody will see at a glance that the friction is thus removed from the gear-wheel cam, reducing the wear to a minimum. Your correspondent was perfectly right about the reason for the jumping and thumping of the roller carriage. The heavy weight of the Universal will wear out gear wheels as fast as you can put them in. It always did so, and it always will do so. The Colt's company had a vast experience in that line, and, when the change was made, the Colt's press at once became the peer of the Universal. Yours truly,

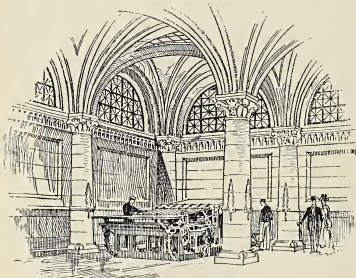
J. O. SPENCER.

in by setting up a paragraph giving a glowing account of our beautiful and enterprising city; then taking a planer proof he made a rush for the business houses, laid his plans before the merchants, and after securing as many ads. as was necessary to fill his card, at from \$1 to \$3 each, he returned to the office and issued his "directory," the result of his labors being shown on the accompanying sheet [of which a reduced facsimile is herewith presented]. The fellow did not read proof on his job, hence there were many errors; but that was immaterial to him, as he had submitted proofs and collected his cash. After framing his so-called directory and placing it in the postoffice, the directory man left for greener fields (yet I can hardly say that), and now I suppose his patrons are reaping rich harvests from their directory ad.

I took the liberty of asking the fellow, as soon as his work was done, what he intended doing with his directory. His reply was that he intended hanging it in the postoffice. I

THE PUBLISHERS' BUILDING AT THE PARIS EXPOSITION IN 1900.

CONTRACTS have just been awarded by Commissioner-General Ferdinand W. Peck for a most important building at the Paris Exposition of 1900, which structure will be known as the Publishers' building. Cablegrams from the Paris office of the commission state that work on



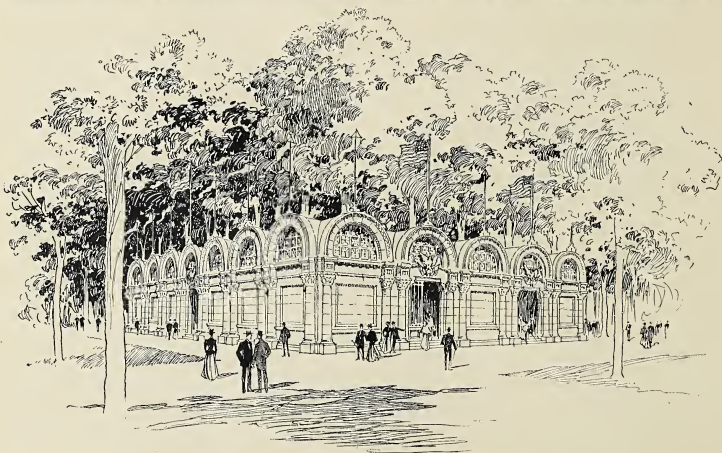
UNITED STATES PUBLISHERS' BUILDING, PARIS EXPOSITION, 1900.
Section Interior Perspective.

this building has already begun, and it is expected to have the building ready to receive exhibits early in the new year. This edifice will be an annex to the Department of Liberal Arts and Chemical Industries, of which A. S. Capehart is director. The building is for the exclusive exhibition of American printing-house machinery and allied interests, and

in it will be maintained a headquarters for the publishers of the United States. These headquarters, as well as the building, will be under the charge of Charles H. Simms, assistant director of the Department of Liberal Arts and Chemical Industries. The building will be unique both in the character of its construction and appearance. It will be situated immediately adjoining the main exhibit palace in the Esplanade des Invalides section of the exposition, the palace in which will be displayed the manufactured products of the United States, such as decorations and furnishings of public and private buildings, silverware, jewelry, stationery, ceramics, etc.

The ground to be occupied by the Publishers' building is studded with a group of shade trees. The interior will resemble a large gallery, made up of a series of domes supported by ornamented columns, the whole handsomely and appropriately decorated. In about the center of this building—which, it will be observed, is to be one continuous exhibit hall—will be located the space known as the publishers' headquarters. These quarters will be equipped with appropriate furniture and modern conveniences for correspondence, mail, telegraphic, messenger and other necessary service, and will be available to United States publishers as a general rendezvous and meeting-place; and at these headquarters United States publishers who may desire courtesies from the Exposition authorities will be expected to register.

Around these headquarters will be installed the exhibits of American printing-house machinery, appliances and supplies. These, for obvious reasons, can not be described in detail at this time. It is enough to say, however, that they will comprise in their composite as well as in sequence form an exhibit which will include practically all of the very latest, most novel and efficient machinery, appliances, devices, methods and processes now employed in modern United States commercial, publishing and newspaper printing establishments—beginning with the handling of the single movable type—in a well-arranged and perfectly equipped commercial printing-office; the various machines for the



UNITED STATES PUBLISHERS' BUILDING, PARIS EXPOSITION, 1900.

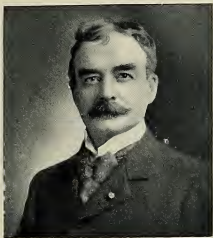
mechanical composition of type, the latest appliances for the practice of electro-deposition processes, a complete commercial bookbinding establishment, introducing the latest automatic machinery for this class of work; various styles of embossing, scoring, mezzotint, color and book printing-presses, and an up-to-date multiple newspaper perfecting machine of large capacity.

Newspaper and other publishers are invited to send their publications to the headquarters during the exposition, and those who intend to visit the exposition next summer are requested to notify the Liberal Arts Department, Paris Commission, Auditorium building, Chicago, Illinois, of such fact, in order that they may be registered and certified to the proper French Exposition officials.

As these exhibits will be made in the structure built by the United States known as the Publishers' building, they are requested to supply the current issues of their publication from March 1 to October 1, 1900, mailed postage prepaid, and addressed United States Commissioner-General, Publishers' building, Exposition Grounds, Paris, France. These current issues will be kept on file and

merit than through riches alone. Since his early manhood, Mr. Peck has been an interested participant in the activities which have made Chicago the marvel of the age. He was for four years a prominent member of the Board of Education of Chicago and vice-president of that body. His close identification with many public enterprises, local in their nature has not prevented his active participation in others wider in their scope and more general in their character. The Columbian Exposition, of which he was vice-president, had, among its official management, none more ready and active than he in promoting its success. He was a member of the commission to Europe, sent by the Government in behalf of the Columbian Exposition, in 1891. He was not a candidate for the office of commissioner-general, but was notified by President McKinley, in July, 1898, that he had been selected for the position.

Mr. Alexander S. Capehart, director of Liberal Arts and Chemical Industries, is a practical printer and experienced newspaper man, and has been identified with many of the important exhibitions of the world during the past ten years. He has lived much abroad and is familiar with



ALEXANDER S. CAPEHART.

Director of the Department of Liberal Arts and Chemical Industries for the Commissioner-General of the United States to the Paris Exposition of 1900.



FERDINAND W. PECK.

Commissioner-General for the United States to the Paris Exposition of 1900.



CHARLES HARRIES SIMMS.

Assistant Director of the Department of Liberal Arts and Chemical Industries for the Commissioner-General of the United States to the Paris Exposition of 1900.

supplied to visitors for reference, reading, etc., upon demand. These exhibits will be officially catalogued and entered for award. The title of the publication should be plainly visible on back of bound volume when standing on shelf of showcase.

The French classification, Group III, Class 13, provides for an installation of reviews, periodicals and other publications devoted to the sciences, arts, industries and resources of the United States. Publishers desiring to take advantage of this opportunity are requested to supply the commissioner-general with the material necessary to make the exhibit. This material should consist of one bound volume of their publication for the year 1899 or any period thereof, packed for sea voyage, shipped by express prepaid, and addressed United States Commissioner-General, Paris Exposition of 1900, New York city.

Hon. Ferdinand W. Peck, commissioner-general to the Paris Exposition of 1900, was born in Chicago in 1848, in the old Peck homestead, which was located in what is now the very heart of Chicago. He received the education of his early youth in his native city, graduating with distinction, and has been heard to say on many occasions that he respects infinitely more a man who attains position through

the conditions there surrounding exposition work. His work in connection with the World's Fair in Chicago, in 1893, is well known.

Mr. Charles Harries Simms, assistant director of Liberal Arts and Chemical Industries, formerly publisher of the Dayton (Ohio) *Daily News*, will have charge of the direction of the Publishers' building, and will also have charge of such courtesies as may be extended by the French Exposition authorities through the commissioner-general to the public press of the United States.

THE OLD RAMAGE PRESS.

The old Ramage printing-press, formerly owned by Barnhart Brothers & Spindler, exhibited during the World's Fair, and subsequently placed in the Field Columbian Museum at Chicago, has now been transferred to the Smithsonian Institution in Washington, where it will always be a subject of interest to printers who journey that way. This press has a history which takes it back something over one hundred years, and is one of the most ancient pieces of printing machinery in the country. It was used during the War of the Rebellion to print Confederate money at Richmond.



CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be addressed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTO-TRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John P. Earhart. Price, \$15—now reduced to \$10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

OVERLAP.—By William J. Kelly. A manual of practice for printing—pressmen and pressroom apprentices. Cloth, \$3.50.

THE HARMONIZER.—By John P. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS. By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 30 cents.

GUIDE TO PRACTICAL EMBOSHING. By P. J. Lawlor. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

Because of the frequency of inquiry and the divergent opinions expressed regarding the causes and remedy of electricity in printing paper, and which have from time to time found place in this department, the Editor desires to secure the co-operation of about one hundred pressmen, located in different parts of the world, to write him their personal experience with the trouble: as to how it affects the operations of feed and delivery of paper at press, and what, in their experience, has been found to overcome its action. If ten or twenty pressmen in each city or town will lend their aid in the manner indicated, their letters will be published in this journal. From the deductions of such a body of practical workmen, a complete remedy may be found to rid the pressroom of its most annoying enemy. Address communications to William J. Kelly, 762 Greene avenue, Brooklyn, New York.

THEN AND NOW, BY THE EDITOR.—It is natural, as well as useful, to allow the mind to drift into a reminiscent mood on the approach of fitting seasons—the ending of 1899 forcing this condition upon me, for I had just finished reading an extract from a very able essay by a distinguished chemist, none other than M. Lallement, which appeared in the proceedings of the American Pharmaceutical Association in 1857, which reads thus: "Elastic Gelatin.—Gelatin is rendered and maintained elastic by mixture with glycerin, and at the same time becomes imputrescible. It is prepared by dissolving gelatin in a water bath, evaporating until it becomes quite thick, and then adding an amount by weight of thick glycerin equal to that of the dry gelatin used. It may be used for printers' rollers, and for taking impressions of figures." Five years after this announcement a firm began the manufacture of printers' rollers from this very mixture, and claimed having received a patent for the same. This marks the actual introduction of the glue and glycerin composition roller. Numerous experiments were made in different cities to make and perfect this kind of roller, as an improvement on the old glue and molasses roller; but, owing to the moisture attracted from damp atmospheres, as well as other serious objections to the use of glycerin, they were not sufficiently successful to supersede the old-style roller. The intervening years, up to now, have seen the success which has been made with glue and glycerin; indeed, the popularity of the material has become universal. Rummaging through old copies of the good and lamented "Bob"

Menamin's *Printers' Circular*, for December, 1869, I find the first advertisement of Francis Hart & Co. of "The Printers' Price-List," by Mr. Theo. L. De Vinne. That was a very valuable work at the time it appeared, and was appreciated, too, I believe. I am satisfied that a perusal of its contents by many today would be of pecuniary benefit to them. If the business qualifications of men then employed in the printing business required such an example of detail and arithmetic as was so practically set out in this welcome volume, I fancy its importance would be more apparent now, by reason of the difficulty experienced by many to "make ends meet" in carrying on business in a haphazard way. Mr. De Vinne paved the way for methodical management, but there are others who essay to asphalt it, hence its slippery groundwork.—As I rummage further through these old magazines, I read ads. and see woodcut illustrations of R. Hoe & Co., Charles Potter, Jr., Cottrell & Babcock, Newberry, Montague, Degner & Weiler, Kellogg, and other printing-press builders; Potter, Cottrell & Babcock and Newberry then pushing to the front their country and drum-cylinder presses for newspaper and job work. Today the pressbuilders would hesitate long before engaging advertising space for a country press.—Here is a characteristic advertisement of as late as 1869: "Wanted, a situation at hand-press, by a person who has had long experience in book and job work; the advertiser can make himself useful at anything *except at case*."—As I turn from these old pages of bygone days (with all their pleasant memories), I open those of modern date and there behold that "all things have become new," including conditions and devices, and I am amazed at the rapidity with which these changes have been made. Machinery has been invented to supersede most of the hand expedients, and chemistry and photography have supplanted the skill of the wood-engraver. In very many places the newspaper compositor now sits at the machine instead of standing at the case, while the pressman pulls on a "brake" and sets a "mastodon" in motion which "does the rest." But these extraordinary changes bring with them conditions which demand consideration; these are well expressed in the following clipping from the *Pittsburg Commercial Gazette*: "Modern machinery and modern methods have made many classes of work something more than a mere exercise of brawn and muscle. Alertness, reasoning and skill are requisite. With a quick eye and a practiced hand the intelligent workman can perform in eight hours more and better work than was possible in ten before present methods were introduced. Such work is far more wearisome, mentally and physically, than in the old days when the workman could take his time and do things his own way. In all the progress made in the last quarter of a century, it certainly seems but just that the workman should receive a share of the benefits and is entitled to reduced hours wherever possible."

ELECTRICITY IN PAPER—EFFECT AND REMEDY.

ELECTRICITY IN COLD, DRY WEATHER.—John Gallagher, Pittsburg, Pennsylvania, contributes the following facts: "I have just noticed your invitation to pressmen to relate their experience with electricity in paper. While running an eight-page Hoe newspaper press, I was troubled with electricity in the paper in cold, dry weather. I saturated two sheets of matrix paper with water, and arranged them to lay close to the sheet, as it passed around the collecting cylinder, and down the former. Simple thing."

HOW ONE MAN REMOVES ELECTRICITY.—J. R., of Boston, Massachusetts, says: "Here in Boston we remove electricity found in paper by using a long brass pipe, ½ inch in diameter, which has perforations like pinholes, say thirty perforations, through which the gas breathes. This pipe is placed under the fly-sticks, so that the printed sheet passes over a stratum of heated air, which we have found removes

ALL the electricity. We have used this method during all seasons of the year, and never knew it to fail. We also rub machine oil on the packing at the same time. The press we have used this method on is a back-delivery four-roller Cottrell. The perforations and the pipe should extend all the way under the fly." [This method is an old one, and was recommended in these pages a few years ago. It has considerable merit, too.—ED.]

Mr. A. B. Hanson, pressman in Herald Publishing House and Bookbinding, of Lamoni, Iowa, writes as follows: "Noting your request in the October number of THE INLAND PRINTER for papers on the cause and cure of electricity in paper in printing offices, I submit the following: With us, in Southern Iowa, the season when electricity manifests its presence will soon be upon us. During the summer months we are not bothered with it in the paper as it leaves the press; but during the cold season of the year we, at times, are greatly annoyed by it. We find it in the print paper, as well as in the calendered book, and especially in the first or last sheet fed from the board the second time. We are seldom bothered in the first feed. Our press and stock room is located in a basement, and at some seasons of the year it is quite damp; during most of its damp time we are bothered least. We have tried conducting-wires running through the press in different directions to the earth, with no success. The only effective remedy we have found is to saturate the tympan sheet with glycerin before starting the press on the first side of the paper. Even this, at times, has not fully overcome the difficulty. Hard stroking and much handling of paper makes the matter worse. We are inclined to think that with us it is caused by the cold, dry atmosphere, together with the friction produced in printing."

Mr. E. P. Fulmer, of Indianapolis, Indiana, has the following to say regarding his experience with electricity: "I read in a late number of THE INLAND PRINTER an item wherein it stated that a party had cured electricity in paper on the press by suspending two electromagnets over the cylinder of his press, and within a quarter of an inch of same. I have tried the same remedy, but it has no effect whatever on the electricity. I use two electromagnets with one ampere of current through them. Can you give me any additional information on the subject?" *Answer*.—Watch the deductions of experiences of others as they appear in this department, and send us your own if you make new discoveries.

Mr. R. R. Elliot, foreman of the *Journal of Commerce*, Montreal, Canada, asks: "Can you give me any idea of how to overcome electricity in paper? We have been bothered with it at general times, and are occasioned a good deal of delay by reason of the sheets sticking together, particularly when running the backing-up form. If you can give us a pointer in this connection it will be very highly esteemed by many pressmen, and by the writer particularly." *Answer*.—Read the experiences of others as they appear in this department from month to month, as an effort is being made to solve the problem which you complain of.

In olden times, when papers were loft-dried at the mills, and finished differently from now, and when almost all kinds of paper and cardboard were dampened before printing, there was no trouble encountered by reason of electrical presence in the stock. New methods of making paper, as well as of printing, while of a radically progressive character, have certainly entailed upon the pressman unlooked-for difficulties at his end. Indeed, it seems that with the successive steps made in developing the art of printing, these successive steps have been laid much HIGHER for the pressman than for any others employed in the allied branches. With the evolution of prodigious and intricate printing machinery (in the management of which the pressman must now be the equal of the machinist, in addition to his skill as a printer), the pressman is looked to to produce work at

unprecedentedly quick speed, and give quality as well. While welcoming improved methods and appliances in this age of progress, it may be well to carefully investigate all of these, as they emerge from the primary state, before actual acceptance. Many master printers are too apt to receive with hearty favor representations that savor of prospective economy and reward. Experiments of a troublesome and costly character are from time to time "argued" upon the gullible employing printer under this guise. If the competent pressman was often made the confidant of the employer before undertaking new mechanical ventures, it would prove advantageous to both. In the production of printing, it matters not what quality or kind, the pressman holds the "pulse," and necessarily knows more about the *modus operandi* of the product than any one else associated with the several departmental details. Then the pressman must always make up for "lost time" in other departments, irrespective of making due preparation of press for the work submitted to him to perform. He must, in addition, take his chances with electrically charged stock, badly coated paper, inferior or unsuitable ink and rollers, bad plates, shallow engravings, dark and foul workroom, inexperienced and cheap hire as assistants, and a dozen or more other drawbacks which materially interfere with his ability to render satisfactory results. Irrespective of these daily handicaps, the pressman of today welcomes and recognizes the progress of the art of printing, so evident at this the closing of 1899.—EDITOR.

AN UNNECESSARY COMPLAINT.—A Reader, located in San Diego, California, has forwarded two neatly executed business cards, and has this to say about the printing: "Herewith, I mail you a card run in two colors. You will notice that where the blue ink works over the red ink, it rubs off. Vaseline was mixed with the red ink to prevent "picking" the surface of the stock. Will you please inform me how I could have prevented this?" *Answer*.—The printing is all right; the blue does not rub off the red ground. You have, simply, been impatient and not given the blue a chance to dry. The specimens received are as permanent as possible, so much so, indeed, as to defy removal. To have dried the blue quicker, a few drops of copal or dammar varnish added to the blue ink would have been sufficient to produce the result.

SLURRING ON A GORDON JOBBER.—H. P., of Checotah, Indian Territory, has sent a sample of printing, regarding which he writes: "Enclosed please find specimens of work done on our 8 by 12 C. & P. Gordon jobber. Can you tell me what causes it to print as though the letters were outline or two impressions? It does not do this on every impression—some are more than others. Our press is comparatively new; the impression screws are set true, I believe." *Answer*.—A personal answer has been sent to this correspondent, but it would be advantageous to read the advice given to D. W. B., of St. Joseph, Missouri. We impressed upon H. P. the use of the press grippers. It is possible, however, that the small stud, which runs in the large gear wheel, has become worn down or flat in places, in which case it will be necessary to renew with a new one.

PRINTING ON BOND PAPERS.—E., of Alameda, California, writes: "In your 'Pressroom Queries and Answers' will you kindly answer the following questions? What kind of make-ready and what kind of ink should be used in printing on bond paper like enclosed letter-head? How can I avoid having the impression show on the back of the paper? I have had much trouble with this kind of work and have tried several kinds of ink, etc., but have not been able to get good clear impressions." *Answer*.—Use \$1 a pound "Bond Paper," black; it is a special ink prepared for use on bond and insurance policy paper, book headings and hard-surfaced paper generally, where quick-drying results are desired. It is an intense black with a bright luster.

Medium hard-packing is best for make-ready, in order to be easy on type faces and to impress the ink *solidly into* the interstices of the bond stock. There is no serious objection to the impression showing slightly on the back of bond papers—there is objection if shown on the back of smooth finished stock. To print on bond paper without showing impression on the back, the tympan and make-ready must be hard and the detail of the form brought out skillfully.

DESIGNING, PRINTING AND EMBOSSEING FOR HATTERS.—Perhaps few of our many readers are aware of the magnitude of this branch of industry, we have therefore selected the



Photo by L. Schreiner, West Bend, Wis.

MOSES IN THE BULRUSHES.

following interesting article on this subject from the San Francisco (Cal.) *Post* of late date:

Hatters' printing, which is the printing of names, trade-marks and other designs upon hat tips and sweat leathers in hats, and upon the labels used on hat boxes, is a business by itself. The hat tip, or crown lining of a hat, is sometimes made of paper, oftentimes of satin. In a silk hat and in some stiff hats the tip covers the entire interior of the crown above the sweat leather; in straw hats the tip is very often composed of a broad strip of satin upon a lace crown lining. Many stiff hats, and most soft hats, are now finished without tips, in which case the trade-mark or name is printed on the sweat leather.

Tip printing is done from brass dies, and in the finest work from steel plates. These dies and plates are made in very great variety. In a large establishment devoted to hatters' printing there might be found 30,000 dies and 10,000 steel plates. Proof impressions of this great number of dies and plates fill many huge ledger-like volumes, upon whose pages they are secured as in scrapbooks. There are throughout the country thousands of retailing hatters, each having a separate die of his own, with which the tips of the hats he sells are printed; some hat jobbers have many dies, including dies of trade-marks and designs for special lines of goods. All these dies and plates, however varied and widely distributed their ownership may be, are kept in the establishment of the printer, ready for use on occasion. The owner pays for the engraving of the first die, the cost varying according to its elaborateness; if a die or plate becomes worn and a new die becomes needed the printer supplies it.

In the large hatters' printing establishments everything pertaining to the business is done, including the designing and engraving of the dies and plates, as well as the printing from them. Some designs, the trade-marks of old-established houses, become familiar from long-continued use. As

dies and plates wear out they are simply replaced, the design continuing the same. On the other hand, every year, for one reason and another, many designs go out of use, and finally the dies are destroyed; but every year there are produced for individual dealers and for general trade purposes thousands of new designs, so that the number of dies and plates on hand at the printer's is always great. These designs, aside from those made for individual hatters, include a very great variety of subjects. Thus there might be seen printed on hat tips locomotives and horses and anvils, and many other things; and any name or object of public interest at the moment is likely to be reproduced inside of hats. Almost every hat worn bears within it printing in some form. If the hat has no tip it appears on the sweat leather, and it may also be in such a hat upon what is called a sticker, this being a piece of paper, cloth or leather, in outline of the exact shape and size of the die, upon which are printed the dealer's trade-mark and name, the sticker being placed in the center of the crown of the hat.

The retail hat dealer, if he desires a distinctive trade-mark or name design to appear in the hat he sells, sends to some big hatters' printing establishment for a design; he sends, perhaps, a suggestion of his own, or it may be that he relies upon the designer of the printing establishment. One or more designs are made and submitted to him for approval.

Tips are printed in gold leaf, in silver leaf and in aluminum leaf, and in ink in various colors; sometimes they are printed in combinations of metals with combinations of colors. Most commonly, however, they are printed in a single metal or color. All sweat leathers are printed in one or another of the metals.

Many hat tips printed from dies engraved here are exported to Canada for use in hats that are finished there, and there are also made here suitable dies from which are printed hat tips for hats exported to South America.

PRINTING ON ALUMINUM.—T. & W., of Scranton, Pennsylvania, and a couple of other correspondents elsewhere are anxious to learn how to print on aluminum. Here is what T. & W. write: "Can you enlighten us in regard to printing on satin finish sheet aluminum? Can it be done on an ordinary printing-press? Some firms advertise to do this. We have a demand for this work and have been unable to find the secret, if any. I have hunted through THE INLAND PRINTER for several years back, but have found no light, except several articles on printing from aluminum plates." *Answer.*—The writer is not familiar with any effective method of printing on aluminum sheets on the ordinary letterpress printing machine. A system of doing such work is employed on rotary lithographic printing-presses for printing from aluminum plates instead of stone. Such machines have two cylinders: a plate cylinder and a printing cylinder—the plates fitting the curve of the cylinders. Printing on the prepared face of aluminum plates is done by transfer, an impression being taken on the hard tympan of the printing cylinder, the plate is then fed in on the following impression, the plate being covered on the back with an ordinary sheet of paper. Special ink and a hot drying apparatus are necessary for hard and quick drying. The process might be utilized on any strong printing-press, following the suggestions here given. The tympan must be even and rigid, and the make-ready securely covered under one or two sheets of smooth hard paper.

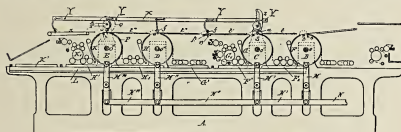
SLURRING ON A PLATEN PRESS.—D. W. B., of St. Joseph, Missouri, has sent a printed sheet, the form of which measures 10 by 16½ inches, which has been worked on a 12 by 18 C. & P. press. The work is badly slurred. He writes: "In looking over your journal I see that you state that you will answer any questions concerning the printing business. We have a 12 by 18 Chandler & Price job press that slurs. I have tried everything that I can think of, but can not overcome the slurring. I have tried both lowering and raising; first one end of the platen and then the other; then with the platen level, also high with less tympan. I have tried both overlays and underlays, and, finally, had the press put on a perfectly level base. With all this, it still slurred in the same place. On small or medium-sized forms it does not slur at all; but on large, full forms it always slurs. The press is a new one, which runs at 1,200 an hour." *Answer.*—The impression on the specimen sent shows that a trifle more "squeeze" occurs on one end than on the other three ends; still this would hardly produce so bad a slur as the sheet

shows. Evidently, you have tried the various expedients resorted to to take out slurring, except making ready the form very carefully with as few sheets as would give a clear impression over all. These should be tightly secured under the bales which hold the tympan sheets, so that *no spring occurs on any part of the tympan*. Do this even if you have to paste them down at the sides—excepting, of course, the top sheet, which should be tightly drawn over the make-ready on the under sheets. Do not allow any of the make-ready to "bulge" upward. When this has been done, set your gauge-pins; none of these must raise up the make-ready sheets. In short, have everything as taut as possible. Next, set the grippers—if you have a third one, use it in the center of the form. From the grippers run fine, strong strings between the pages, or use finger-extension gauges, to pull the sheet from the form as soon as it is released from the impression. If you can not succeed in stopping the slurring by following these suggestions, then cut up slices of cork, about a pica or great primer thick, and securely paste three of these

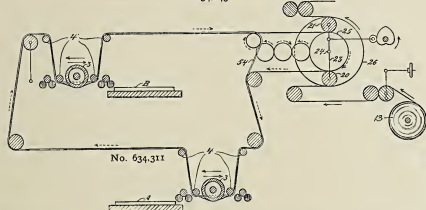
Edw. A. Henkle, of Philadelphia, has been patented as No. 634,819. The large impression cylinder, 1, is surrounded by small cylinders, mounted on spindles, 7. Printing plates are screwed to the faces, 12, of these small cylinders, and when it is desired to effect a quick change, a nut, as 16, is removed, the cylinder slipped off its spindle, and replaced with another, thus saving the time of the press. In another patent, No. 634,342, Mr. Henkle shows a simple hand-cutting device for separating tickets printed in strips.

An oddity in color-printing machinery is the patent No. 634,145, by E. Lambert, of Paris, France. He connects a lot of stop-cylinders in a row, as indicated in the drawing, each cylinder representing a different color. The paper is carried along by the carrier X, and after the final printing is delivered at the end. He does not explain how he prevents the carrying of color by the freshly printed sheets from one form to the next.

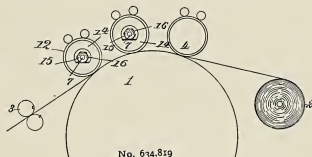
Edward Bierstadt and Theo. B. De Vinne have taken out patent No. 634,259, on the gelatin process overlay, with



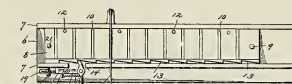
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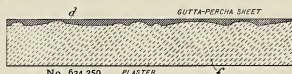
No. 634,311



No. 634,819



No. 634,342



No. 634,259

on each gripper—one at the top and bottom of each gripper and one in the center of the same. These will act as a cushion to press back the printed sheet to the tympan and clear the face of the form the instant the bed and platen recede from each other. These suggestions relate to heavy and full forms of cuts and type. Oftentimes, irregularities in the height of cuts produce slurring that is vexatious; in such cases, it is wise to take such cuts out of the form and plane down the bases to permit of mounting them to type height. To be candid with you, it is our opinion that you have endeavored to get too much out of your press, both in size of form and speed quoted by you. A stronger machine would meet the case much easier. Get set of Knox's Challenge Grippers, advertised on page 311 of this journal.

PATENTS.

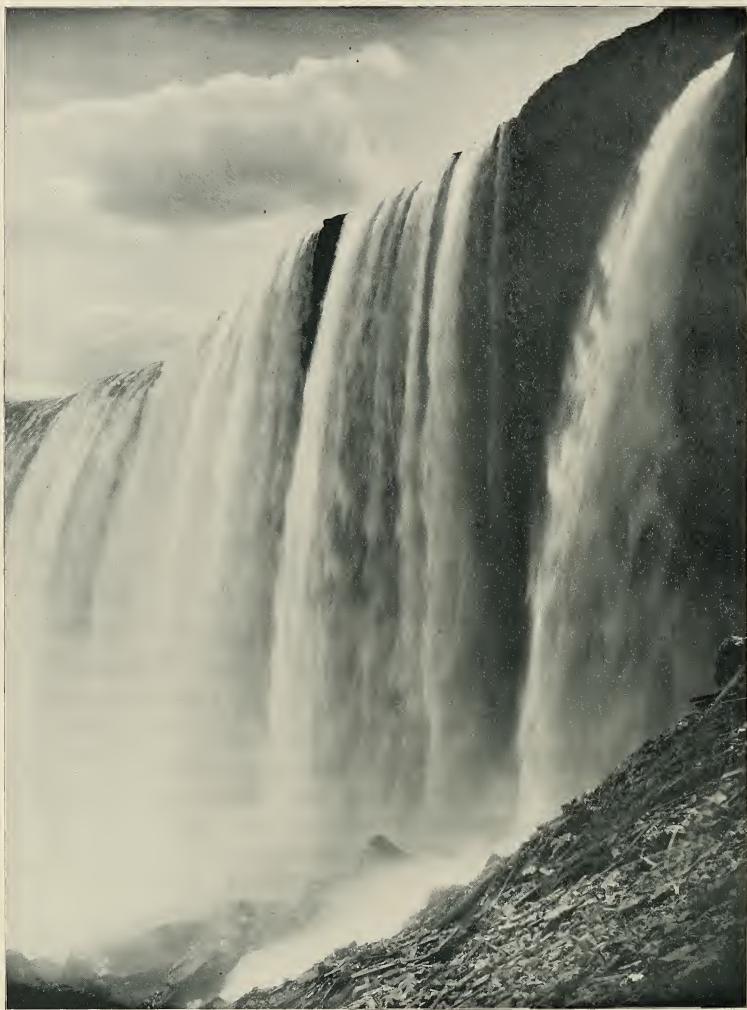
A web mechanism for a press having flat beds and reciprocating cylinders is the subject of patent No. 634,311, by J. A. Svensson, of Washington, D. C. A and B are the stationary beds, 3 and 3 the reciprocating cylinders, and the line with the arrows represent the web, coming from the roll 13. The web is fed continuously to the looping rollers at the upper right of the drawing, but the parts of the web that are on the cylinders during the time of printing are stopped, receiving an intermittent motion.

An improvement in railway-ticket printing apparatus, by

which they have been experimenting at the De Vinne Press in New York for the past two years. It is an adaptation of the swelled gelatin principle to the making of an overlay that shall correspond with the lights and shades of an illustration, as a half-tone. A print of the illustration is first taken on transparent celluloid. While the ink is still wet this print is strengthened by dusting with plumbago, rendering the lines less permeable by light. The celluloid sheet is then placed over a gelatin film, that has been sensitized in the usual way, and exposed to the light in a photographer's printing frame. The gelatin is next swelled in cold water for about ten minutes. Being then dried, a cast is made from it in plaster of paris. This plaster cast when it sets forms a matrix from which an overlay of soft gutta-percha is made by pressure. The gutta-percha sheet is backed with paper and constitutes the overlay. It is thickest in the dark parts, and very thin in the light parts, and being somewhat elastic, gives perfect results. The difficulties of shrinkage have been entirely overcome. The illustration shows the plaster matrix, and the gutta-percha sheet that forms the overlay.

CAN NOT KEEP HOUSE WITHOUT IT.

Enclosed find \$2 for another year's subscription. Can not keep house without THE INLAND PRINTER. Our library table would be incomplete without it.—A. Wintemberg, The Cleveland Printing & Publishing Company, Cleveland, Ohio.



Overlay by Dittman process.

NIAGARA FALLS.



Under this heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINO-TYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

THE MECHANICAL DETAILS OF THE LINO-TYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. \$3, postpaid. The Inland Printer Company, Chicago and New York.

EACH successive year finds advances made in the composing-rooms—prodigious advances—as to the methods of rapid and economical setting of type. A great industry has been undergoing a revolution, and within a few years more the change will be complete and universal. Hand composition of straight matter is even now a thing almost of the past, and that the ad. and display branches shall also be invaded is among one of the reasonable possibilities of the near future. In surveying the different attempts to produce printing surfaces by machinery one can not but admire the versatility of man's ingenuity. The phenomenal success of one of these methods has spurred the inventors to fathom the mysteries of mechanics to almost the limit in endeavoring to secure a portion of the harvest which is being reaped by this revolution. And each succeeding year sees one or more of these inventions nearer completion. During the past year the Unotype Company has succeeded in the wonderful task of not alone conceiving a new machine—the Simplex—but also of actually having it in practical operation in a number of our offices, while the Lanston has made far greater progress during the past twelve months than during any previous period, due, of course, to the greater perfection of that ingenious machine and also to the greater demand for composing-machines of this construction. The Goodson has also made great headway in preparing to go upon the market; a strong financial company has been formed, active and pushing officers have been selected, and during the next twelve months we may expect to see this machine very much in evidence. The Johnson machine is receiving its finishing touches, and during the past year a new and ample factory has been completed in New Bedford, Massachusetts, for its construction. The Empire for the past twelve months and more has been undergoing great and valuable changes; a new automatic justifier has been perfected and it is again ready to enter the field where its friends are assured of its success. The Dow machine—the machine so full of promise to the fraternity—has been undergoing the final and detail preparations before being placed upon the market that is ripe for its reception, while the Chadwick has been awaiting the change in the turn of affairs when its simplicity will become recognized. The McMillan is also undergoing improvements with a view of simplifying its mechanism, and it is the belief of many that the time is not distant when much more will be heard and known of this machine. During the past year the Botz device has been almost perfected, and its merits will soon be ready for testing. Reports also have been heard from time to time of the great changes being made and contemplated in the St. John Typobar. A large number of new ideas for the composing of type have had their birth during the past year. Many of these are in

such a crude state as to leave the ideas of their originators very much obscured. An exception to this, however, is in the case of the Cochrane Logotype. Mr. Cochrane has given this method such indefatigable and intelligent attention that the Logotype will undoubtedly be a revelation to the industry. The past twelve months has witnessed the passage of the unparalleled and marvelous Paige machine to a new resting place—in the Cornell University, it having been purchased by Mr. P. T. Dodge, president of the Linotype Company, and presented to that institution. Possibly the greatest energy which has been displayed among the many different companies has been evidenced in the Linotype Company in improving and perfecting its machines for the book and job trade. During the year the company has issued the two-letter matrix to enable the setting of italics and small caps from the keyboard, and the universally adjustable mold, which is adjustable to any measure from 30 ems pica and under, and to any body from agate to 13-point. Aside from these two very valuable devices a large number of detailed improvements have been adapted. In conclusion, it may be said that the accomplishments of the past year in the typesetting machine industry are but the skirmish work for the greater results which we may expect in the succeeding year.

It is reported that the Goodson Graphotype Company has sold the use of its patents for England to a London syndicate for \$1,000,000.

The reports from the various typesetting machine companies shows that "relief from excessive cost of hand composition" is rapidly nearing complete realization.

THE New York *World* has just put in five more linotypes, making sixty-seven in all. This gives the *World* the largest number of machines in one plant in the country.

AGU PASHA, a Turkish inventor of considerable local fame, committed suicide. It is alleged this act was due to the difficulties he encountered in attempting to make a typesetting machine that would produce the Turkish characters.

THAT this is becoming a thorough typesetting machine age is evidenced by the fact that an office which pays its female compositors but 12½ cents per thousand ems has ordered a machine and "hopes thereby to reduce the cost of composition."

LINO-TYPE MEASUREMENT.—I. R. C. writes: "Kindly advise what the rule is for measuring matter from the linotype—minion face cast on long primer body. Is it measured minion or long primer?" *Answer.*—It is usually measured minion one way and long primer the other.

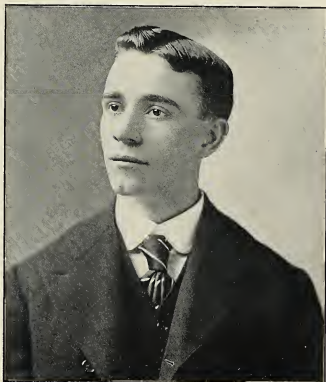
THE last quarterly meeting of the Connecticut Editorial Association was held at the Allyn House, Hartford, October 3. At the close of the meeting quite a number of those present accepted an invitation to visit the factory of the Unotype Company, at Manchester, Connecticut.

MR. JOHN H. ENGLISH, of the *Noadway Democrat*, Maryville, Missouri, after a week's experience with the Simplex machine, got up 2,700 ems of 8-point per hour. An operator on a Simplex machine in the office of the *Sunday Globe*, Hartford, Connecticut, on four successive Saturday nights made the following showing: Eight hours, 27,473; seven and one-half hours, 26,978; eight hours, 28,393; seven and one-half hours, 25,020, respectively, making an average of 3,478 ems an hour.

IN a large order of type like that which Barnhart Brothers & Spindler recently received from the Government Printing Office there are some interesting figures to be made. Thus, in the 100,000-pound font of 10-point there are 6,400 pounds of lower-case e's alone; reckoning 471 of these letters to the pound, there are 3,014,400 letters, and this number of e's laid end to end would extend 43 miles. The 100,000 pounds contain 40,800,000 individual type, and these laid end to end

would reach 591 miles. The font, if set into 13-em measure, solid, would make a column $3\frac{3}{4}$ miles long; if leaded with 2-point leads, $4\frac{1}{16}$ miles long. One man would, on one machine, work nearly four months steadily in casting the lower-case e's. And all this type must be cast one piece at a time.

ANOTHER LINOTYPE RECORD.—All publishers are interested in knowing what can be done on the different typesetting machines, and while the phenomenal records made in trials of speed do not show what can be expected from ordinary operators upon regular work, still they do show that so far as the linotype is concerned its speed is far greater than any operator's ability to manipulate the keyboard. On October 4, William A. Stubbs, a compositor on the Baltimore *Sun*, broke the world's record for machine typesetting in a contest for a wager of \$700 with William Duffy, of the Philadelphia *Inquirer*. The contest was held in the Philadelphia *Times* composing-room. Stubbs worked 5 hours



WILLIAM A. STUBBS.

and 33 minutes, and set a total of 2,471 nonpareil lines, containing 66,717 ems of corrected matter, an average of 12,021 ems an hour. Duffy worked 5 hours and 21 minutes, and set 2,038 nonpareil lines, containing 55,026 ems, making an average of 10,200 ems an hour. Toward the finish Stubbs' machine was run at a speed of $9\frac{1}{4}$ lines per minute, which would produce 15,000 ems an hour. To give one an idea of the work performed at this contest it must be stated that the corrected matter set by Stubbs in a trifle over $5\frac{1}{2}$ hours equals about $10\frac{1}{2}$ columns of solid reading-matter of the average metropolitan journal, and with the usual display and subheads would fill nearly two entire pages; or, to further illustrate, a 27-em nonpareil line will average 40 single letters and spaces—each one requiring a distinct action of the keyboard to bring forth a matrix or a space—thus, in producing 2,471 lines, there were 98,840 distinct motions, and the matrices and spaces were gliding through the machine at the rate of 297 per minute. The previous record was 10,800 ems an hour, made in St. Louis *Post-Dispatch* office four years ago.

It is gratifying to publish the following partial list of offices which are using the Simplex machine, manufactured

by the Unitype Company. It proves that the merits of this machine are of the substantial sort, as was stated in this department when the Simplex was first mentioned: *Times*, Watertown, N. Y.; *Press*, Portland, Me.; *Journal*, Niagara Falls, N. Y.; *Times*, Muncie, Ind.; *Telegraph*, Painesville, Ohio; *Times*, Dowagiac, Mich.; *News*, Lincoln, Ill.; *Herald*, Lincoln, Ill.; *Times-Citizen*, Urbana, Ohio; *Globe*, Hagerstown, Md.; *Half-Weekly Herald*, Manchester, Conn.; *Berkshire Courier*, Great Barrington, Mass.; *Oakland Journal*, Pontiac, Mich.; *Courier*, Chatham, N. Y.; *Iron Ore*, Ishpeming, Mich.; *Chicago Dairy Produce*, Chicago; *Farmer's Friend*, Mechanicsburg, Pa.; *Fosterland*, Chicago; *Brandon Printing Company*, Albany, N. Y.; *Nordiske Blade*, Brooklyn, N. Y.; *Newspaper Union*, Vicksburg, Miss.; *News*, Greenwich, Conn.; *Chronicle*, Morristown, N. J.; *Eagle*, Macomb, Ill.; *Reporter*, Marshall, Minn.; *Courier*, East Grand Forks, Minn.; *Courier*, Toms River, N. J.; *Democrat*, Marysville, Mo.

OTTMAR MERGENTHALER, inventor of the linotype machine, died on October 28, 1899, at his home in Baltimore, Maryland, of consumption, aged forty-five years. For a number of years he had been making a brave struggle against disease and did not despair of recovering until a few weeks before his death. A widow and four children survive him, and these are left in comfortable circumstances. Mr. Mergenthaler was of Swiss parentage and was born in Wurttemberg, Germany, on May 10, 1854. He early displayed a wonderful aptitude for mechanics and became an apprentice in a watch and clock factory at the age of fourteen. In 1872 he came to America virtually penniless, and drifted to Washington, D. C., and later to Baltimore. In 1876 he began work on what was eventually to result in the production of the linotype. In July, 1884, he had completed the machine enough to give it a test. He continued improving the machine until 1885, when a controlling interest was bought by a syndicate composed of a number of wealthy gentlemen. The price paid was \$300,000, and, it is said, was the largest ever paid in this country for an interest in an invention which had not yet earned a cent. Mr. Mergenthaler acquired large amounts from this syndicate in his subsequent dealings and from royalties, but in 1891 an improved linotype machine was brought out, and since that time Mr. Mergenthaler had little to do with the new devices which have gone so far to perfect this machine. His royalty interests will continue to his heirs. It was not generally known by the public that, in a later agreement which Mr. Mergenthaler made with the Mergenthaler Linotype Company, "all typesetting machine inventions which he would make during his life were to be the property of this company." Mr. Mergenthaler's name will go down to posterity as the inventor of one of the most wonderful machines of the nineteenth century.

Who shall survive? He is indeed an unobserving person who is not daily reminded that a life, through the dire weaknesses of heredity, is like a chain with a broken link. The one broken link indicates the strength of the chain, however strong the other links may be. One man has been a first-class compositor, but as a machine operator he may be a failure; and an expert operator may have been a Jonah at the case. We are told that the outcome, however, will be "a survival of the fittest." What are the qualifications of the "fittest"? Often it is that an operator is considered all right by one foreman, while another would regard him as unfit. One may demand simply speed, while the other would require him to handle all kinds of copy and produce perfect work. And then, is it not possible for a man to know too much? For instance, a foreman engages an operator and it is discovered that he also understands other branches of the business. The foreman may be sensitive of his weak link, and see in the new man a formidable rival. Usually the foreman exercises his prerogative. In such a case it is not

always the fittest who survives. The writer has in mind an office in New York with seven linotypes. The chairman of the chapel is an operator, and it is not exaggerating much to say that there are as many errors in his proofs as in all of the others together. His popularity is his life-preserver. He says that if it were not for him the proofreaders would have nothing to do, and that one reader is indebted to him for a situation, all of which furnishes a stock of jokes that never grow old. Understand, too, that the man draws his \$24 per week—and that's no joke. Cases of this kind are so numerous that we are compelled to believe that something besides fitness is essential—and that is personality. We frequently hear it put in this way: "If my proofs were as dirty as ———s, I would be fired before the end of the week—but, then, it's his disposition that saves him." It is unfortunate that all are not endowed with a smiling face, an unassuming bearing, and the other arts of diplomacy.

The New York Trade School had two linotypes in the printing department as a part of the course, but discontinued that feature two years ago. Following are the reasons as given by Mr. H. V. Brill, general manager of the school, which may be of interest to those who have made inquiries in that regard: "There are several reasons why we discontinued the course of instruction on the linotype, chief of which was its tendency to destroy—as far as the printing class is concerned—the main object of the school, namely, to furnish a thorough foundation, or groundwork, on which the apprentice and beginner can build their future careers as mechanics. Every applicant for admission to the printing class wanted to learn the linotype only, regardless of whether he was fitted by previous training to undertake the course on the machine. The linotype part of the course so completely overshadowed everything else that we had very few applicants of the kind we aimed to have our course benefit. While we would like to have provided a course in linotype work for printers, to do so would require an outlay for a plant which we can not afford."

MR. LORENZO DOW, the father of Alexander Dow, inventor of the Dow composing-machine, died on October 13, 1899, at his home in New York city, aged seventy-two years. Mr. Dow had been a great sufferer for years, but by exerting his almost indomitable will-power, he concealed his sufferings from his numerous friends to whom he always appeared light-hearted and full of ambition. He was born in Paris. When the gold fever broke out in 1849 he went to the Pacific Coast and for several years he was engaged there in prospecting for and in operating mines. He then crossed the Sierra Nevada mountains and pitched his tent on the alkali lands, which are now covered by the business part of Virginia City. He became interested in the silver mines of that region and contributed largely to their development. Later he settled in Kansas. He became prominent in its early struggles and was active in the free-soil agitation. He was the first mayor of Topeka, Kansas, and for many years he was a member of the Supreme Court of Kansas. During the civil war Mr. Dow was an inventor and was engaged in the manufacture of a water-proof cartridge. It was known as the Dow cartridge and was used extensively in the army for muzzle-loading guns. After the war Mr. Dow went to South America, where he engaged in several mining enterprises. He also conducted a considerable business in the exportation of mahogany and of other native woods. Returning to this country, Mr. Dow settled in Colorado, where he again engaged in mining. The town of Silverton was largely developed through his efforts. A few years ago he turned his attention to inventing a typesetting machine, but, discovering that he was working upon a wrong theory, he abandoned the enterprise. However, this fact has confused many persons interested in the machines who imagine even today that the present meritorious Dow machine was the work of the deceased, which, in fact, is not the case.

THE WICKS TYPECASTING MACHINE.—If we may judge by the inquiries that we receive from both home and foreign subscribers, and others who are interested in printing matters, regarding the Wicks typesetting machine, a good deal of misapprehension exists in some quarters as to what the machine really is, and what it is capable of doing. Curiously enough, although it has been described in our own columns and those of other trade journals, many printers are in the belief that the machine is a typesetter; others, again, have some hazy notions of a typesetter and setter combined, that can be used in the printing-office in a similar manner to a linotype. We can correct these mistaken ideas at once by saying that the Wicks machine is simply an appliance that casts printers' types at a high rate of speed, thus greatly cheapening the production. It is not sold to printers, but is worked by the company that holds the patent rights, and the product sold at prices that at the same time give handsome profits to the company, and are much lower than those of the usual typefounder. There is a Wicks typesetting machine as well, but that has been before the trade for years, and is an entirely independent appliance that may be used with the Wicks or any other founder's type, by those who advocate mechanical typesetting. As illustrating what the machine is capable of, we may give a resumé of a few of the facts concerning it which may have escaped the attention of our readers in previous notices of it. The machine delivers perfectly finished type twenty times as fast as the ordinary machines, and at one-twentieth of the cost. Whereas the speed of an ordinary typesetting machine is about 3,000 per hour, the speed of production by the Wicks machine is 60,000 per hour; and this speed may be, and has been, exceeded without straining the machine. The advantages of the machine are, however, not confined to the speed and economy of production. An ordinary typesetting machine can cast only one letter at a time, and makes nine movements in the act of casting. In many instances the type is even then unfinished. The Wicks machine casts 100 types of all sorts and sizes by a single revolution, and delivers them finished and arranged in line ready for use. An ordinary typesetting machine can not be changed from the casting of one letter to another without requiring very careful adjustment—an operation that occupies the attendant for some time. The change from any one letter to another is made in the Wicks machine in two minutes. Inasmuch as there are 350 letters in a complete font, facility in the changing of the matrices is an important matter, and the saving in this respect by the Wicks machine is great. The ordinary typesetting machine requires to be heated up to a given temperature before it can produce good letter. The Wicks machine requires no heating up, but produces finished type the moment it begins to revolve. The cause of this remarkable quality in the machine is found in the fact that the molds are always kept cold, and the working of the machine proves that heat in the mold is not necessary for the complete formation of types. It has been asserted that it is physically impossible for a cold mold to cast type, and still more impossible for a machine to cast 60,000 types per hour without getting too hot to work. It is in the fact that this supposed physical impossibility has been made possible in the Wicks machine that its chief excellence consists. It is by the adjustment of mechanical expedients in combination with the complete mastery of the thermal and metallurgical problems involved in typesetting that the results by the Wicks machine are achieved. Molten type metal in a reservoir at 900° Fahr. becomes, by passing through the Wicks machine, a solid, finished type in the two-hundredth part of a second; and 1,000 of these types, of all sorts and sizes, are delivered each minute. When delivered they are at a temperature not exceeding blood heat. As to the important matter of price, the company gives the following interesting calculation as to a newspaper. A ten-paged

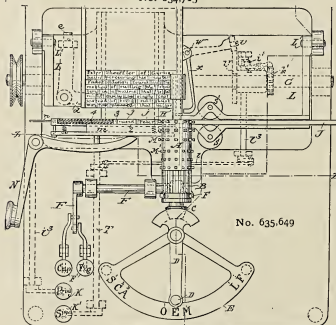
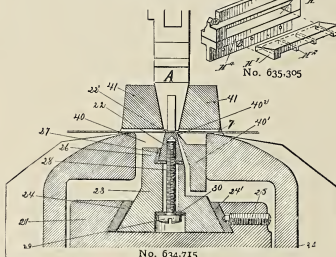
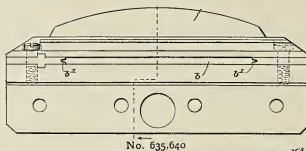
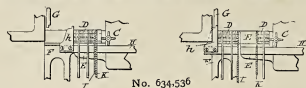
daily paper of seven columns would require 4,184,000 types of various sorts, weighing 4,823 pounds. That would cost the Wicks Company £70 8s. to make, and it would be invoiced at £291 11s. 4d. The gross profit would be £221 3s. 4d., and as the ordinary foundry's price would be £466 8s., the saving to the printer would be £174 16s. 8d. In this way the company and the trade practically divide the saving made by the invention. In cases where a book printer or newspaper proprietor preferred new type for each issue, provided the contract was entered into for a period, the profits would be extraordinary. Without incurring any capital expenditure the printer would have a supply of new type for each production at no greater cost to himself than the price he at present pays for distributing his old type, whereas the company would make a profit of cent per cent upon its outlay; and in addition to this would be able to sell the returned type secondhand, in column, with no additional expenditure beyond that for packing and delivery. The company would in this way make an additional 300 per cent profit on the re-sale, or 400 per cent altogether upon the cost of manufacture. The provinces and the colonies would be the field for disposing of this secondhand type, which would be as good as new, seeing that only one impression had been taken from it. Apart from the extreme rapidity and economy with which the machine produces type, it has been found that its product is extremely hard and durable. This arises from the fact that the letter is cast under a far greater pressure in the mold than is possible in the ordinary machines. The metal is injected to the molds of the Wicks machine with a uniform pressure of 250 pounds on the square inch, with the result that it is more dense, and capable of sustaining greater wear than ordinary type. An instance is given of a font supplied to the *Queen* newspaper, having had over a million copies taken from it since it has been in use, and it is still being used. So far only body type has been cast by the Wicks machine, and the specimen sheets show some very nicely cut faces, which are continually being added to. The latest is the "*Punch*" brevier, a font of which was supplied to Messrs. Bradbury, Agnew & Co., the printers of *Punch*, and from which the periodical is printed every week. The price of "*Punch*" brevier is 10d. per pound net, delivered in London. As to the actual quality of the type, it is vouched for by some of the best printing-houses where it has been in use, including T. & A. Constable, Edinburgh; Clay & Son, Ltd.; Harrison & Sons, Queen's printers; Lawrence & Bullen, Ltd., and Horace Fox, of the *Field*, *Queen*, and other high-class papers. The latter gentleman has put the Wicks type to some very severe tests, and speaks very highly of its lasting qualities. We have thus endeavored to point out a few of the points about the Wicks machine that may help our readers to grasp its wonderful capacity, and for specimens, prices, and all particulars, refer them to the office and works of the Wicks Rotary Typecasting Company, Ltd., Friar street, Blackfriars road, S. E.—*British and Colonial Printer and Stationer.*

PATENTS.

There are three new linotype patents to report this month. No. 634,536 is by Carl Muehleisen, of Baltimore, and is the property of the Mergenthaler Company. It is calculated to do away with any waiting on the part of an operator, in sending a quickly composed line, as a breakline, to the mold, as a fast operator will sometimes have such lines ready before the mold is cleared of the previous line. To accomplish this, the assembler E is made stationary, and, at the close of composition of a line, a pair of blades, I K, are introduced. The blade I then carries the line to the elevator F, which does not rise until the mold is clear. In the meantime the blade K holds the new line that is being composed.

George A. Hays has patented another linotype mold, No.

635,640, and assigned it to the Mergenthaler Company. It provides for the casting of slugs tapered in cross-section so that they can be used on a cylinder with the column of matter running around the cylinder's curve. The edges of the



slug are made with either a ridge, *a*, or a slot, *a'*, to assist in guiding the slug properly from the mold. At *b'* is shown the end construction of the mold for forming the ridge.

Henry J. Derbyshire, of Columbus, Ohio, shows in patent No. 635,305 a mold having a movable tapered member, H¹, bearing ridges, H². These ridges are intended to separate lines, so that the mold shown in the drawing would be capable of casting three lines at one operation.

Patent No. 634,715, by E. V. Beals and William B. Norton, of Detroit, describes a part of a matrix-making machine. Lines of type are set and justified, and impressed one at a time on a strip of moist, soft stereotype paper. To prevent the distortion of one line by the impression of the succeeding line, this device is presented: The line of type is in the holder A; 7 is the stereotype paper; 22 is a heating platen, kept hot by an electric current; 22' is a blade for creasing the paper, forming the space of a thin lead between the lines, and also tending to prevent the drying of the moistened paper beyond. The drying of the paper as each line is impressed prevents its distortion by the impression of the next line.

An interesting machine is the so-called printing apparatus of Byron A. Brooks, of New York, patent No. 635,649, which is really a composing machine. He impresses characters on a strip of metal, J, that is moved along under the type-barrel, A, of a sort of typewriter apparatus. There are shift-keys to alter the position of the barrel so that it will give caps, figures, etc. When a line is impressed, the bar J is cut up into logotypes, justified by wedge mechanisms, and pushed into the galley.

THE INLAND PRINTER COVERS.

On the following pages are shown miniature reproductions of a number of cover-designs used upon THE INLAND PRINTER. These indicate to a certain extent the progress made in the decorative covers from 1885 up to the present date. The earliest cover shown, that of March, 1887, was originally cut in wood, and was printed in a green ink upon paper of a greenish tone. Some years after, the zinc-etching process came into use, and the cover of Charles Farrand for September, 1893, was made from a pen-drawing reproduced on zinc. Covers from that time on were reproduced by the zinc-etching or half-tone processes, except the designs for November, 1897, April, 1898, and December, 1899, which were lithographed. The designs for May, 1895, June, 1895, May, 1898, and February, 1899, were reproduced by the three-color half-tone process, as will be noticed by an examination of these designs. But two of the artists had an opportunity of making a series of covers, these being Will H. Bradley and J. C. Leyendecker. E. B. Bird made four of the designs, but most of the other artists made but one. While these designs would have been more interesting had they been reproduced in the original colors, the difficulties attending this made it impossible, but readers of THE INLAND PRINTER will be interested in them in one color as examples of designing. Beginning with the January number, type designs will be run for a time, and the compositors who have been asking that they be given an opportunity of showing their work will be accorded the privilege. For poster purposes the designs here shown are preferable to a design in type, and it is possible that during the time the type-set designs are used the sending out of posters will be discontinued by THE INLAND PRINTER.

ORDERS IT FOR TWO YEARS.

Enclosed please find check for \$4 for two years' subscription in advance from date. I received THE INLAND PRINTER one year and find it such a great help in my business that I find it necessary to have it, and hope it may never grow less.—*J. Frank Buch, The Littitz Record, Littitz, Pennsylvania.*



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

PROOFREADING.—By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, \$1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

PROBABLY no department of human activity has remained unchanged in its conditions and methods ever since its inception, especially through the nineteenth century; but proofreading seems to exemplify degeneration in its early stages, followed later by as near an approach to stagnation as possible. In the beginning the proofreader was inevitably one of the most scholarly men of his day. With increase of printed publications came increased demand for workers, to such an extent that gradually the more mechanical work gained ascendancy in the printing-office, with supposed relegation of the scholarly responsibility to authors, usually with detrimental result. At no time has the ideal condition prevailed—that, namely, of having everything written exactly as it should appear in print, leaving to the proofreader nothing more than the securing of accurate reproduction, which is fully as much as the average workman is paid for, and not so simple a matter as it seems in the telling. In one respect, however, we may fairly say that present conditions show a decided tendency toward improvement. Now, more than ever before, proofreaders evince a determination—many of them with highly encouraging enthusiasm—to acquire the knowledge demanded for adequate performance of their critical duties. He is always the best proofreader who, besides having perfect technical qualification, is best fitted to understand clearly the writer's meaning and to criticise his expression of it. One of the best possible methods of general improvement is the aim of this department. One of the purposes of the department has, from the start, been carried out to the best of its conductor's ability. All questions received have been answered with care, and with conscientious avoidance of hasty expression of mere personal opinion. Another purpose seems not to have been widely comprehended. The hope was entertained, and has not been abandoned, that correspondents would avail themselves of these columns for expression of opinion on all matters of interest to proofreaders, especially by way of bringing to light all sides of the questions discussed. Free discussion, comprehending expression of varying opinions, whether merely personal or quoted from books that may not be known by all participants in the discussion, can hardly fail to be profitable. Correspondents are invited to write anything that seems valuable, and are assured that what they write will receive due attention, and will be printed unless there is some satisfactory reason for not printing it. Material conditions in the proofroom are particularly amenable to improvement, not only in the interest of readers, but even more for the advancement of the employers' welfare. Some proofrooms are very conveniently arranged, but many are not. It can not be said positively, but is probably true, that

employers now realize more than ever before the need of conserving the proofreader's comfort, with direct benefit to their own interest. Certainly some proofreaders now work under circumstances anything but comfortable, and struggle against undue crowding, poor light, and other injustice. Such matters may well receive special attention.

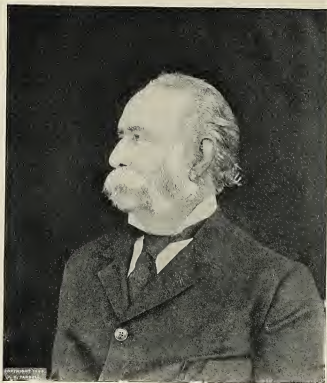
A MATTER OF USAGE.—S. E. G., Baltimore, Maryland, criticises a fellow worker's use of English somewhat severely in a letter containing this: "We have among us a printer who posted on the new office bellows a label reading thus: 'Those who uses this bellows will please handle with care, and when finished with its use put it in its proper place.' None of us can convince him that he is wrong." *Answer.*—Of course "those who uses" is wrong, but with this exception the label is properly worded, so far as grammar is concerned, and, as our correspondent does not specify any particular point of criticism, but writes "put it in its proper place" in capitals, it is presumed that he thinks this grammatically wrong. "Bellows" is given in the dictionaries as both singular and plural, and the bellows in question is one thing, therefore it is right to speak of it as "it," and not "them." Here is what the largest dictionary of English, "A New English Dictionary on Historical Principles," edited by Dr. James A. H. Murray, says: "In later times 'bellows' has often been construed as a singular, 'a bellows,' and occasionally has even received a second plural inflection, 'bellowes,' which is common in the dialects." Thus, although "bellows" is a plural form, the singular form of which was originally used, but has not been for a very long time, usage now makes it either singular or plural, according to circumstances.

PUNCTUATION.—W. M. G., Moundsville, West Virginia, writes: "In cases where curves or brackets are used, if the matter so inclosed makes complete sense—is a sentence—and does not contain a conjunction or other connective word which (if the curves or brackets were not used) might connect it to the sentence in which it is included, what reason would you give for not capitalizing and punctuating this enclosed matter the same as if it were a separate sentence? Here is a sentence, in which the connective is lacking: 'The Spirit speaketh expressly [Note that he says the Spirit speaketh *expressly*.], that in the latter time some shall depart from the faith.'—I Tim. 4:1. Would you capitalize and punctuate within the brackets as here given? The publications with which I am connected contain very many quotations from the Bible. It has been our practice to follow the quotation with a dash when the reference is given (as exemplified in the preceding question). Is not this use of the dash merely arbitrary? It does not seem to come under any general rule for the use of the dash. Could the same be said of using a dash preceding a writer's name at the bottom of a poem? Also, in the matter of these scripture references, when several are given together, what punctuation between them is most logical? Are there good grounds for objection to that exemplified in the following: 'Also read I Kings 11: 9-11; Jer. 11: 9, 10; and Jer. 22: 9'?" *Answer.*—No reason can be given for not capitalizing and punctuating if the parenthesis is a complete sentence, for all matter should be treated as what it actually is. The sentence in brackets is in proper form. Use of a dash before a reference can hardly be considered arbitrary, in the extreme sense that might be given to the word "arbitrary," even if general rules do not seem to provide for it. Such usage is not uncommon, and seems unobjectionable. If this usage is arbitrary, the use of a dash preceding a writer's name at the bottom of a poem is also arbitrary. In fact, the dash before the reference seems to serve a clear purpose—of connecting the reference with the quotation—while the dash before the signature, especially when the name is in a line by itself, is purely a matter of taste. Punctuation between the references as given in the

last question is most logical as it is written by our correspondent. Since a comma is used between the verses in one of the references, the only artistic and logical method is to use semicolons for the other punctuation. Between similar references with only one verse-number in each commas would be better.

LATEST PORTRAIT OF GEN. WADE HAMPTON.

During the confederate veterans' reunion at Charleston, South Carolina, a few months ago, Mr. John H. Tarbell, of Asheville, North Carolina, secured a great many fine photographs of historic interest, and portraits of a number of



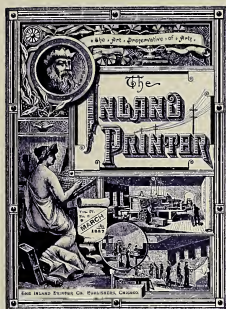
By J. H. Tarbell, Asheville, N. C.

LATEST PORTRAIT OF GENERAL WADE HAMPTON.

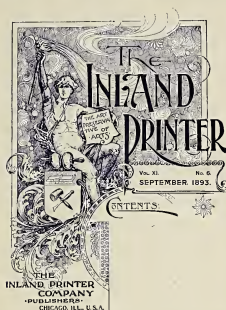
veterans of greater or less renown during the stirring days of the great civil war. Among the portraits made was one of Gen. Wade Hampton, a reproduction of which, greatly reduced, is here shown. Gen. Wade Hampton is now eighty-one years old, and the vigor of the true revolutionary stock is well exemplified in him.

EARLY PRINTING IN COREA.

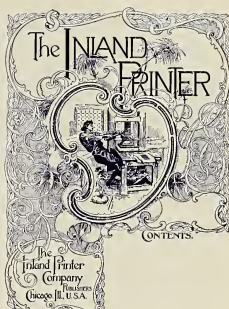
According to a recent article on Corea in one of our monthly magazines, that country lays claim to have cast the first font of metal type the world had ever seen. The art of xylography had existed for centuries, and clay type had alone been used in Japan, but Corea was the first to discern the need of the now permanent and durable form of metal type. Each type was built on the principle of the arch, being cylindrically concave on the under side. The purpose of this was to secure a firmer hold upon the bed of beeswax which constituted the form. A shallow tray was filled with wax, the type firmly embedded in it. The printer, sitting cross-legged before it, applied liquid ink by means of a soft brush, after which a sheet of paper was lightly laid upon the form. A piece of felt was brushed softly across the porous paper with the right hand, and the left removed the printed page. In this way it was possible to strike off 1,500 impressions in a day.—*Chicago Times-Herald*.



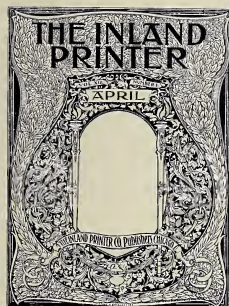
One of the early covers. Woodcut.



July, 1891, to September, 1893. Charles Farrand.



October, 1893, to March, 1894. L. Lester.



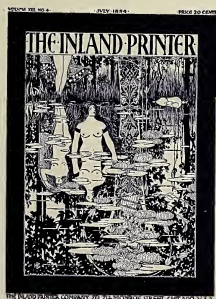
April, 1894. Will H. Bradley.



May, 1894. Will H. Bradley.



June, 1894. Will H. Bradley.



July, 1894. Will H. Bradley.



August, 1894. Will H. Bradley.



September, 1894. Will H. Bradley.



October, 1894. Will H. Bradley.



November, 1894. Will H. Bradley.



December, 1894. Will H. Bradley.



January, 1895. Will H. Bradley.



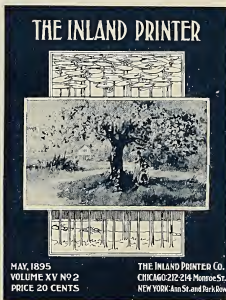
February, 1895. Will H. Bradley.



March, 1895. Will H. Bradley.



April, 1895. I. R. Henri.



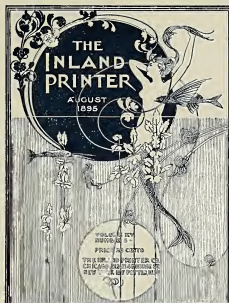
May, 1895. W. L. Wells.



June, 1895. W. W. Denslow.



July, 1895. C. W. Traver.



August, 1895. Harry O. Landers.



September, 1895. C. Ottman.



October, 1895. E. B. Bird.



November, 1895. Will H. Bradley.



December, 1895. Will H. Bradley.



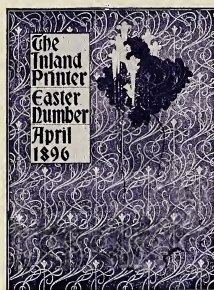
January, 1896. Will H. Bradley.



February, 1896. Will H. Bradley.



March, 1896. Will H. Bradley.

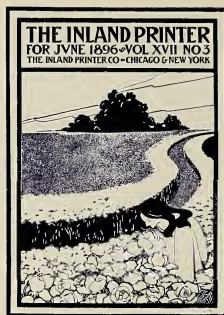


April, 1896. Will H. Bradley.



The Inland Printer Co: Chicago & New York

May, 1896. E. B. Bird.



[June, 1896. E. B. Bird.



July, 1896. E. B. Bird.



August, 1896. O. Giannini.



September, 1896. George Spiel.



October, 1896. T. B. Haggood, Jr.



November, 1896. J. C. Leyendecker.



December, 1896. J. C. Leyendecker.



January, 1897. J. C. Leyendecker.



February, 1897. J. C. Leyendecker.



March, 1897. J. C. Leyendecker.



April, 1897. J. C. Leyendecker.



May, 1897. J. C. Leyendecker.



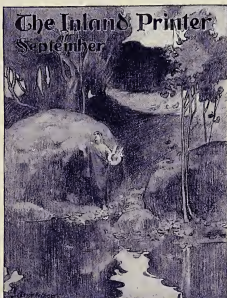
June, 1897. J. C. Leyendecker.



July, 1897. J. C. Leyendecker.



August, 1897. J. C. Leyendecker.



September, 1897. J. C. Leyendecker.



THE INLAND PRINTER

October, 1897. J. C. Leyendecker.



November, 1897. Curtis Gandy.



December, 1897. Joseph P. Birren.

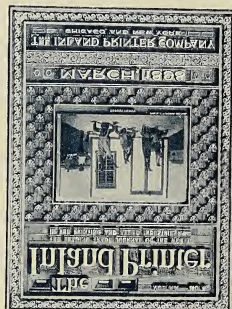


January, 1898. Beatrice Tonnesen.



The Inland Printer Co. Chicago-New York

February, 1898. F. W. Goudy.



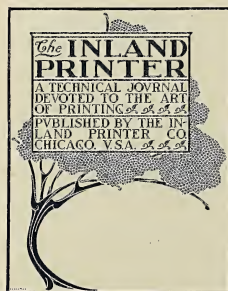
March, 1898. A. R. Allaxon.



April, 1898. C. W. Traver.



May, 1898. J. L. Loveday.



June, 1898. Frank Hazenpflug.



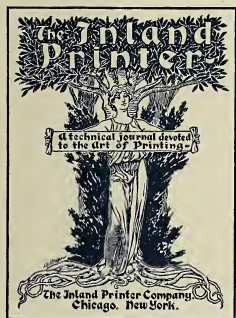
July, 1898. D. H. Souter.



August, 1898. George Wright.



September, 1898. F. Swick.



October, 1898. L. R. Henri.



November, 1898 C. W. Traver.



December, 1898. E. B. Bird.



January, 1899. F. W. Biedermann.



February, 1899. George Wright.



March, 1899. H. L. Parkhurst.



April, 1899. Modeled Design.



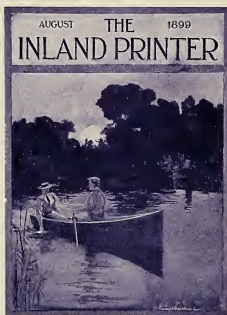
May, 1899. Raymond Perry.



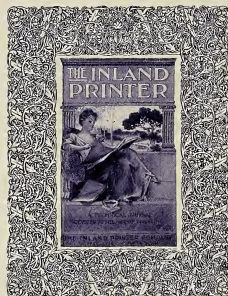
June 1899. F. X. Leyendecker.



July, 1899. Sewell T. Collins, Jr.



August, 1899. Louis Braunhold.



September, 1899. I. R. Henri.



October, 1899. W. S. Wrenn.



November, 1899. R. J. Campbell.



December, 1899. Will H. Bradley.



BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

"TIMES AIN'T WHAT THEY USED TO BE."

"The approach of Christmas holidays always makes me feel rather mournful," declared an old-time employing printer the other day, when I sought to rally him on the greatest revival of prosperity the trade has ever known. I was surprised. I told him so.

"Of course," he added, "trade is good—very good, indeed. We're working nights and Sundays to keep up with the rush, but that isn't what I meant at all. I was referring to the decadence of the old-time friendly, or family, spirit if you will, that used to exist between the master printer and his employes, and that used to find occasion for expression 'round about Christmas time."

"I well remember the first Christmas that I spent in the employ of a printer. I was nothing but a little bit of a cub then, and only one of twenty or thirty hands employed by an old master printer in Manchester, England. The old man knew every man and woman in his employ, and he was looked upon by all the younger ones almost as a father. They always went to him when they were in trouble, and they stuck by him many a time when fortune didn't smile on the business, and they helped him over many a rough place. Some of the men had grown gray in his service, and while they couldn't put up a day's work to compare with the younger fellows there was never any danger of their being thrust out into the cold. They were there to stay as long as ever they wished, and when they were too feeble to work a small, but sufficient, pension was paid to them by the 'old man.'

"Of course we weren't everlastingly fighting for the last cent the 'old man' had. There were no disputes in those days about 'double price,' and everybody worked ten hours a day and it didn't seem to do 'em any harm."

"But Christmas! Yes, that was the day when good-fellowship shined. The afternoon before, the 'old man' used to drop around and give every man, woman and boy working in the establishment a personal invitation to come up to his house in the evening and bring along any of his relatives he might feel inclined to. And we all used to go, too. And what a lay-out there was, to be sure. Your modern dinners are not in it with them. Big roasts of beef, haunches of venison, the plum pudding, the boar's head and all the other things that go to make up the English Christmas feast of Hawthorne were there. And after it was over and the steaming punch-bowl was brought in, how the 'old man' loved to talk. How he took us all into his confidence and told us of the business of the year that was passing, and of his hopes and expectations for the future. And what songs we sang, and what games we played. And when it came time to say good-night every one went away richer than he came, his Christmas gift depending upon the success of the year's business and the length of time he had been in the service of the house."

"But the 'old man's' was more than fifty years and I doubt if the old custom is maintained anywhere today. You see that was before the days of the trusts; before the walking delegates and all the other new-fangled notions.

The times may be better now, but I don't know—I don't know," mused the old-time printer, with a far-away look in his eyes, and I left him to his musings.

THE APPRENTICESHIP QUESTION.

The question of securing a better class of apprentices for the printing trade and of taking better care of their instruction when secured is agitating the printers, not only of this country, but of England, and, in fact, of every country where the mechanical typesetter has made its appearance and revolutionized old-fashioned methods. The trade journals of England, France, Germany and Australia, as well as those of our own land, are teeming with articles on the burning question.

One foreign writer, in answering the question, "How is the education of apprentices to be improved, and How is the training which they acquire in their workshops to be supplemented, widened and extended?" says:

The solution of this problem is—in Germany and Austria—schools for apprentices which they frequent in and during the time of their apprenticeship. In these countries (Germany and Austria) the law expressly says that apprentices must pass through a technical continuation school. The continuation schools are sometimes not much more than English secondary schools, renewing and enlarging the knowledge acquired in the elementary schools—by tuition in drawing, bookkeeping, and arithmetic, business methods, etc.

But the Continent has also real technical schools. Whilst the first-mentioned schools are mostly supported by the state or other public bodies, the latter (the real technical schools) are maintained often by the guilds of the respective handicrafts. We take, for instance, the apprentice-school for printers and letter-founders in Vienna, which is kept by the corporation or guild of this trade, and assisted by the municipality by the gratuitous loan of the municipal school-rooms, use of gas, etc. The term of apprenticeship in this trade is four years, and the apprentice must visit the school three times a week, each time for two consecutive hours; the school hours are in the evening of working days and on Sunday mornings. In this school the apprentice becomes acquainted with the history and theory of the "black art," and is taught the elements of chemistry, etc. And in the school his practical education is cared for to a far greater extent than would be possible in the narrow limits of his office.

Another writer, in contrasting past methods with those current today, laments the absence of proper regulations for the guidance of the budding printer, and adds:

Go into some of the printing-offices at the present day, and see how few of the boys are receiving careful instruction! Men reared under the old plan can not see much to admire in the new. When lads begin learning a business, they jump to conclusions, and often find themselves in the wrong box. Vexation is the natural result of this attempt to discover a royal road to learning; whereas, when boys were taught their business by steady gradations, there was nothing to note but progress. Not always rapid nor good, not always slow nor sure, but progress certainly, though perhaps, in instances, only progress of a kind. Now we find that pupils do not always progress, and the volatile youths who lark about the office are but living in a fool's paradise. It can not be expected that such stupid will master their business as thoroughly as more attentive boys who can be assiduous without being dull, and who can learn to like their work and stick to it without being either spiritless or soft.

When lads come into our business, they do not usually pass any examination or special test. Either they are fairly good boys, or somebody knows their father, or their mother is a widow, which latter circumstance is a powerful lift to the applicant. All concerned hope and confidently believe that the lad will be as grateful as his mother is, and he starts on his term of servitude with everybody's good wishes, and his mother's fervent prayers for his ultimate welfare—that is if she is a mother in the good old English sense, and not a maternal failure. But the boy gets used to his new position, gets a smattering of his business, thinks he has learned it all, reckons how much he gets in wages, compares it with what he earns, and begrudges his master the balance. It takes years for this to wear off where it develops in an early stage, during which time the boy is growing older. This breeds discontent, which grows from unreason to insubordination. Where has the gratitude gone to then? Where the good influence of the mother? And where are the boy's prospects drifting to?

If such a lad is with others shown broadcast in an office, with no responsible person to guide him, what can possibly happen but ruin? With the old-fashioned system of guidance and culture, more might be made of even such rough material, for we know of our own experience that a friendship grows between most lads and their tutors, if those tutors be worthy men, and last for life. The boy may have been raised in a home where love was never an inmate and rarely a guest, and he may be hardening imperceptibly. If so, and should he receive kindness and consideration at the hands of his instructor, it may be the dawn of a new life; for surely no lad is so callous but that something can be done



A QUIET GAME OF DRAW.

Amateur photo by Lee Moorhouse, Pendleton, Oregon.

with him if the attempt is judiciously made, and when feelings of veneration and regard are aroused, as a new sentiment, the boy can become as faithful as a dog.

The conclusion this writer arrives at is: "That the immediate future of the journeyman compositor is not particularly alluring, and for a few years the number may decrease; but by and by, as the years roll on and the battle is fought and won by the machines, the tide will flow smoothly again, and a man's future will again depend upon himself, his efforts and his opportunities. In studying the future of the journeyman printer with the idea of amending it, we must begin at the beginning, and unless we tackle the effervescent youths we get about us and put them fairly 'into register' before they start, we can not expect good men."

The *Modern Printer* (London) took a hand in the discussion by offering a reward of a half-guinea for a brief essay on the best method of handling an apprentice. Following is an extract from the paper which won the award:

At a time when a boy is usually apprenticed is a period when signs become manifest that the "boy is father to the man," and the way he is taken in hand at a time so critical has a great bearing upon his future life, and it is obvious that a master accepts a certain responsibility in molding the pliable nature of the boy who is placed under his guidance and tuition. If he is to be a credit to his trade and to himself it is the duty of a master printer to see that the raw band has a great deal of attention paid to him; he should not be allowed (as is too often the case) to go on in his own way and develop his faculties as best he may until he merely becomes an automaton at his case. He should be encouraged to take a keen interest in everything he takes in hand. He should be taught to be punctual at his work, quick and tidy at his case, "clean" in his composition, brisk and energetic in all his undertakings—for a boy is often inclined to slovenliness and lounging over case. He should be taught to be methodical, obedient, reliant and observant, and it should be instilled into him that with a little application of brains his work can be made an art. It is the duty of a master to personally superintend and direct the work of his apprentice, to show him that he has a master who takes an interest in him and whose desire it is to turn out an efficient workman. Put a boy at a case adjoining that of a skilled workman, who will not be averse to

assisting him with suggestions and examples. Teach the boy to be tidy and methodical, to devote his attention and thought to the work in hand. A word of satisfaction and praise goes a long way with a youth; it makes him feel proud to think he has done something worthy of commendation, and urges him to attempt still further improvement.

The question is also touched upon in a recent number of the *New England Printing Trades Journal*, by Mr. Isaac H. Blanchard, who asks the question, "Why do the employing printers suffer because of the constantly increasing number of incompetent workmen, especially in the composing-room?" and then proceeds to answer it in this fashion:

Allowing that in the calling of a compositor, as in every other mechanical pursuit, fifty per cent of the craft will be "commonplace" or average workmen, while it is a fact that less than twenty per cent of the professedly competent compositors, members of typographical unions, are really what they pretend to be, is it a lack of training, indifference or wilfulness?

The writer believes that all three of the items named are responsible for the conditions recited. In New York city union offices there is a constant endeavor to prevent a boy's learning to do a man's work, by limiting the number of apprentices to one as against every ten journeymen employed, and by forcing apprentices to be nonthinking "helpers" rather than independent workers under constant instruction, for every journeyman seems to regard an apprentice as a would-be burglar who is seeking to steal away the journeyman's birthright.

The working years of a journeyman compositor must be between the ages of twenty-two and sixty, and life insurance mortality tables tell us that expectancy of life at twenty-two years of age is sixty-two. That is to say, when a young man of twenty-two, who has just completed his apprenticeship, starts work as a journeyman, he has before him forty years of time in which to labor. If his term of apprenticeship be six years, it is self-evident that the ratio of one apprentice to seven journeymen is absolutely essential to even keep up the supply, and not allow for the constantly increasing number of men who are demanded by increasing business.

But as the years roll by and a constantly increasing number of men are required to fill the demand for competent journeymen, the demand is and has been supplied with "half-rate" compositors; young men who, with some expert knowledge, go from one office to another, losing their positions whenever work slacks up a trifle, because they are not competent journeymen and can only be used to advantage because of the

necessity for help having some knowledge of the business, be it ever so little.

In the writer's own experience it is more difficult today to secure good workmen than it was ten years ago, and for such a condition he can see but one explanation, and it is the one which we have suggested.

The thought comes "intuitively" that "What ought to be done to remedy such a state of affairs?" Have every apprentice serve six years under a graduated pay scale, and during the last three of those years "team" him with a competent instructor, and the end of his probationary period would see him a master workman who would reflect credit on the craft.

This remedy lies in the hands of the master mechanics of the trade, who have found a reasonable reception of their suggestion as to hours of labor made at the 1898 convention of the Typothetae of America, and can be sure of an equally cordial reception of any proposition coming from them looking to some uniform plan of treatment of the apprentice question. Let the organization representing the master workmen suggest to the organization representing the employers that they desire to cooperate for the good of the trade, securing a uniform rule for the apportionment and control of apprentices, and they will be met immediately, and the entire matter will be thought out and settled with advantage to all parties concerned, and a solution will be secured which can not help but lift the entire tone of our beloved craft.

We have suggested that such a proposition should come from the workmen, for the reason that experience has demonstrated that any suggestion looking to the betterment of the workman and his condition is much more apt to receive businesslike treatment and faithful consideration of its merits if given birth in the councils of labor organizations than if the same suggestion came from the employers' organization. All workmen seem inclined to feel that an initiative step taken by the employers' organization is taken with a view to encroaching upon their rights and business interests, and such a plan as has been here outlined, coming from an employers' association, would be much less favorably regarded than if it found its birth at the hands of the executive committee of the Allied Trades Council or the International Typographical Union.

CHICAGO PUBLISHERS' CLUB BANQUET.

The October banquet of the Chicago Publishers' Club, held at the Grand Pacific Hotel, was the largest and most successful function ever held by that organization. Mr. M. L. Helpman, president of the club, presided in a happy manner, and there was much good cheer. Song and story helped to enliven the evening. The toast list was as follows:

"The Possibilities of Our Club," George F. Cram.

"Telepathy and Its Place Among the Sciences," D. H. Weaver.

"The International Peace Conference: Will its Benefits be Universal?" Herbert E. Hess.

Many impromptu speeches were also made. The club received fifteen new members.

SECOND ANNUAL BANQUET OF THE EMPLOYING PRINTERS' AND PUBLISHERS' ASSOCIATION OF DETROIT, MICHIGAN.

Like all well-regulated feasts since the days of blood-thirsty Lady Macbeth, the second annual banquet of the Employing Printers' and Publishers' Association of Detroit, Michigan, held in the spacious dining-hall of the Fellowship Club, on the evening of October 25, had its Banquo's ghost. The ghost on this occasion assumed the guise of the Trust which threatens to absorb every product entering into the business of printing, if, indeed, it has not already done so. While all the speakers took a shy at the ghost, and while the representatives of certain tentacles of the Trust who happened to be present tried to reassure the master printers by the assertion that in reality there "was no such person," the ghostly presence was not permitted to overshadow the enjoyment of the occasion. Many of the speakers, in fact, ignored it long enough to tell spirited stories and to relate funny incidents connected with their experience as printers that would have put any less presumptuous ghost out of business entirely.

The motto on the menu card was: "The true essentials of a feast are only fun and feed." The menu itself comprised all that was seasonable and good, from Blue Points on the half-shell to the finest Perfectos. The cloth was cleared to the tune of "There'll be a Hot Time" by the specially engaged orchestra and then Toastmaster John Taylor, president of the association, set the ball a-rolling in a neat and witty speech of welcome. Mr. Taylor's remarks took a more

serious turn when he described how the type-man, the envelope-man, the ink-man, the machinery-man, and all others with whom the printer deals had boosted their prices, and he suggested that it was about time that the printer, long-suffering and charitable as he was, should try to follow their example.

"But," he continued, "when the man comes to you with the job that you did for him last year you say to him, 'Very sorry, but everything in the trade has advanced and I'll have to ask you just a trifle more for the job this year on account of it.' Your customer frowns. He tells you that it is true that he has advanced prices on the goods *he* is selling but he doesn't propose pay more for the things *he* is buying. You bow him regretfully out. He goes to your competitor around the corner and says to him, 'Brown & Co. did this job last year for so much.' Meet their price and you can have it this year? Your competitor jumps at the bait—and that's why we need a trust of our own, if you please."

All through the long list of speeches which followed, the sentiment that the employers needed to get together on prices found a ready echo.

Mr. Theodore E. Quinby, of the *Detroit Free Press*, was the only speaker to touch upon the question of the treatment of employes. He said he thought it was about time that the employer became something more than a mere individual to sign a weekly wage check and hustle around to see that there was money in the bank to meet it. He intimated that the employes in their efforts to preserve their own interests might take a step too far and that the employers would then be compelled to call a halt.

Harry R. Winn, of Winn & Hammond, by his songs and stories added not a little to the sum of the evening's enjoyment. Among other offerings he sang a topical song entitled "Invisibility," describing the advantages of being able to become invisible at will. A verse that particularly caught the guests was this:

"I'm sure it would be nice
To an agent who stays all day,
At the turn of his back
To slip through a crack
And silently steal away.

"Should a man drop in with a job,
You knew was a sure dead beat,
You could give him the double
Without any trouble,
And quietly make your sneak."

Following is a list of those present at the banquet, with the names of the firms they represented: John Taylor, Raynor & Taylor; J. H. Gould, Richmond & Backus; John Bornman, John Bornman & Son; Charles M. Rousseau, Charles Rousseau & Son; John F. Eby, Eby & Matthews; W. S. Conely, William Graham Printing Company; M. W. Beecher, Beecher, Peck & Lewis; George F. Kenney, George F. Kenney & Co.; A. F. Peck, Beecher, Peck & Lewis; F. R. Watson, Parke, Davis & Co.; N. E. Delbare, Queen City Printing Ink Company; Charles J. Johnson, John F. Eby & Co.; R. L. Post, John F. Eby & Co.; Alexander S. Doig, Charles Eneu Johnson & Co., Philadelphia; F. H. Lueders, Seybold Machine Company, Chicago; Theodore S. Hanna, Diem & Wing Paper Company, Cincinnati; J. G. Campbell, Campbell Printing Press Company; W. H. Speaker, Speaker Printing Company; J. A. Topping; E. A. Meiser, *Free Press*; Thomas J. Barry, Record Printing Company; Julius A. Suckert, William Suckert's Sons; Ed C. Suckert, William Suckert's Sons; T. F. Willis, Chatfield & Wood Company, Cincinnati; D. H. Graham, Bradner Smith & Co., Chicago; L. F. Eaton, Peninsular Engraving Company; John S. Van Alstyne, Jr., Peninsular Engraving Company; Howard A. Wilcox, Richmond & Backus Company; W. A. Armstrong, George F. Kenney & Co.; Henry H. Holland, Schober Printing Company; H. R. Winn, Winn & Hammond; R. Williamson, *Free Press* Printing Company; M. M. Daniels,

American Type Founders Company; Charles W. Lloyd, Richmond & Backus Company; Edward N. Hines, Speaker Printing Company; Percy D. Wells, Alling & Cory; George William Beatty, Central Ohio Paper Company; F. S. Dresskell, Dresskell, Smith & Co.; Charles F. Borman, John Borman & Son; William A. Raynor, Raynor & Taylor; A. V. Phister, Jr.; Edward Beck, INLAND PRINTER; William C. Jupp; A. E. Stevens, Paige & Chope Company; J. W. Morrison, Morrison Printing Company; Theodore L. Backus, The Richmond & Backus Company; J. G. Starling, William Graham Printing Company; E. H. Beach, Bookkeeper Company Limited; Theodore E. Quinby, Record Printing Company; Thomas Williamson, Free Press Printing Company; Charles F. Backus, The Richmond & Backus Company.



CHARLES W. LLOYD.

Secretary Employing Printers' and Publishers' Association, Detroit, Mich.

Much of the success of the banquet, as well as the general efficiency of the association, was due to the untiring efforts of Mr. Charles W. Lloyd, the efficient secretary of the association, whose portrait accompanies this article.

IOWA MASTER PRINTERS ORGANIZE.

The Employing Printers' Association of the State of Iowa was recently organized at Des Moines, seventy-five of the leading printers and publishers of the State attending the initial meeting. The objects of the society, as given out at the gathering, are to stop unreasonable competition, and to promote taste for a better class of printing. As is usually the case where two or three printers are met together, a banquet followed the organization meeting, at which much was said of interest to the craft. Mr. Lafe Young presided. President Franklin Hudson, of the United Typothetæ, was there from Kansas City to respond to the toast, "The National Typothetæ." Among other things, Mr. Hudson said:

Two years ago I might have very proudly responded to the sentiment indicated by the subject on the program. But since the rumors of an Anglo-Saxon alliance have become rife, we have extended our objects, and taken in our brethren of Canada. We have a membership of about nine hundred printing establishments. Our organization is based on good business methods, fairness to ourselves, to those for whom we work, and to those who work for us. On our rolls we name the publishers of New York, Boston, Chicago, St. Louis, Buffalo, and all the large cities of the country. Two weeks ago, in New Haven, our annual convention was held. It was harmonious in every way, and if the Iowa organization will study its proceedings, I have no doubt there will be some occasion for satisfaction in your contemplated membership. I tender to you a message from another city—to the Commercial Exchange of Des Moines on behalf of the Commercial Club of Kansas City, I give you greeting. Our club in Kansas City is composed of 550 of our leading business men. We congratulate Iowa and Des Moines on the magnificent bounties which nature has extended to our great West, in this year of 1899.

WHERE COMPULSORY ARBITRATION IS IN FORCE.

William Pember Reeves, of New Zealand, author of the compulsory arbitration law in force there, is a visitor to this country in connection with the National Export Exposition. He recently explained, for the benefit of a New York newspaper, the advantages and the operation of the law of which he had the honor to be the author. He explained that the law had been in effect for a period of four years, and that fifty cases had been settled under its provisions. It had demonstrated the feasibility of settling labor disputes without recourse to strikes, and he had the word of the premier of the colony that in less than six months it had saved the people at least a million pounds sterling. In explaining the operation of the act, Mr. Reeves said:

The act itself is confined to disputes between employers and organized labor. It treats the trade union as the unit on one side, not the individual, and thus it encourages trade-unionism. The colony is divided

into districts, in each of which is what is called a "Conciliation Board," elected by employers and trade unions in equal representation, with an impartial person as chairman. There are no women in these boards, but their trade unions are allowed to use the law and benefit by it. These boards hear labor disputes and are empowered to summon witnesses and compel attendance and the production of papers. They hear the case and make a recommendation to the parties on their findings.

The disputants can refuse to accept or adopt this recommendation, and appeal to a higher tribunal armed with complete power.

The Central Court of Arbitration consists of three persons—a Judge of the Supreme Court, the highest court in the colony, and two assessors, one representing capital, the other organized labor, who sit with the Judge to assess the terms of the settlement.

The case is reheard and retried as if a new case. The court gives its judgment, and then follows the peculiar feature of this law.

It may make the judgment binding in law, or part binding, and part a recommendation to the disputants.

In practice it usually makes the judgment binding, and the judgment is enforced in this way:

If the employer disobeys he is liable to a fine, and if the union disobeys—that is, fails to make its members obey—its funds can be attached to the extent of a fine imposed. In case the union has no funds its officers and members are each individually liable up to £10 apiece.

And if neither union nor its men have any money? Why, these are just the men who take advantage of this act in getting any sort of terms possible, for as individuals they are helpless.

To the question, How can an employee be compelled to carry on his business on the conditions of the award of the court if those terms are ruinous? I answer that he may close his business; but if he continues he must resume on the terms prescribed. He might starve a trade union out, but he can't starve out a court! The awards are based on the laws of trade and in conformity with the market.

The advantage to the honest employer is that he knows that all his competitors are paying the same scale of wages and granting the same hours of labor as himself. It puts an end to undercutting by means of sweating.

Under this act there can be no sweat shops. The employer must pay his people the same wages his rival is paying the trade-unionists.

I have been asked how the mandate of the court against strikes can be enforced if the workmen's blood is up and they will not obey.

They never get to the hot-blood point when they will fight anyway. This act is the ounce of prevention that saves the pound of cure. It begins to operate before "blood is up."

Under the New Zealand act the unions register in order to take part in the election of the arbiters. Between eighty and ninety unions are registered under the act—practically the whole organized labor of the colony. They have concluded that it pays to give up striking.

The court has in several cases differentiated between good workmen and bad workmen, and fixed different rates of wages for them with the full consent of the unions, to which both good and bad belonged.

On the whole, the advantages gained by the unionists under this law have been very considerable. Times have been good, but instead of striking on a rising market they have arbitrated, asking for increase of wages because of better times, and have got substantial increases.

"ORGANIZED LABOR" A TRUST.

The Los Angeles (Cal.) Times, in commenting upon Samuel Gompers' speech declaring that while organized labor is sometimes called a trust the name is a misnomer in that organized labor throws open its doors to all who work for wages, and asks them to come in and share in the benefits, says:

Organized labor (so-called) seeks to create a monopoly, and to raise the price of the commodity in which it deals. This is precisely the object aimed at by industrial combinations or "trusts." Nearly every trade union places a limit upon the number of apprentices who may be employed, in proportion to the number of journeymen, in a given establishment. Surely, this not throwing open the doors to all who work for wages, and asking them "to come in and share the benefits." But it prevents a great many young men from learning useful trades and thus stifles competition—and to stifle competition is one of the prime objects of the trust.

NOTES.

WORK on the new Government Printing-office building, in Washington, which is eventually to cost \$2,000,000, was begun last month.

WILLIAM H. APPLETON, head of the well-known publishing house of D. Appleton & Co., New York, is dead, at the age of eighty-five years.

THE Edward F. Hartman Company has been incorporated at Springfield, Illinois, to take over and operate the printing and publishing business of Edward F. Hartman. The incorporators are Edwin F. Hartman, Jay Price and

Ralph Reed. The consideration paid for the business was given at \$25,000.

The Home Life Publishing Company has been organized at Battle Creek, Michigan, with a capital of \$10,000, to carry on a general printing and publishing business.

A WRITER in the *Modern Printer*, London, declares the best and most economical way of heating printing-offices is by means of hot-water pipes ranged around the walls of the room.

The *Journal of Printing*, London, reports that there are over one thousand compositors out of work in London. In other large English printing centers the trade is reported as much improved.

LEMERCIER & Co., the big Paris printing concern, it is reported has paid to the French government the sum of \$90,000 for the privilege of printing the catalogues for the Exposition of next year.

WILLIAM J. PETHERICK, of Madison, Wisconsin, one of the oldest printers in that State, is deputy clerk of the Wisconsin Supreme Court. He was born in London, England, July 7, 1843, and arrived in Wisconsin six years later.

ROBERT PORTER, a well-known printer and publisher at Bridgeport, New Jersey, is dead. He was at one time connected with the publishing firm of Hazard & Co., Philadelphia, and for many years was the senior partner of the firm of Porter & Coates, of the same city.

THEY do some things different in England apparently. The *Journal of Printing* reports that the proprietor of the *St. James Gazette* secured summonses for seven employes who recently quit his employment without the customary week's notice (i. e., went on "strike"). The magistrate fined five of the men one week's wages each and costs. The strike was occasioned by the employment of nonunion men in another department of the establishment.

F. TENNYSON NEELY, the New York and Chicago publisher who failed for \$359,000, gave as a contributing cause the failure of the paper mills to supply him with sufficient material to get out his books on time and the consequent impossibility of meeting his obligations when they became due, because of the absence of the products on which he had expected to realize. A large number of Eastern printers and supply-men were among the creditors.

THE Allied Printing Trades Council of Chicago spent tremendous efforts on the task of getting up a petition to the school board to change the name of the "Lawson" school, because of its dislike of Publisher Victor Lawson. It secured the signatures of 60,000 persons. When the time arrived for the presentation of the petition to the school board it was found that the document was missing—stolen, the council's officials say. And thus another great work has temporarily come to naught.

THE action of the New York *Sun* in going into court for an injunction to suppress the strike and boycott instituted by the New York Typographical Union should receive the indorsement and support of employing printers throughout the country. It is high time for the courts to decide just how far a body of workmen can go in an assault upon a private business enterprise for the sole reason that its proprietors prefer to employ other workmen than those forming the body.

TWO DEATHS of employing printers are reported from Detroit, Michigan. Lawrence F. Kilroy, founder of the Detroit Publishing Company and a well-known publisher of religious works, died on October 9, at the age of fifty-six. His business will be continued by his son, John F. Kilroy. On November 4, William S. Ostler, proprietor of the Ostler Printing Company, died after a brief illness, at the age of fifty-six. Mr. Ostler did distinguished service during the Civil War, having charge of a battery at the Battle of Get-

tysburg. He was buried with military honors by Fairbanks Post, G. A. R., of which he was past commander.

THE *Fraternity*, commenting on the last convention of the U. T. A., says: "The delegates demonstrated that their heads are level when they placed themselves on record as opposed to official recognition of typographical unions. Recognition of the union means solely recognition of the self-constituted right of the walking delegate to interfere in the affairs of the business, to dictate in matters which do not concern him, to breed trouble and discontent, and to make an infernal nuisance of himself generally. Refuse to recognize the walking delegate in any slightest degree whatsoever and ninety-nine-and-three-quarters per cent of provocation for labor troubles of any description is eliminated."



Photos by Johnson, Salt Lake, Utah.

"A DEWEY OF THE FUTURE."

"THE MAN BEHIND THE GUN."

THE MASTER PRINTERS' ASSOCIATION OF CHICAGO.

About twenty of the leading printing concerns in Chicago have formed a society, which has been named "The Master Printers' Association of Chicago." A preliminary meeting was held on October 17, and at a meeting on October 24 the association was organized and adopted a constitution and by-laws. In some respects the organization is similar to the Typothetae, but it includes in its membership only firms in the printing business, and invites no outsiders, such as typefounders, paper dealers and others in similar lines, to become members. The object of the association as stated in the constitution is "to foster good-fellowship among its members and in every way to promote the general welfare of the craft." While the list of members includes only the larger printers in Chicago, it is proposed to admit others, and not make it in any sense exclusive. The desire of the members of the association is to have a better understanding among themselves regarding the cost of printing, the rate to be charged for certain kinds of work, the matter of credits, the acceptance of work from irresponsible concerns, etc.

The following firms form the charter members of the association: W. F. Hall Printing Company, Poole Brothers, Rand, McNally & Co., J. L. Regan Printing Company, William Johnston Printing Company, Donohue & Henneberry, Corbitt & Butterfield Company, P. F. Pettibone & Co., Blakely Printing Company, W. P. Dunn Company, The Henry O. Shepard Company, Rogers & Wells, C. O. Owen & Co., R. R. Donnelley & Sons' Company, Toby Rubovits, Pettibone, Sawtell & Co., A. R. Barnes & Co., and others.

The following are the officers: W. P. Dunn, president; Henry O. Shepard, vice-president; Charles D. Rogers, secretary. Executive Committee: Andrew McNally, Louis J. Corbitt, W. P. Henneberry.



"SEE MY DREFFLE 'SKEETER
BITE!"



PAPA'S BOY.



CAT'S CRADLE.



FIRST STEPS.



MARGARET.



"WHERE DO THE FLOWERS COME FROM?"



AN OKLAHOMA THREE-YEAR-OLD.



SO TIRED.



HAROLD.



CONDUCTED BY AUG. MC CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

SEASONABLE FELICITATIONS.

"A Merry Christmas," eighteen-ninety-nine, will meet a more hearty response among the men who mold the types than it has for some time. Compared with the condition of the craft five years ago, the present yule-tide may, indeed, be a day of feasting. Then it was that the long-heralded machine that printers were wont to treat lightly, at last saw the light of day. Greeted with an air of bravado on its inception, it was not until the types were actually on the sidewalk and facing want that they fully realized the machine was here that could do their work. Men who at brief intervals only had known the lack of employment, saw but little hope in the future. Work, work of any kind, was their continued appeal—anything to tide them over night and appease the demands of their dependants. And in the midst of it, while the unions were levying out-of-work assessments, fighting tenaciously for scales of prices on the machines and issuing "stay-away" circulars, befel one of the severest industrial panics known to the country. The book and job branch let men out in numbers and ran on reduced schedules. The click of the type and whirr of the press were stilled, banks closed, cars were side-tracked, merchants put up their shutters and a dispiriting depression settled down on all sides in come-to-stay fashion. Relief associations at large were organized, employment on the streets was extended by the municipalities, and public buildings were thrown open at night to accommodate the weary walkers of the streets. Labor unions disbanded and returned their charters with an appalling frequency. That more of them did not do so is a marvel, and that the printers, especially, maintained wage conditions and actually formulated and secured good rates on the machines is a cause for congratulation and must be accepted as an evidence of their unity.

The machine question has now righted itself, it is conceded. Newspapers have enlarged to proportions that were impossible under the hand system, many new papers of the smaller grade have been issued, and the book trade has also increased. The officers of the International Typographical Union report that there are as many members in that body today as five years ago, notwithstanding that the pressmen and bookbinders have withdrawn and formed separate organizations. These crafts have also increased in proportion, as well as the stereotypers, electrotypers, engravers, mailers and writers.

The industrial panic has passed. Notwithstanding there are still many unemployed, we are enjoying what is commonly called a condition of prosperity. The streets and stores are filled with busy throngs and the usual avocations and pleasures have been resumed. Labor is struggling to achieve results under the revival and slight gains are recorded. While many unfortunates are yet ready to take the place of those who strike against irksome conditions, still the facts show there is some substance to work upon. And yet—

Panics have come and gone, and there is not a reader of these lines but knows we are destined to go through it all again. There is a strained attempt abroad to ascribe the present change to a change in politics, but there was no change in politics accompanying the panic of '72, for

instance, and it was then necessary to invent another cause—the extensive railroad construction that took capital and labor away from ordinary channels, which shows conclusively that politics and panics have no law of variation such as is written. When the present wave is at its height, and those who control the arteries of trade raise the limit—demand a higher toll for the privilege of using the means of production and exchange, as is now being done gradually—there will be another panic.

But meantime, "A Merry Christmas." The world is getting better as a whole, although it may retrograde in spots. It was at one time a crime to hang garlands on a maypole, to cross a river on a Sunday, to fly a hawk, to drink a friend's health, wear love-locks or read the "Fairy Queen," while actors were whipped at the cart's tail.

"BIG SIX'S" JUBILEE.

Just fifty years ago with the current month New York Typographical Union was born. And having said that much no loyal member of "Big Six" will proceed further until he has added, "and Horace Greeley was its first president," notwithstanding everybody knows it. There is a statue on Park Row which says Mr. Greeley also founded a paper called the New York *Tribune*, but had he achieved the presidency of the United States printers would overlook it in that greater distinction of a labor agitator. Undoubtedly there is a niche awaiting "the first president" in the union rooms of the future, before another half century rolls around, when typesetting machines will be run by pressing a button while printers recline on Turkish divans and descant on the days when their predecessors worked for a living. By that time the crop of Greeley stories, ever and anon appearing in the craft press, will have been enlarged and embellished, and properly indexed, with the date of their discovery and names of authors attached, to be used as paperweights or to subdue the Filipinos. Be that as it may, as fifty years back is slightly beyond the ken of the majority of printers of the present, so is it useless to speculate on fifty years hence, unless one is an expansionist and proprietor of a metropolitan daily.

Fifty years ago trade-unionists met in speak-easy fashion on dark side streets, sneaked up back stairways, and, having reached the landing, expected to meet the foreman with a written discharge in his hand. Now they build labor temples in prominent places, speak out in meeting, and parade the streets with bands of music. The foreman is also in the union.

Organization was then a conspiracy, to strike was illegal, and invited blacklisting socially as well as industrially. It was in those days union printers first forgot to go to church.

To "carry a card" then meant to do so in the inside pocket close to the heart. Unionism was principle and hand-shakers never captured delegations. Officers fulfilled their duties on overtime and chased up dues during noon hour to get postage money.

Members frequently read full-face beside the towel to the effect that "this office ran its own affairs to suit itself and malcontents could take warning." About that time "back-capping" first became a corollary of the art and prolonged sessions were held on pay-day.

Politicians did not then cultivate the union vote, and labor fakers had not yet been spawned. The pulpit did not send forth labor sermons, and the daily press had no labor departments.

All hail to the old-time printer!

Today the membership of Typographical Union No. 6 has reached the grand figure of 5,500. It has a revenue of \$90,000 annually, and secures good wages, short hours and fair conditions throughout the trade.

It expends about \$33,000 a year on its unemployed. It pays a pension to its retired members and expends \$1,500

annually in hospital beds for the sick. Its death benefits average \$12,000. Its farming venture for the unemployed further attests its good works, and it has now undertaken a Printing Exposition to celebrate its semi-centennial that will result in much benefit to the entire craft.

Its strikes are few and lockouts fewer, but three of the former and two of the latter occurring during the past year.

Its salaried officers are but four: secretary, his assistant, organizer and clerk of the out-of-work fund, at a fair expenditure of less than \$100 weekly.

Its president, John H. Delaney, although of youthful appearance, possesses an old head with considerable experience as well. He served his apprenticeship in North Adams, Massachusetts, but originally hails from the land of Dewey. He makes a good presiding officer, has considerable tact as well as integrity and determination, and displays more than a personal interest in general matters—qualities highly necessary in such a position. Although he assumed office under difficulties, just when the *Sun* had imported a boatload of the enemy, no criticism is heard of his administration thus far.



JOHN H. DELANEY,
President.



JEROME F. HEALY,
Secretary-Treasurer,
Typographical Union No. 6, New York.

Jerome F. Healy is now filling his second term as secretary-treasurer. On taking office he found the union's finances somewhat muddled owing to the negligence of former officers, which he immediately proceeded to disentangle, until today the union has money and can place its hands on it at a moment's notice. He will talk receipts and expenses away up in the thousands on the slightest provocation, and dreams nightly of columns of figures on a pillow of bank notes. Up to date he has not missed a day from the office, his only diversion being the preserving of order in the call-room, monument funds and hospital entertainments. Happily he possesses robust health and is a teetotaler, although no preacher. Aside from this his chief delight is to get home evenings and spend his spare time with his family, which opportunity is not always available. He has a record of eighteen years' employment with the Methodist Book Concern, and if the printers have their way he will eclipse that in his present position.

An influential and growing connection of the union is the Printers' club. Starting in a single room, its membership in three months has grown so that it has become necessary to move to larger quarters, and a brownstone front at 105 East Twenty-eighth street became the location on November 1. On the ground floor is a reception-room, and back of it a pool-room. Then comes the library and reading-room. On the second floor are the club offices and lecture-room. Here are held entertainments, lectures, discussions and "smokers." The two upper floors are fitted up as bachelor apartments. In the basement are bowling alleys and wheelmen's quarters.

Altogether it is one of the finest workingmen's clubs in the country, and is a good example of what printers will do in the future under a system of voluntary industrial cooperation, when the days of strikes and out-of-work funds will have become reminiscences.

NOTES.

THE California Northwestern Railway Company uses the union label.

THE Ruskin Colony is now located at Dake, Georgia, and is prospering.

THE International Seamen's Union will convene at Chicago, December 4.

THE Brooklyn Institute of Arts and Sciences will attempt the teaching of journalism.

THE Edinger Printing Company, of Chicago, was recently unionized in all departments.

"RAGGED-EDGE" composition was mentioned in this department in January, 1898.

THE Minneapolis pressmen's union is taking up the shorter workday with renewed vigor.

THE first number of the *Eclipse*, to darken the *Sun*, appeared in New York on November 5.

GUTENBERG's five-hundredth anniversary will be celebrated at Mainz-on-the-Rhine, June, 1900.

THE Journal Publishing Company, Meriden, Connecticut, is establishing a printing plant in Havana.

BEN HANFORD, who ran for governor of New York on the Socialist Labor Party ticket, has resigned from that body.

THE International will have at least 310 votes in the Federation convention, usually the highest. It had 289 last year.

THE first printing-office of Texas was established at Nacogdoches in 1819, under the editorial charge of Horatio Biglow.

THE New York Central Labor Union, recently reorganized with much promise, has already become a hotbed of factional fights over politics.

THE city of Glasgow, Scotland, will have its electric street railways built under the contract system, and by an American company. The bid is \$15,000,000.

THE trades-unions of Montgomery, Alabama, refused to take part in the fair and trades display of that city because negro unionists were barred from parading.

THE home of Secretary Bramwood, of the International, was burglarized recently, and his extra clothing as well as numerous effects of Mrs. Bramwood, who was in Denver, taken.

THE German Socialist Congress recently convened in Hanover. The chief topic was the advisability of cooperation with other parties to secure partial reforms, which was rejected.

THE ex-treasurer of the dock board has secured 6 cents damages against the New York *World* for libel. He sued for \$75,000, and had to pay his own costs. The charge was partiality in accepting bids.

WILLIAM H. STUBBS, of the Baltimore *Sun*, has now the highest record on the linotype, 12,021 ems an hour. The highest hand record is 2,277½ ems an hour, made by Alexander Duguid, of Cincinnati.

A MARVELOUS typewriter is announced from Racine, Wisconsin, by Dr. Frank A. Trover, its inventor. By talking into a phonograph which works the keys the machine will write down dictation verbatim.

BOSTON TYPOGRAPHICAL UNION, No. 13, has adopted the percentage dues system—1 per cent on all money earned. The Franklin pressfeeders have put an organizer in the field. The municipal printing plant will move January 1. Three

of the members of No. 13, expelled for election frauds, have been reinstated. Sub lists are in full operation on the daily papers.

THE Woman's Chicago Club discussed the advisability of women forming unions extensively. The Women's Auxiliary of New York is a valuable adjunct to the printers in the *Sun* difficulty. As boycotters they have no peer.

WILLIAM E. DOUGHERTY, labor reporter of the *World*, and holding a withdrawal card of Chicago union, died suddenly. He was a member of the Newspaper Writer's Union, and always took an earnest interest in labor matters.

VISITORS to the Milwaukee convention of the International, to be held in August, next year, will be entertained by an ex-delegates association recently formed in Chicago, with James R. Fullerton, president; R. S. Phillips, secretary, and William Mill, treasurer.

THE *Non-Partisan*, advocate of Mayor Jones, claims its distribution was hampered by the postoffice during the recent election, characterizing the proceeding as "an unwarranted obstruction of our rights." Still it advocates government ownership, including trusts.

THERE must be fully 500 printers out of work in New York city the year around, while many more get but a few days work a week. As but few are out of work all the time, the condition of any individual does not reach extremes, and the situation does not become so readily apparent.

CHICAGO union has appointed a committee to consider a farm for its unemployed. There was expended on No. 6's venture \$6,597.06. The crop value is estimated at \$3,075.27. There is some live stock and implements on hand which would probably net \$500. Whether the saving features of the project will justify a continuance of it will have been decided ere this in print.

THE officers of the International report the machine tender question as settled so far as the printers are concerned, as with few exceptions the tenders have joined the International. The officers of the machinists' union, it is understood, will make a final effort at the convention of the American Federation of Labor, which meets in Detroit, December 11. The mine workers, cigarmakers and molders have the same problem to solve in their trades, it is said.

SO MUCH has been said (and nothing done) of the situation in the Cœur d'Alènes, that a brief statement may be of interest: The Bunker Hill and Sullivan mines were blown up on April 29. On May 1 negro troops took possession. Before miners could work it then became necessary to get a permit from the commanding officer, and to renounce membership in the miners' union. Those who refused to do this were ordered to work under supervision of a soldier. On again refusing, they were cast into filthy quarters, designated the "bull pen," where they were held for several weeks without charge or trial. Under pretense of looking for suspects, the negro soldiers ransacked the houses of union miners, and with booty in hand made insulting offers to wives and daughters. A committee of senators went from Washington to investigate, but, it is said, heard only the reports of the management and officers.

THE Union Printers' Home will hereafter include a stone residence for the superintendent, to be erected at a cost of \$2,500, to be similar in character to the other structures. A storage reservoir on the Home grounds for irrigation purposes, to cost about \$1,000, will also be added, and it is the intention to build a steel water tank on the upper floor of the building, for the storage of water, which can be used when the regular supply is shut off. It sometimes happens that the Home is without water for two or three days at a time, which necessitates hauling in barrels from a near-by lake. This improvement will cost about \$600, if the architect finds, on examination, that the walls will sustain the increased

weight. The superintendent was also instructed to purchase needed furnishings and supplies, as those in use are in need of replacement. This bill is likely to run close on to \$1,000, for he needs one hundred mattresses to commence with. Plans for the erection of a building, to be used as a laundry, with complete outfit, the upper story thereof to contain sleeping-rooms for the female help, are deferred until next spring. The amount to be expended on cottage, reservoir, tank, furnishings and other small improvements will run in the neighborhood of \$6,000.

INDIANAPOLIS will have a new paper, the office of which will be complete in every respect—in fact, a model. The equipment comprises a large quantity of the latest type, the order being said to be the largest ever sent out from Indiana. The furniture will be first-class, the woodwork being of oak, some of it made especially for this office. The press and mailing rooms will be located on the ground in full view of the street, while the newsroom is on the fourth floor and covers about 3,000 square feet. It is unusually well lighted and ventilated, giving evidence that attention has been devoted to those too often neglected essentials of composing-rooms. It is the intention of the publishers to get out a paper superior to anything ever issued in Indianapolis. Their circular, by Messrs. Holliday and Richards, reads: "The *Press* comes not primarily nor chiefly for revenue, but without expectation of present profit. It is not a case of men in quest of mere occupation and livelihood. The professional side of journalism will be accented over the commercial side. The *Press* comes in answer to a wide and multiplied demand, expressed in petitions representative of all classes throughout the city and State, including many of the names here addressed, asking, as the petition runs, 'For a newspaper owned at home and controlled by those in sympathetic touch with the best interests of the people, as against corporate interests or political favorites—a newspaper with the true and fearless ring in its utterances,' etc." Ex-President William B. Prescott will be employed upon it, and Mr. Eckert, of the Indianapolis *Journal*, will be foreman.

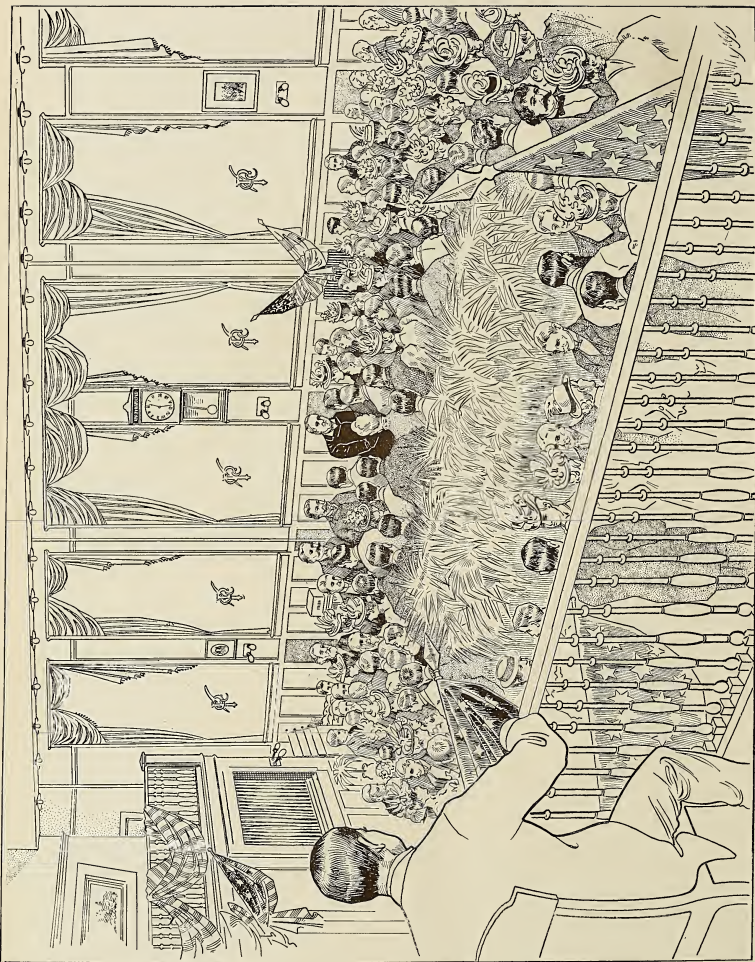
OFFICE BOY'S INFLUENCE ON COMMERCE.

NOW appears the American institution of the office boy in the unexpected guise of a handicap upon American foreign trade. One can not believe that the office boy has wilfully retarded the expansion of American exports. On the contrary, the office boy is usually a progressive person. His defects are not peculiar to himself, but reflect the faults of his elders. In the course of rapid progress in this country, the custom has grown of doing everything in a hurry. This, in turn, has brought about carelessness as to minor details, and, in this particular, the office boy may be said to reflect the national trend.

THE office boy is usually intrusted with stamping the letters and posting them, and in this duty his fine sense of contempt for taking pains, together with his extreme interest in baseball, is proving distinctly injurious to American foreign trade. Conclusive evidence has been gathered that the American office boy thinks a United States stamp ought to carry anything anywhere. He places the stamps on various parcels, without regard to the weight thereof or of the rules of the Universal Postal Union. The result, in the aggregate, is an outpouring of many thousands of letters and circulars to foreign lands with insufficient postage.—*Kansas City Star*.

A NECESSARY OF LIFE.

FIND enclosed \$2 in payment of my subscription to THE INLAND PRINTER for another year. I have about come to the conclusion that THE INLAND PRINTER is one of the "necessaries of life" to me as a printer.—*Ira D. Slotter, Ashland, Ohio*.



RECEPTION TO PRESIDENT MCKINLEY BY THE PRESS CLUB OF CHICAGO, OCTOBER 10, 1899.

DRAWN BY ANGUS McNEILL.



BY FREDERICK BOYD STEVENSON.

THE INLAND PRINTER presents to its readers this month a full-page pen-and-ink sketch of the reception tendered to President McKinley and staff by the Press Club of Chicago, October 10. The drawing is by Angus McNeill, a well-known artist of Chicago and a member of the club. The view is from the center balcony of the club parlor and gives an excellent idea of the gathering of members and guests.

* *

From the pathetic to the humorous is but a jump sometimes and nowhere is this truism so evident as in a newspaper office. Not so very long ago there was a disastrous fire in one of the down-town buildings in Chicago. A great many girls were employed in the building and there were several narrow escapes, with instances of thrilling rescues by brave firemen. This was just the very kind of a newspaper story that makes glad the heart of the city editor. The *Times-Herald* had thrown itself and had prepared a first-class, sensational article. Now, it happens that in the *Times-Herald* there is a gentleman named Nevins who was anxious to get the story early that he might send it away to an outside paper. And as they are accommodating people in the *Times-Herald* office it was indicated on the copy that Mr. Nevins should have the proof at the earliest possible moment. At the same time the night editor was making commendable efforts to get the complete story into the first edition. Everything was going nicely. Mr. Nevins obtained his proofs all right, and the night editor was congratulating himself on the smoothness with which the job had gone through, when the first edition was handed to him by the office boy. The night editor glanced over the page with satisfaction. The story showed up well, and as he read down the column his interest increased. He reached the point where one of the girls had climbed out on the ledge of a window on the fifth story. The flames and smoke were pouring out behind her. The firemen were raising ladders from below. Then the story went on:

"The girl clung to the window sash and shrieked wildly
"RUSH PROOF TO NEVINS."

* *

"The nerve of the advertiser and the press agent is proverbial," said a man up in the Press Club the other day, "but for all-around cool gall commend me to John Bramhall."

"Why, what has John done?" asked the sporting editor. "He always seemed sort of quiet-like to me."

"Well, he does," admitted the first speaker; "he does for a fact. I was a little surprised myself, but it only goes to show what a man's business will do for him. Now, I'll just explain matters to you, and if when I get through you'll not admit that Bramhall will rank with those advertising chaps who try to paint their signs on Niagara Falls and have designs on the moon, then I'll lose my guess—that's all. You know, of course, that John is the advertising man for the Monon Route—now, I am giving him an ad. this very minute, but I don't care. Well, anyhow, I happened in here and found John sitting at one of the tables. I took a seat beside him and tossed my hat on the table. It was one of those white affairs—I mean the hat, not the table—a little bit soiled, but still pretty good. John—he's the librarian of the club, you know—John got to telling me of the grand work he was doing in the way of making a collection of

agricultural statistics from the State of New Jersey back as far as the year 1814. There were only seventy-six years missing, he said, and he hoped to have them all in in the course of time. Well, he was telling me all about his hopes and his fears and got kind of excited, and when he left he grabbed my hat. I didn't notice it till he had gone. Then I hunted around among the pegs and found John's hat. It was one of those white ones, too; about the same as mine, but it was too small and didn't feel right on my head. You know how another fellow's hat feels on you. Well, I called up the Monon shop by telephone and when I was put next to Bramhall I said:

"John, you've got my hat."

"Have I," said John, kind of indifferent-like, "I hadn't noticed it."

"Yes," said I, "I want it; I'm going out right away."



DECORATIVE DESIGN.

Drawn by C. W. Traver, New York.

"Awfully sorry," said John, "but I am too busy to bring it over now. I'll be over to the club in about three hours. Can't you wait?"

"No, I can't wait," said I, and I felt that warm feeling creeping all over me. "Send a boy over with it."

"Monon hasn't any boy," said John.

"Oh, you be —," I started to say, but the telephone-girl guessed what was coming and she cut me off.

"Then I sent one of the boys from the club over to the Monon offices with John's hat and a very frigid request for

Mr. Bramhall to please send back mine. In the course of time that boy came back and I got my hat again, but what do you think of the unadulterated gall of that man Bramhall? He had stuffed the inside band of my hat full of advertisements of that blooming Monon Route. Say, I haven't been so hot since the old man split in my hat at church."

✻ ✻

I see that Paul Hull, an old-time Chicago newspaper man, but now the editor and the proprietor and the whole thing of the *Arizona Graphic*, printed at Phoenix, denies that he is the author of that famous punch that he used to brew up in the old Press Club rooms, on the corner of Clark and Madison streets. He lays it all on to his grandmother. I never thought that of Paul.

Oh, the punch that Paul Hull used to brew
With lemons and rum and wine
And a dash of gin and brandy, too;
Just enough to make it fine—
Was the dang'dest stuff—
Say, that's no bluff—
That ever came up the stair
To the dusty rooms
That never saw brooms
In the old club over there.

Oh, this punch was full of the hot, hot things
That make men hop and yell,
And soak their watches and diamond rings,
And their deepest secrets tell.
'T was the dang'dest stuff—
Say, that's no bluff—
That ever came up the stair
To the dusty rooms
That never saw brooms
In the old club over there.

Oh, the preacher man when he got a taste
Of this punch, would hoot and prance,
Grab a stately judge by the slack of the waist
And join in the Hula dance.
'T was the dang'dest stuff—
Say, that's no bluff—
That ever came up the stair
To the dusty rooms
That never saw brooms
In the old club over there.

Why, the sober man who never once drank—
Except—except—you know—
From the first sweet sip filled up his tank
And was part of the holy show.
'T was the dang'dest stuff—
Say, that's no bluff—
That ever came up the stair
To the dusty rooms
That never saw brooms
In the old club over there.

But the days are gone—those good old days
In the old club over there,
And the dope now served will never feaze—
It's a rather tame affair.
I'll give you a bunch,
It's not Paul's punch
That used to come up the stair
To the dusty rooms
That never saw brooms
In the old club over there.

✻ ✻

They are telling a story about Michael Hern and Fred Foss. Mike is an old-time newspaper man who knows every firebox in the city by heart and spends most of his time at the enginehouses. Foss is an old citizen whom all reporters know and like. Now Mike's idea of humor is on a little different line than the humor of most people. One night he met Foss.

"Have a smoke?" asked Fred, who is always sociable and generous.

"I don't care," said Mike.

After they had smoked up for a few minutes, Mike remarked incidentally:

"Say, Fred, I heard a fellow giving you the worst kind of a roasting the other night."

"Where is he?" asked Fred. "Who is he?"

Fred Foss always was sensitive.

"Oh," said Mike, "I ought not to have said anything about it. I didn't think when I spoke."

"Well, who is it?" insisted Foss.

"Oh, nothing; I don't know," said Mike.

"Yes, you do; you tell me who he is and what he said."

After about a half an hour of this kind of talk Mike finally told what the man said. It wasn't very complimentary to Foss, who demanded the man's name. Mike said he couldn't remember.

"Can you take me to him?" asked Foss.

"Yes, I guess I can," said Mike.

Then Fred Foss called a cab. He couldn't get there quick enough. First they drove way over on the North Side. No, he wasn't there. Then they drove clear out West. No, he wasn't there. They drove all over the city, and, finally, about 2 o'clock in the morning, they landed out to the Stock Yards. Mike had the driver stop in front of a cigar store.

"There," said he, "there is your man."

"Where!" shouted Foss, as he sprang from the cab.

"There," said Mike, who had slipped out on the other side, out of reach, and he pointed to the wooden Indian.

MARK TWAIN'S WORK AS AN EDITOR.

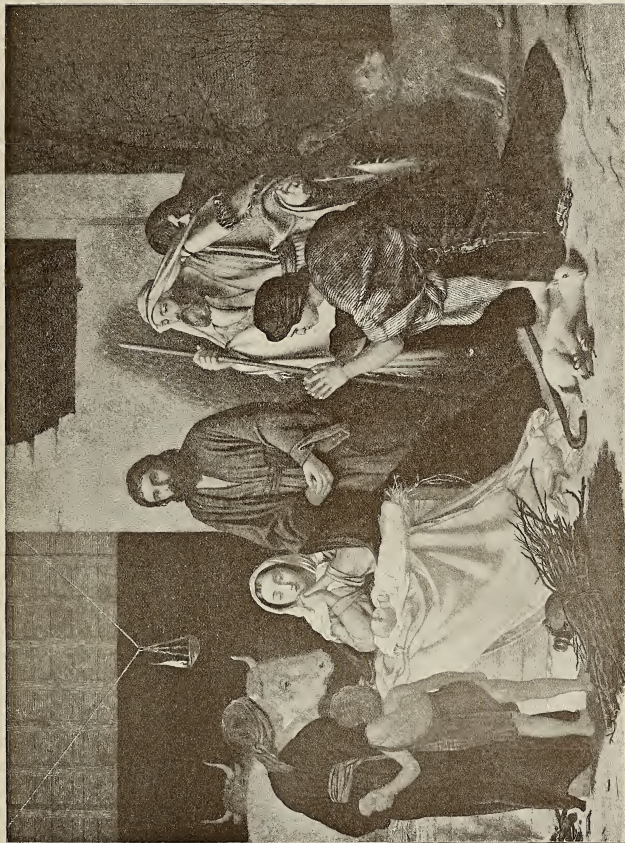
The *Buffalo Express* recalls the days when Mark Twain was the editor of that journal, and declares that his general attitude toward the paper was rather that of a contributor than its editor. He eschewed politics entirely, knowing little and caring less about public men and public issues. In the fall of 1869 the Republican State Convention was held at Saratoga, and, when the news came of the nominations, Mark Twain felt called upon to comment editorially upon them, the *Express* being a strong party paper. So, under the caption "The Ticket Explanation," the editor of the *Express* wrote the following, which was duly published:

"Under the proper head will be found the telegram from the State convention announcing the nominations. As the political editor of this paper, Mr. Larned, is absent tending that convention, and as I do not know much about politics and am not sitting up nights to learn . . . I shall discreetly hold my peace. I am satisfied that these nominations are all right and sound, and that they are the only ones that can bring peace to our distracted country (the only political phrase I am perfectly familiar with and competent to hurl at the public with fearless confidence—the other editor is full of them); but being merely satisfied isn't safe enough. I always like to know before I shout.

"But I go for Mr. Curtis with all my strength! Being certain of him, I hereby shout all I know now. But the others may be a split ticket or a scratched ticket, or whatever you may call it. I will let it alone for the present. It will keep. The other young man will be back tomorrow, and he will shout for it, split or no split—rest assured of that. He will prance into this political ring with his tomahawk and his warwhoop, and then you will hear a crash and see the scalps fly. He knows all about these nominees—and if he don't he will let on to in such a natural way as to deceive the most critical. He knows everything—he knows more than Webster's Unabridged and the American Encyclopedia—but whether he knows anything about a subject or not he is perfectly willing to discuss it.

"When he gets back he will tell you all about these candidates as serenely as if he had been acquainted with them a hundred years; though, speaking confidentially, I doubt if he ever heard of any of them until today. I am right well satisfied it is a good, sound, sensible ticket and a ticket to win—but wait till he comes. In the meantime I go for George William Curtis, and take the chances.

"MARK TWAIN."



Engraved by
 GENERAL ENGRAVING COMPANY,
 225 N. CHURCH ST.,
 CINCINNATI, OHIO.

HOLY NIGHT.

Overlaid by the Dumas process.



Half-ton four steel engraving, by
 THE STANDARD ENGRAVING COMPANY,
 69-71, Abchurch Lane, London, E.C. 4.
 Philadelphia.

WEIGHING THE DEER.

Overlaid by the Human process.

NOTES ON JOB COMPOSITION

BY ED S. RALPH.



Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty Street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.—By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, \$1.

SPECIMENS OF JOBWORK.—By H. G. Bishop. Contains 300 samples of printing, set in a great variety of styles, by thirty different printers in as many offices. Cloth, \$2.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. \$1.50.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DIAGRAMS OF IMPOSITION.—By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT. Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CAMPBELL'S VEST-POCKET ESTIMATE BLANK BOOK.—By John W. Campbell. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone color-work by various processes are also given. \$1.10.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small press in size; and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, \$3.50.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

LOOKING at the specimens of printing we received a few years ago and contrasting them with present designs, we are more than satisfied with the progress our patrons have made. Yes, we remember the early specimens sent to this department for criticism. There was the long-line-short-line style of composition. To the patrons sending these examples the advice was, "Break up your display lines." There were specimens of work with the most injudicious and inappropriate ornamentation. Some of them were really laughable. We have a distinct recollection of one job in particular. It was a church job, too. In one corner was a chick just emerging from the shell (it wasn't an Easter job) running as though its life was in peril. In another place was an elephant about to die of fright. We felt sorry for the fellow who sent in that specimen, but told him in plain language that he had the wrong conception. It was a hard blow to him, but the unmistakable tone of the criticism helped to make him a better printer. He doesn't go to the ornament case now and make a "grab." He thinks and remembers the advice, "Better no ornamentation at all than that which is not appropriate." Many specimens had from five to ten type faces employed in their construction. To these we said, "Do not make type specimen sheets of your work; employ not more than three faces of type on any job and be sure that these thoroughly harmonize." Now it is a very rare specimen which has this fault. Yes, the printer of today is by far more studious than the printer of a few years ago. He more thoroughly understands the correct principles

of type display. He can give sensible reasons for the treatment accorded his work. Specimens of professional stationery were numerous, in those days, where 24, 30 and even 36-point was employed for the main display. Some of the specimens looked like handbills. Contrast examples and words of advice have been heeded. Such specimens as these are now almost a thing of the past. Copperplate and Engravers' Roman are extensively employed for this class of stationery headings now, and it is seldom one sees professional stationery with a display line larger than 12-point. There were booklets, catalogues, etc., with no attempts at uniformity of style or display. One page would have a gothic heading, while its companion would be captioned by an old style roman. The importance of uniformity was pointed out. There were specimens that had too many display lines; forceful display can not be had in this manner. "Make few display lines, see that they are forceful, properly balanced and correctly whited out; let daylight into your work"—advice which is being followed by many compositors who look back at their work of a few years ago and wonder why they did not think of the better way before. Curved and diagonal lines have almost disappeared. Intricate, complicated, time-eating display work has given place to the more chaste, and simplicity is now recognized and practiced by compositors who, a few years ago, could not see it that way. The editor of this department wishes, at this Christmas time, to thank the more than one thousand printers who have patronized this department for their hearty coöperation and support, for the kindly spirit in which they have at all times taken the criticisms, and to say to them in all candor that the progress they have made has more than compensated for the work he has done.

H. C. PALMER, Lincoln, Nebraska.—Specimens all neat and creditable.

KEYSTONE PRESS, Portsmouth, Ohio.—Blotter and circular both good.

H. M. REUSSER, Berne, Indiana.—Specimens neat and well displayed.

D. B. LANDIS, Lancaster, Pennsylvania.—Circular and blotter both good.

J. S. THOMPSON, Carlisle, Kentucky.—Your specimens are neat and creditable.

EMERSON O. GILDART, Mason, Michigan.—Your folder is good as to composition.

BETZ & ORR, East Liverpool, Ohio.—Your Copperplate Roman specimens are good.

EDWIN L. STEPHENSON, Boston, Massachusetts.—Specimens neat and well displayed.

R. L. PAYNE, South Haven, Michigan.—The stationery specimens are all excellent.

PROGRESSIVE PRINTING COMPANY, Lansing, Michigan.—Blotter neat and well worded.

GEORGE E. DUNBAR, Malden, Massachusetts.—Your October blotter is very attractive.

C. E. CUNNINGHAM, Brandon, Mississippi.—Envelope corner and note-head well displayed.

WILL FOLL, Clay Center, Kansas.—The Humfeld statement is very neat and correctly handled.

THE B. & O. PRINTER, East Liverpool, Ohio.—October blotter neat, attractive and artistic as well.

PINNACLE PRINTER, Middlesborough, Kentucky.—The school catalogue is certainly very creditable.

M. B. BRETSCHNEIDER, Cleveland, Ohio.—Your folders are artistic as to design and very attractive.

VIRGIL E. YATES, Bethany, Missouri.—Envelope corners and cover specimen very good. Harvey Band letter-head too fancy. The Myers & Sapp letter-head is your best stationery

specimen. It is commendable for its neatness, excellent whitening out and good balance.

BERT MAXHAM, Adrian, Michigan.—Specimens all good as to plan. Display, balance and whitening out are correct.

W. C. YORAN, Eugene, Oregon.—Specimens well balanced, forcefully displayed and very neat. Whitening out excellent.

H. C. PRESSLER, JR., Albion, Indiana.—Your specimens are all very creditable. The Hotel Albion card is especially good and is on the artistic order. We admire its forceful display and correct whitening out. You made a decided improvement in both reset headings. We reproduce the

second primary grade of school would know better than to mix capitals and lower-case letters in the promiscuous fashion evidenced on this job.

"TYPE" MOLER, Iowa City, Iowa.—The Modern Accident Club letter-head is an attractive one. Other specimens fully up to the standard.

S. M. LUDERS, Portland, Oregon.—Your cover specimens are very artistic, and we regret that we have not the space to reproduce one of them.

R. B. ABBOTT, JR., Jackson, Michigan.—In the Whissemore note-head more prominence should have been accorded the line "General Wagonmaking," and it should also have



OPEN DAY AND NIGHT. + + + +
—EVERYTHING NEW AND FIRST-CLASS.



Albion, Indiana. 189

No. 1.

copy of the Bowman heading, example No. 1, and the heading as reset by you, example No. 2. The No. 1 example shows injudicious ornamentation and a wrong conception as to what should constitute the important display. This was the heading of the "New Brick Livery and Feed Stable." This should have received the most prominence, as shown in the No. 2 example. Aside from the above, the No. 1 example was a time-taker. We are sure that the No. 2 example

been set in different type. Law Italic is hardly suitable for display lines on commercial work. Less prominence should have been given to the word "Manufacturing." Your publications are quite creditable.

STONEBRAKER BROS., Baltimore, Maryland.—The design and color scheme of the Franke & Evans Company catalogue are artistic. We take exceptions, however, to the initial "F," it having too much ornamentation. The letter itself is all

New Brick Livery and Feed Stable

B. F. BOWMAN, Proprietor

SOUTH ORANGE STREET

EVERYTHING NEW AND FIRST-CLASS

OPEN DAY AND NIGHT

Albion, Ind. 1

No. 2.

was ready for press in less than one-fourth the time required to set the No. 1, and that there was also less time consumed in the pressroom on account of make-ready.

A. STRAUS, Cleveland, Ohio.—Your letter-head is praiseworthy for its simplicity and neatness. Other specimens very creditable.

EDGAR T. WHITE, Mobile, Alabama.—Specimens neat and well displayed. The steamship circular is your best piece of work.

JAMES DONNELLY, Brooklyn, New York.—The letter-head and bill-head are both good as regards design, color scheme and composition.

ROBERT TEEL, White Haven, Pennsylvania.—The specimen of job composition which was set by an amateur is certainly the worst we have ever seen. You are right in what you say about it. It seems to us that a boy in the

right, but the fancy scroll or lace-work pattern around it throws the initial too far away from the type portion.

OSCAR B. COPPER, Prairie du Chien, Wisconsin.—The plan of your cover is all right, but there are too many type faces employed in its construction.

HAROLD A. HOLMES, Brockton, Massachusetts.—Your specimens are very neat and artistic. The improvement you made over the reprint copy of the McCleave bill-head is commendable.

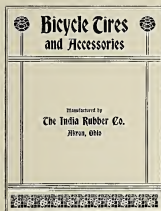
W. C. PRICK, Los Angeles, California.—Your specimens are all good. We fail to see how you could have improved them. The Darling letter-head is a model of neatness and correct display.

THOMAS W. ADAMS, Raleigh, North Carolina.—The title-page proof which you marked "A" is a very neat and artistic one. The customer ruined it when he ordered the changes

made. Had the proofs been such that we could have employed them in making etchings we would have reproduced them. Your other specimens are excellent.

T. J. LAMB, Beaumont, Texas.—Your card specimens are excellent. The Sibley note-head is faulty; badly whited out and presents a ragged appearance. Other specimens neat and creditable.

ART BUNDY, with the Capron & Curtice Company, Akron, Ohio.—We reproduce your cover-design, example No. 3.



No. 3.

the check. We would not advise the employment of the curved line. Other specimens are neat.

G. A. ORMSBY, Herkimer, New York.—Your Nos. 1 and 2 specimens are excellent. Border around No. 3 specimen too heavy, and the Jensen ornaments should have been omitted. Other specimens good.

CHARLES MOWER, Golden, Colorado.—Your specimen is neat and well designed. Composition very creditable. We are pleased to note the improvement in your work. Simplified designs are always the best.

CHARLES M. BERKHEIMER, Everett, Pennsylvania.—Ads. well displayed and effective. The design of your envelope corner is all right, but the type employed is not suitable, and the ornamentation is out of place.

HELEN W. BALL, Manager Indian Press, Lawrence, Kansas.—The specimens of commercial work done by the Indian boys show that they have talent for the work. The specimens are neat and creditable.

CHARLES E. DAVIS, Lufkin, Texas.—We fail to see how you can improve your specimens to any appreciable degree with the material in evidence. The specimens set in Engravers' Roman are fully up to the standard.

WILL F. MEYERS, Lake Mills, Wisconsin.—Booklets all good. Stationery headings well displayed and correct as to balance and whitening out. The Oehler heading is faulty. Too fancy, and has a one-sided appearance.

GEORGE HAHN, South Bend, Indiana.—Your card specimens are all very neat and attractive. The cover-page for the Studebaker Open Delivery Wagon catalogue and the Bissell price-list are artistic and forcefully displayed.

WILLIAM B. BROWN, Kansas City, Missouri.—The specimens of your composition in Engravers' Roman are very creditable indeed, and show that you understand the treatment that should be accorded when this style of type is employed.

HAL E. STONE, with the Salvation Army Press, Melbourne, Australia.—Your card is excellent and on the artistic order. Your specimens are all very creditable—the best you have sent us. We congratulate you on the improvements you have made in your work.

F. M. WEBER, Allegan, Michigan.—You are to be congratulated on the neat and attractive appearance of your

specimens. The liniment card is forcefully displayed and the tint-block border well cut.

AL. F. WELLING, Millbrook, New York.—The plan of your card is all right, but the display is not forcible enough. The proper items are displayed. "Washington Hollow, N.Y." should have been placed at the bottom of the card and accorded a trifle more prominence.

A. S. WERREMEYER, St. Louis, Missouri.—We are much gratified to note the improvements you have made in your composition. It shows that you have been studying and that you are sure to do better work next year than you have ever done before. Both of the folders are excellent, being on the artistic order.

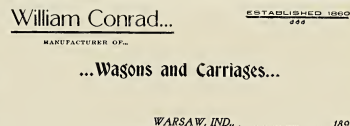
A. D. STEVENS, West Plains, Missouri.—Your time-table would have presented a better appearance had you employed only two colors—red and black. We think the main display is too prominent. The idea and plan are both good. Your stationery specimens are creditable and neat. We do not admire your letter-head.

CHARLES P. DOWNS, Warsaw, Indiana.—The street-fair hanger is a good one, the display being very forcible, well



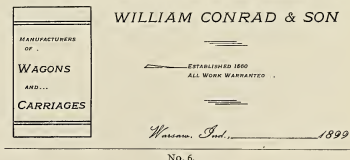
No. 4.

balanced and whited out. The Institute heading is neat. We reproduce the Conrad note-heads. Example No. 4 was the reprint copy furnished by the customer. It was printed



No. 5.

by a competitor and its faults are so apparent that we refrain from pointing them out. No. 5 was set by Mr. Downs one year ago, and No. 6 is a specimen of the job furnished the



No. 6.

customer in October. These examples show different methods of arrangement and we reproduce them for this purpose.

N. J. MILLIKEN & SON, Canandaigua, New York.—Taken as a whole, your large parcel of specimens is creditable. The Adams card, Travelers' Club folder, cover for the Congregational Church book, and the folder for the

Canandaigua Scientific Association are excellent and artistic as well. The Rush letter-head has too many type faces employed in its construction.

COMPETITION IN PRINTING.—A subscriber in Detroit sends a card (No. 7) which he says he considers worthy of reproduction in *THE INLAND PRINTER*. It serves to illustrate the class of competition Detroit printers have to meet with. It

This is our Special Offer?
For **THIRTY DAYS** *we will Print*
1,000 CARDS
FOR \$ 1.00

Same Stock and Size as this Sample.

STAR PRINTING COMPANY.,
No. 1016, Eighteenth St.
Detroit, Michigan.

No. 7.

seems that Detroit is experiencing the same trouble that other cities are having, but we should think that people doing work of this kind would not secure a class of trade which the first-class, legitimate printers endeavor to cater to.

JOHN A. FRIES, Harrisburg, Pennsylvania.—You made a decided improvement in the Carson card over the reprint copy. There is one thing we wish to call your attention to when you employ cap. lines of Quentell, and that is not to use the capital "A" which has the kern except at the commencement of a word, because the letter sets so far away from the rest of the letters that it gives a word a bad appearance. The card is on the artistic order.

CHARLES SIMMONS, Waterloo, Iowa.—The artist's touch is evidenced in every one of your specimens. We reproduce the cover-page of *The Graduate*, example No. 8. The stock employed was rough-finished blue. The ornament, the words "A Magazine," and the initial letter, were printed in red, balance in dark blue. The effect was very artistic. We hope that in the future you will try and send us black proofs of your finished work, as well as copies in color.

A. L. GOULD, Babylon, New York.—A decided improvement is evidenced in the Williams envelope corner over the reprint copy. The other specimens are neat, and we believe you are improving

your work. Do not employ too large type in setting your display lines on commercial headings.

L. F. DOERTY, Findlay, Ohio.—The tint background, together with the ornaments at right of the words "Stationer and Printer" on your letter-head, should have been omitted. A plain 1-point rule, in red, would have been sufficient around the panel. This change will simplify your

heading and improve its appearance. Try a more simplified design for your bill-head. We do not approve curved and diagonal display lines. Your other specimens are neat and creditable.

J. P. G., Hartford, Connecticut.—Your No. 1 letter-head is best as to plan. To still further improve it, take the matter at the right and left of the main display line, move the matter at the right over to the left and embody both in a neat panel bordered by a 1-point black rule. Make the panel narrow, and, if necessary, move the main display over to the right until you secure a good balance. We have no suggestions to offer regarding the other specimens.

CHARLES LENZ, Belleville, Illinois.—Soak the type in boiling lye, rinse thoroughly with boiling water. If you have facilities where you can subject the type to a steam jet, after it is soaked in the boiling lye, it will aid materially to loosen it up. Do not pound the type on the imposing stone, a plan practiced by some compositors, but procure a block of oak or ash for this purpose, and it will not ruin the type. Pounding the feet of the type on the stone will "bottle" it and render it unfit for use.

C. A. BRACELAND, Philadelphia, Pennsylvania.—The Hoskins cover set in Elzevir Gothic is the best. We wish to point out a weakness in the other example, and that is the separation of the number from the word "Telephone." Never do this in order to balance a design. The plan of the show card

is all right, but we presume the reason it was rejected was because of the text type employed in its construction. This style type is hard to read by those not accustomed to its peculiarities, and for this reason care must be exercised not to employ it too profusely. Your composition is all on the artistic order.

W. L. LEWIS, Albert Lea, Minnesota.—You ask whether we do not think the Wohluter envelope card, example No. 10, is not a trifle too much "up to date" for work of this class. Certainly not. Contrast it with the reprint copy, example No. 9. The difference is too marked to make comment. We congratulate you on the improvement.

E. L. PARRISH, Pitkin, Colorado.—The plan of your letter-head is very good and on the artistic order. The ornamentation should have been omitted, and if possible a plain

All Styles and Sizes for Every Kind of Fast. The Genuine all bear this trade-mark; beware of imitations.



J. F. WOHLUTER & CO.,
General Hardware,
- - - Stoves, Etc.

ALBERT LEA, MINN.

No. 9.



J. F. Wohluter & Co.

GENERAL HARDWARE,

STOVES, ETC.

ALBERT LEA, MINN.





All Styles and Sizes for Every Kind of Fast. The Genuine all bear this Trade Mark; beware of imitations.

No. 10.

letter employed for the name of the paper. An 18-point antique cap. line would have been all right, but Jensen of that size would be better. In regard to the card, had you narrowed up the measure of the left-hand panel it would have made the reading-matter fill the space, thus giving you

THE  
INLAND
PRINTER



212-214  
MONROE ST.
CHICAGO  



CHRISTMAS

COMES
BUT
ONCE
A
YEAR



THE  
HENRY O.
SHEPARD
COMPANY



PRINTERS
CHICAGO

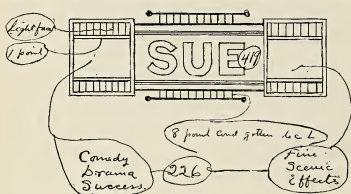
1898

Imperial
MODEL 69

PRICE...
\$50.⁰⁰

AMES & FROST COMPANY
CHICAGO        ILLINOIS

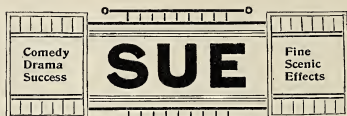
more room at the right, which would have obviated the necessity of using a condensed letter for the name of the paper. The type employed for this line is not in good taste.



No. 11.

THEATRICAL TRADE-MARKS.—We are indebted to Mr. Fred P. Bacon, press and advertising agent of the Castle Square Theater, Boston, for the following information, diagrams, etc., illustrating the plan this celebrated playhouse follows in advertising its attractions. Its methods are unique, and the effects obtained by the employment of material to be found in any newspaper office is certainly commendable. Example No. 11 is the diagram of example No. 12, and example No. 13 shows one of the completed ads. This example, although differing as to the matter, shows the style of composition which characterizes all the newspaper advertising of the Castle Square Theater. The samples of the Castle Square Theater trade-mark advertisements, used in the Boston papers, and the making of the designs for the same, are interesting and instructive. The idea of using a trade-mark style of advertising for theatrical announcements was first adopted by the Castle Square Theater about three years ago, and has been adhered to without change in essential details since that time. The theory that a trade-mark gains by repetition has proved its value in this case without question, and the Castle Square ad. is known throughout New England as well as that of any of the great proprietary ads. These ads. are all set in the office of the Boston Herald from copy supplied by Mr. Will G. Turrill, of the Herald composing-room, an experienced book and job printer. The design is planned to secure cut effects, without overstepping the rules in newspaper offices generally against the use of borders, or rules over 3-point face, as these are usually charged an additional rate. It will be seen that lower-case o's and l's, in combination with rules, are used to get border effects, and the whole design planned so as to make the work of the compositor as near "straight" as possible. The space between the outside rule and text of the ad. is used to gain the necessary "white" when the ad. is placed next reading matter. Of course type changes are necessary from week to week on account of the varying length of the titles to the

plays and minor announcements, but these are always planned so as to retain the general style of the ad. The



No. 12.

number designations in the designs correspond with those of the Boston Herald type book.

WHAT A PRESSMAN SAYS.

THE INLAND PRINTER is the greatest of all printers' papers. It is a publication every live, enthusiastic, up-to-date printer can not afford to be without. It is not a luxury, but a necessity in every printing-office where good work is the motto.—J. B. Hubbard, Albion, New York.

The Most Magnificent Fireproof Theatre in Boston.

Monday, Sept. 18,
Opening of the
Fall and Winter Season.

This Theatre Has the Largest Patronage in Boston.

CASTLE SQUARE THEATRE

Best ventilated and most comfortable playhouse in the city.
Money refunded to purchasers of admission tickets, if they wish, any time before 3 o'clock on the evening, thus allowing strangers visiting the city two hours to enjoy this beautiful theatre free of charge.

Theatre, 421 Tremont Street.
Telephone 977 Tremont.
Branch at 148 Tremont Street.
Telephone 854 Oxford.

Belasco and De Mille's

THE WIFE

ELEGANT DRESSES.

Great Society Drama.

ARTISTIC SCENES.

Daily at 2 and 8 P. M.
Doors Open 1 and 7 P. M.

PRICES
Evenings.

FLOOR.....25c. and 50c.
FIRST BALCONY.....25c.
SECOND BALCONY.....10c.
ADMISSION.....10c.

Matinees.
FIRST FLOOR AND BALCONY.....25c.
SECOND BALCONY.....10c.
ADMISSION.....10c.

All Seats Reserved.

Adults, when buying 25c. seats for any **Matinee, except Saturdays**, will, upon request, be given one free adjoining seat for a child between the ages of five and fifteen with each seat purchased.

...CAST...

John Rutherford.....John Craig
Matthew Culver.....N. H. Fowler
Robert Greff.....Charles Mackay
Silas Truman.....Lindsay Morrison
Maj. Homer O. Putnam.....J. L. Seeley
Jack Dexter.....Roy Cummings
Mr. Randolph.....Edward Wade
Helen Truman.....Lillian Lawrence
Lucille Fernan.....Nina Morris
Mrs. S. Isham Ives.....Leopora Bradley
Kitty Ives.....Mary Sanders
Mrs. Amory.....Gertrude Hill
Agnes.....Marian A. Chapman

ACT I.—Mrs. Ives' Villa, Newport, July.
ACT II.—Reception Room at Senator Dexter's, Washington—February.
ACT III.—Library in Senator Rutherford's House, Washington—Same Evening.
ACT IV.—Same as Act III.—The Following April.

Monday, Sept. 25—Iret Harte and T. Edgar Pemberton's

SUE Followed by other notable attractions during the season.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XXIII.—CHARLES HENRY BEELER.

THE subject of this sketch, Charles Henry Beeler, was born the last day of August, 1855, in Philadelphia, and it may be said that he literally grew up in a typefoundry, for at the age of four years he was allowed to accompany his father, who was an engraver in the old Johnson Type Foundry, and he amused himself playing with such movables as were not placed out of his reach. Here, in the



C. H. BEELER, JR.

room occupied by Edward Ruthven and other members of the engraving force, the boy built substantial castles with the large metal letters then cast in great quantities by typefounders. Mr. Beeler says he has a vivid recollection of a famous spinning-top which Mr. Ruthven turned out for him, the making of which occupied the whole of that gentleman's time for a day.

Mr. Beeler's time was pretty evenly divided between the typefoundry and the school, though he says he preferred to go fishing or hunting rather than to school, until 1869, when he began regularly to work at wood engraving with his father, with the view of making that his occupation. He soon developed so much skill at his work that he was given the most difficult jobs that came in, such as facsimiles and match dies, requiring extreme care and patience. He continued at wood-engraving until 1872, when, at the suggestion of the late Richard Smith, he undertook type-engraving. Here again he made rapid progress, and at the expiration of fifteen months he was able to take the place of Mr. Jackson, who was then leaving the employ of the firm. Mr. Beeler has been continuously employed in the foundry of the MacKellar, Smiths & Jordan Company, or its successor, the American Type Founders Company, since he began work, with the exception of about three months, during which interval he did work for other typefoundries.

Naturally a man of so active a temperament as Mr. Beeler has done much work during the twenty-seven years he has devoted his entire time to type-designing and engraving, and the list of his productions is a long one. He gives much credit to Mr. Richard Smith for the careful training he received, and he says that gentleman spent from two to four hours per day for four or five days in each week in the designing and engraving room. At the same time he was benefited and profited by the example and suggestions of Mr. Ruthven, with whom he was on most friendly terms, and who, he says, is unquestionably the father of the art of letter-cutting, as now practiced in all American typefoundries. While never directly associated with Mr. Ruthven further than their association as fellow-workmen in the same establishment, they came to use the same methods in their work, and employed the same tools and machines.

Most designers and engravers have some special kind of work in which they excel, and Mr. Beeler points with pride to the many fine and delicate faces he has cut, all with an accuracy and finish not surpassed. He attends to every part of his work himself, doing all the designing, photographing and enlarging where necessary, and his only assistant is his son. Thus a design is never out of his hands until completed. He is also the inventor of a simple and accurate form of pantograph, which changes the proportions of the letters according to taste, instead of following the one fixed templet from six-point to seventy-two-point, as is usually done. He has also invented a combined routing and ruling machine—which is a great time-saver and capable of doing

wonders—and is about completing a machine for engraving type which will not only alter the proportions of letters from the one fixed templet, but will also cut a back-slope or italic from the same templet. These are inventions of the utmost importance to typefounders, but they do not represent all of Mr. Beeler's inventive energy. He has made a number of other inventions of equal importance to other industries.

A list of the faces of type designed and engraved by Mr. Beeler shows to the reader who will take the trouble to read with the specimen book before him, far more forcibly than a mere catalogue can, the diversity of his genius. The list includes some of the most perfect and most artistic of the notable faces produced by the MacKellar, Smiths & Jordan foundry during the past twenty years or more. Among those designed and cut by Mr. Beeler are the following: Japanesque Nos. 1, 2 and 3, Luray (200 lines to the inch and mechanically perfect), Shadow, Hansard, Bizarre, French Clarendon Italic, Black Cap, Opaque Shaded, Cameo, Polo, Whittier, Telegraph, Knobby, Esthetic, Cloister, Giraffe, Giraffe Extended, Keystone, Oblique, Tinted, Steelplate Gothic, Plain Shaded, Gothic No. 8, Trojan, Black Inland No. 2, Stencil, Livermore, Livermore Open, Lining Antique, Lining Gothic Nos. 43, 44 and 45, Mortised Initials 443, and in addition he cut 7-point and 15-point Ronaldson (the latter for the "Souvernir" volume issued by the MacKellar, Smiths & Jordan branch, in 1896, in commemoration of the hundredth anniversary), and 11-point and 12-point Old Style No. 7. For the foundry of George Bruce's Son & Co. he cut Celtic Ray Shaded No. 1,073; for Collins & McLeester he cut Octagon Gothic Ray Shaded; and for the Keystone Type Foundry he cut the Basic series. It is not the purpose of this series to praise the men written about, but all readers of this journal can not but be impressed with the admirable work done by Mr. Beeler.

It may be of interest to some to know that this gentleman is an enthusiastic rifleman, and is a champion shot. As captain of his club he has been the winner of many medals, and is proud of his achievements.

THE PRINTING TRADES IN VARIOUS COUNTRIES.

The following information regarding the progress and condition of the printing trades in various foreign countries has been specially collected and prepared for *The Inland Printer*.

THE PRINTING TRADE IN MEXICO.

Although lithography and printing have developed considerably in Mexico in recent years, they have not yet reached the state of perfection that might be desired. Thirty or forty years ago there were not more than four or five printing-houses in the city of Mexico; today there are at least fifty, but most of them are so poorly equipped that only unimportant work can be done. On the other hand there are a few establishments which are equipped with all the modern appliances, such as "El Mundo" and "Europa"; these produce quite presentable work in photography and zinc-etchings.

The printing-house "Hoel," although not very prominent, is known for the excellent character of its work. The plant is small but well equipped. Recently it put in two linotype machines. The high price of these machines is at present a barrier to their general introduction.

Some progress has been made in lithography of late, but, as is always the rule in Mexico where art is concerned, progress is slow. The work is always splendid in design and shows good taste in its execution. Special mention should be made of the lithographic establishment at Iriarte; the firm of Santiago Hernandez also does good work.

A very small amount of poster and color work is done by the Mexican printing establishments. The latest processes for doing color-work by means of photo-engraving have been very slightly introduced, if at all. There is no competition

between colored printing and lithographic work. There is a considerable amount of poor lithographic work done, but really first-class lithographic work is hardly known. There are quite a number of lithographic establishments that jog on as they have done for generations.

The economic condition of the compositor and printer in Mexico is not very good. The working hours are between nine and ten hours a day, frequently with extra work at night. Superintendents, foremen and compositors, are well paid, but the wages of the other workers seldom exceed 2 pesos per day. Men receiving 5 or 6 pesos per day are exceptions which do not often occur. The wages of the lithographers do not exceed 60 to 80 pesos per month except in special cases. There are no unions in Mexico. Three or four of the printing-houses have a saving fund, which loans money at moderate interest in cases of necessity.

The foreigners employed in the printing-offices are principally Americans. It is not often that printers of other

issues of the same paper, and four machines serve for both. *El Tiempo* has two of its own.

The bulk of the printing-house equipment is American, but Germany and France supply a share of the requirements. The best way to introduce American printing materials would be to send an agent to become acquainted with the people and their customs, and put in a good line of samples and solicit carefully with the sample goods to show quality. In this way a good business could be built up now, but it would, however, take time and patience.

PRINTING AND COLOR-WORK IN NEW ZEALAND.

The New Zealand newspapers invariably have job-printing establishments attached. There is a great deal of commercial printing done, in stationery, handbills and posters. Cutting exists to some extent, as much as from \$1.25 to \$1.75 per 1,000, especially if no price has been agreed upon.

There have been attempts at organization among employing printers in the larger centers, but all have come to grief, in consequence of the members breaking through the scale of prices. Very little hand-power is used to operate machines. In the small establishments foot-power is employed; in the large places gas engines are in use. Modern improved presses are much in demand, as there is always a tendency to dispose of existing machinery and obtain up-to-date makes. The Gordon and Universal presses are unknown. Those of the Arab type from England are popular.

Very little poster and color work is done. Most of this work is imported from Great Britain, notwithstanding the duty of 27½ per cent. The latest processes for doing color-work by means of photo-engraving have been introduced, but are not extensively developed in consequence of the enhanced cost. Colored printing is more in demand than lithographic work, because it is cheaper, the lithographing requiring extra work in grinding down the stone, which is done by hand.

There was over \$40,000 worth of type and printing material imported into New Zealand in 1897. The imports come almost exclusively from Great Britain. There is no standard height of type. Each British typefounder has his own standard. Printing is done only in the English language. There is scarcely a town in the colony which has not a newspaper or a jobbing office, though only one or two of the largest firms use machine composition. No effort has been made to introduce glass or aluminum type. American type is well thought of for jobbing. The late firm of Lyon & Blair were agents for Bonce's types, in which they did some business. Bonce's discounts were about forty per cent, and the types were sold at list prices, the customer paying all charges; this gave Lyon & Blair a clear forty per cent, for which they would have to take the risk of giving credit. They used to remit to Bonce, who did not draw upon them.

Consignments of printing-inks are being held in the colony by agents of English houses in the paper and stationery trade.

English manufacturers run the leading makes of machines through their branches in the colonies. The same thing could be done by American manufacturers. A man who knows the colonial trade and is supplied with advertising matter and samples of up-to-date machinery could work up a profitable trade.

THE TRADE IN HAWAII.

The favorable condition of business in general in Hawaii extends to the printing industry. The field is, however, limited, the total population numbering only about 120,000, of whom fifty per cent are Orientals.

Honolulu has about 50,000 people of all nationalities, of which 25,000 are Hawaiians. There are no lithographic establishments. The small demand can be supplied from San Francisco in three or four weeks. There is one firm which



Photo by W. H. Bolen, Roanoke, Va.

AN "OLE VIRGINIA" HORSELESS CARRIAGE.

nationalities stray to the country. There is no lack of workmen. There is always a demand for experienced compositors who can fill any position in the composing-room. Most of the typesetters employed in the Mexican offices can set only plain matter.

The Mexican papers do not, as a rule, have job-printing establishments attached. The American papers have their work done in job offices and do not own their own printing plants. There is more commercial printing done in Mexico than in the United States, because the system of bookkeeping is more complicated and correspondence is more voluminous.

The prices obtained are fairly remunerative for good work, but for common work there is keen competition among the small printing establishments, who do cheap work at a cheap price.

There is no attempt at organization among employing printers.

In the small Mexican establishments spoken of hand-power is used, while the larger establishments are operated almost entirely by steam. Modern improved presses are not in much demand, although several houses represent makers. Of the small treadle job presses the best liked seems to be the Gordon.

Three of the daily papers of the native press are now using the linotype machines, *El Mundo*, *El Imparcial* and *El Tiempo*. The two former are the morning and evening

makes half-tone etchings in copper and zinc, the demand for which is limited.

Books are imported from San Francisco much cheaper than they could be made on the islands, and most of the printing is limited to pamphlets, etc.

Hand compositors are paid from \$8 to \$15 per week, but most of the work is done by linotype machine, the operators of which are paid union rates—\$24 per week for daywork and \$27 per week for nightwork. Etchers receive from \$75 to \$100 per month. Living is dear compared to the wages paid, and there are no prospects of increase in the latter owing to the number of people willing to work.

There is a branch of the typographical union, but as far as is known the employers are not organized. The employees are mostly Americans and natives. There are a few Portuguese printers. The demand for printers is small and is usually limited to natives who can set English as well as Hawaiian type.

Almost all the machinery and printers' supplies are furnished by the United States. Some printing-paper has been imported from Germany, but the price was higher than on that from the United States, while the quality was no better and the time for delivery much longer. The United States seems to control the market completely for printers' material and supplies.

THE TRADE IN SOUTH AUSTRALIA.

The printing industry in South Australia is not very flourishing at present, either for the employer or employee; the employer suffering from the depression in prices and the employee from the introduction of typesetting machines. A considerable number of the latter were thrown out of work and have had to look for work of another kind. The operatives get about \$13 for a week of forty-eight working hours, the price being 25 cents for 1,000 ens. In newspaper, as well as in job printing, plain or in colors, South Australia is not inferior to any other country. In job printing the heavy English style is being replaced by the lighter and more pleasing American styles. Adelaide has a union of both employers and employees. Machines and material are mostly of English origin, but the United States and Germany are now entering into the market.

THE INDUSTRY IN NEW SOUTH WALES.

Printers' supplies imported in New South Wales are almost wholly brought from England. Attempts made by American manufacturers to push sales by establishing sample warehouses have not led to any especial results. The principal newspapers are using linotype machines of American make. In the bookbinding establishments many machines of German origin are in use. The printing-house employees are mostly natives and Englishmen, with a small percentage of other nationalities. With the exception of the compositors who lost their jobs through the linotype machines, there are not many printers unemployed. Good printers, engravers, lithographers, etc., make according to their ability from \$15 to \$30 a week, and machinists, compositors, bookbinders, etc., from \$12 to \$15 a week. The working hours are eight in almost all the establishments. Both employers and employees are organized, and their relations are quite pleasant; only interrupted twice during the last eight years by two reductions, each of ten per cent in the wages. In both cases there were strikes in which the men were beaten. Half-tones and etchings are being successfully produced. The prices for etching in quantities are 8 cents per square inch; smaller blocks, 12 cents. For half-tone work about one-third more is generally charged. With the exception of high-class chromo-lithographic work, the work of the Sydney printer can bear comparison with that of the European printers. The following printing-houses employ more than fifty people: John Sands, W. E. Smith, M'Carron, Stewart & Co., P. T. Leigh & Co., John

Andrews & Co., Brooks & Co., Cunningham & Co., Perfold & Co., Fuertli & Nall, and others. The largest papers are: *Sydney Morning Herald*, *Daily Telegraph*, *Evening News*, *Star*, *Sunday Times* and *Referee*.

PRINTING IN HONG KONG.

The printing-houses of Hong Kong are reported as having all the work they can do, but the only kind of printing done, however, is bookwork for the daily use of the bureaux, etc., and some lithographic printing which is being done in a small establishment opened in the early part of the year. The prices are about the same as in Europe, probably a little higher, as the paper and material have to be imported. Another reason for the low prices is that there is strong competition between the many small Chinese establishments which do work at any price. All the workmen are Chinese, under European foremen. The wages run from 10 to 40 dollars (silver) per month for ordinary compositors; machinists receiving much less. The European foremen receive about from twenty-five to seventy-five per cent higher wages than in their own country, but then the cost of living is much higher. Nine or ten hours form the ordinary day. There are not enough printing-houses to form a union. There are possibly unions among the Chinese workers, but these people keep their affairs to themselves. People experienced in all branches of their trade can find work at Hong Kong, but they must be masters of the English language. Machinery and material is mostly imported from England. Very good type is imported from Japan.

HOW PRINTING IN CHINA IS DONE.

The Chinese carry on the printing industry with a very little variation from the methods employed in the time of Confucius. Among them the ink; the slab of schistus or slate—polished smooth with a depression at one end to hold water; the writing pencil—a small brush of rabbit's hair inserted into a reed handle, and the paper, are called "the four precious implements." The ink is made by first placing a number of lighted wicks in a vessel full of oil. Over this is hung a dome or funnel-shaped cover of iron at such a distance as to receive the smoke. Being well coated with lamp-black this is brushed off and collected upon paper. It is then well mixed in a mortar with a solution of gum or gluten, and when reduced to the consistency of paste is ready for use.

Chinese paper being mostly thin and transparent is printed on one side only. Every printed sheet (consisting of two pages) is folded back so as to bring the blank sides in inward contact. The fold is thus on the outer edge of the book. The sheets are stitched together at the other edge, and this leads an uninformed person to take any Chinese book for a new work with its leaves uncut. In folding the sheets the workman is guided by a black line.

A wooden plate or block, commonly of pear-tree wood, called lymo, of a thickness calculated to give it sufficient strength, is finely planed and squared to the shape and dimensions of two pages, and it is upon this block that the characters are worked out. The surface is rubbed over with a paste, occasionally made from boiled rice, which renders it quite smooth and at the same time softens and otherwise prepares it for the reception of the characters. The future pages, which have been finely transcribed by a professional person on this transparent paper, are delivered to the block-cutter who, while the above mentioned application is still wet, unites them to the block so that they adhere, but in an inverted position, the thinness of the paper displaying the writing perfectly through the back. The paper being subsequently rubbed off, a clear impression in ink of the inverted writing remains on the wood. The workman then with his sharp graver cuts away, with extraordinary neatness and despatch, all that portion of the wooden surface which is not covered by the ink, leaving the characters in pretty high

relief. These characters are conveyed to the pages in the following manner: The printer holds in his right hand two brushes at the opposite extremities of the same handle; with one he inks the face of the characters, and the paper being then laid on he uses the other brush over it so as to make it take the impression. This is done with such expedition that one man can take off a couple of thousand copies in a day.

Every Chinese volume is a species of brochure, neatly stitched with silk thread, in a smooth paper of drab color, and every volume is numbered on the outer edge of the leaves. Collectors of choice books put up about ten volumes of the same work in a neat case covered with flowered satin or silk. The popular works of the country are very cheap.

TYPEFOUNDING IN SOME FOREIGN COUNTRIES.

Russia has about ten typefoundries, and the best of them are in St. Petersburg, Moscow and Warsaw. Until a few

About three hundred newspapers and journals are published. Printing is done chiefly in the Russian, Polish and French languages. There is demand for certain assortments of German Gothic types. No attempts to introduce glass or aluminum type have been made.

In Switzerland plain type is made, but the trade in high-class goods is entirely in the hands of the founders of Leipsic, Frankfort, Stuttgart and Berlin. England and Spain have made repeated and ineffectual efforts to secure a share of the trade, but so far American founders have not made an attempt in this direction. There are no wholesale dealers in printing materials in the country. The Germans have agents continually on the move, and when a printer needs supplies he finds it easy to place his orders. If he needs anything in a hurry he can write a telegram and obtain it without delay. American foundries can only overcome the disadvantage of distance by establishing a sample



PRESIDENTS OF THE UNITED STATES.

The above is a miniature representation of an original oil painting, showing the presidents of the United States of America. This picture has been reproduced in photogravure, size 22 by 28 inches, by George L. Richards, 79 Fifth Avenue, Chicago, who is the owner of the copyright. The pictures were made from the most authentic originals obtainable, the clothing being accurate in the style pertaining to the period in which each of the presidents lived. The background is made up of typical scenes in American history, these views dissolving one into another, beginning with the Liberty Bell, as if sounding the note of American independence, and finishing with Admiral Dewey's victory at Manila. In the margin, under each president, is given the name, date of birth and death, and date of inauguration. It is a picture that could well adorn the wall of any home or office.

years ago they controlled the entire demand, but they could not see the necessity of keeping pace with the times by improving the quality and character of their goods, and considerable quantities of type and printers' supplies began to be imported from abroad, mainly from Germany. So much preference was accorded the German goods as to induce the German foundry Berthold to establish a plant at St. Petersburg and, since three years ago, it has successfully competed with the Russian manufacture. This foundry makes good quality of type and is kept well up to date in styles and patterns. If American founders choose to make goods suited to the requirements, it is said that they could find a good market, especially if they placed their goods on view in a sample warehouse and drew attention to them through the usual channels. Russia has at present over two thousand printing-houses and the number is steadily increasing.

warehouse in Zurich and keeping it amply stocked with the newest assortments. American printing-machines have lost ground in Switzerland on account of the time lost in obtaining new parts in case of a breakdown. Joseph Magg, the owner of a printing and lithographing establishment at Zurich, is the agent for Grunauer, the Berlin founder, but he is bound by no contract and is understood to be willing to attempt the introduction of American goods.

In Venezuela scarcely any other type than American is used; occasionally some French type is imported, but the quantity is insignificant. No other market competes against the United States in the supply of printers' types to Venezuela, and this market really belongs to the American manufacturer of printers' types and machinery and other articles in that line. Herrera Irigoyen & Co., of Caracas, the largest printing-house in the country, carry a large stock of type of

all kinds. In addition to the American type, obtained from the houses mentioned above, they also carry a limited quantity of French head-line, initial and monogram type. The latter are regarded as more artistic than the American.

NEW METHOD OF PRINTING IN JAPAN.

A photographer of Kyoto, Japan, is reported to have invented a new method of printing. He claims that by the use of photography, lead plates, printed by means of the ordinary press, can be prepared. The chief feature of the invention appears to consist in the promptness with which the plates can be prepared and the cheapness of the process. It is said that a plate as large as a "tatami" (6 by 3 feet) can be prepared in three minutes, and that the cost of printing is one-third that of letterpress printing.

But the new method is not without its drawbacks. As the photographic method is made use of, the preparation of the plates can not be made at night, and the inventor is now taxing his ingenuity in trying to discover the means of getting over the difficulty by the utilization of electricity. Experiments on the new method of printing are now going on in Awajicho, Kanda, Tokyo.

PRIVATE MAILING CARDS.

An editorial in the November number called attention to the matter of private mailing cards. Later information has been sent out by the Department, and the following, furnished by Charles U. Gordon, the postmaster at Chicago, will prove interesting:

RULES GOVERNING PRIVATE MAILING CARDS FOR THE DOMESTIC AND FOREIGN MAIL.

The technical features printed on face of this card must appear on all Private Mailing Cards in order to secure admission to the mails as such. They must be printed or hand-stamped thereon.

 <h2 style="margin: 0;">Private Mailing Card</h2> <p style="margin: 5px 0;">AUTHORIZED BY ACT OF CONGRESS—MAY 19, 1898.</p> <p style="margin: 0 0 0 20px;">(POSTAL CARD—CARTE POSTALE.)</p>	<div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 0 auto;"> PLACE THE POSTAGE STAMP HERE </div>
<p><i>The Inland Printer Co.,</i></p> <p><i>212-214 Monroe St.,</i></p> <p><i>Chicago, U. S. A.</i></p>	
<p>THIS SIDE IS FOR THE ADDRESS.</p>	

To be entitled to the privileges given by this act, users of mailing cards must conform to these rules:

1. Cards must not exceed in size $3\frac{1}{2}$ by $5\frac{1}{2}$ inches.
2. The quality of the cards must be substantially that of the Government postal cards and weigh about 6 pounds 3 ounces to the thousand.
3. The cards may be of any color.
4. The cards must bear these words at the top of the address side: "Private Mailing Card—Authorized by Act of Congress of May 19, 1898." ("Postal Card—Carte Postale.") When prepared by printers or stationers for sale, they shall also bear in the upper right-hand corner of the address side an oblong diagram with the words, "Place the postage stamp here"; and in the lower left-hand corner the following words shall be printed: "This side is for the address."
5. The postage rates applicable to cards for the United States, Canada and Mexico is 1 cent. For other countries the rate is 2 cents.

6. The front of the card is reserved for postage stamps, postmarks and the address, which may be in writing, printing, by means of a stamp, or by an adhesive label of not more than three-fourths of an inch by two inches in size. The sender may in the same manner indicate his name and address on the face or back of the card; and engravings or advertisements may be printed on the front if they do not interfere with a perfectly distinct address.

7. The message on cards may be either in writing or print, and there may also appear on the message side advertisements, illustrations or other matter printed either in black or in colors.

It will be noted that the words "Postal Card—Carte Postale" have been added, so that the cards can be used for foreign business if necessary. Care must be taken to use a 2-cent stamp when addressed to foreign countries. The accompanying diagram shows the exact size of the card and the plan of arrangement of the matter. The engraved line need not necessarily be used, but it gives the card a dignity which it otherwise would not possess. We are indebted to the American Type Founders Company for the use of the electrotype showing this line.

GUTENBERG EXHIBITION IN MAYENCE ON THE RHINE.

The fifth centenary of Gutenberg's birthday, the inventor of letterpress printing, will be celebrated with much splendor in Mayence on the Rhine next June, under the patronage of the Grand Duke of Hesse.

The celebration will have an international character, and in conjunction therewith it is proposed to hold an exhibition, to last about two months, which will be divided into three sections.

The historical section will comprise productions of the art of printing of all times and nations, and also implements and machines for printing by which the development of the letter-

press printing can be traced from its commencement.

The graphic section is to give as comprehensive a display as possible of the productions of the graphic arts in their present state of perfection.

The machine section will show the machinery and implements for printing, if possible, in working order.

In connection with the exhibition a Gutenberg Museum will be founded, intended to illustrate the history of the art of printing.

The exhibits of the historic and

graphic sections will be placed in the chambers of the former electoral palace, saving thereby expense to the exhibitors; but for the machine section special premises have to be erected, and rent must therefore be charged, which, however, will be fixed as low as possible. Firms intending to exhibit machines are asked to send in their applications at once, addressed to the Grossherzogliche Bürgermeisterei, Mainz (Mayor of Mayence). The machines will be driven by electric motors connected with the city electric works, and the exhibitors will only be charged the ordinary rates for the rent of the electric motors and the amount of power used.



Halcyon by
PITTSBURGH TRUCK AND TRAILING COMPANY,
47259 Fifth Avenue, Pittsburgh, Pa.

OUT FOR A SPIN.

Overlay by Dittman process.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

ILLUSTRATIONS, DRAWINGS, MINIATURE ETCHINGS AND ENGRAVINGS AT THE PARIS EXPOSITION.—The juries who will represent the above interests from an American point of view are, in their respective orders: Otto H. Bacher, B. West Clinedinst, A. B. Frost, Howard Pyle, William A. Rogers and William T. Smedley; William J. Baer, Laura C. Hills, I. A. Josephi; Frank French, Charles A. Platt, James D. Smillie, Henry Wolf. These three juries will meet at the building of the American Fine Arts Society, 215 West Fifty-seventh street, New York city, early in November.

A PHYSICAL POINT OF PERFECTION.—Theo. A., S. & W. Co., New York, writes: "You have forgotten one thing in your article last month on the requirements of a lithographic pressman, and that is, he must be tall, active, and have a *long reach*; he must be able to damp a plate on the new rotaries 64 inches from edge to edge, and flash his optics quick over a sheet 42 by 64 inches." **NOTE.**—The latest size lithographic press prints a sheet 48 by 84 inches and is a flat bed, so it is admitted that the "long reach" is a necessity not only with the pressman, but also with the transferer.

GOLD LAQUERS IN PRINTING ON TIN.—A. S., Eastport, Maine: "I have seen sardine boxes which have been printed with a design in gold lacquer, showing the bright tin in some places. I would like to make some similar work. Could you give me the hint how to print this work on tin, and where to obtain the lacquer?" **Answer.**—The lacquers or varnish for that purpose must be of such a character as will bear baking or "stoving." As they are made of resin and boiled oil, the certain degree of heat necessary must be carefully noted by experience. Various brilliant tints are produced by adding tar colors. Greater heat will darken the shade. The price is about \$4 or \$5 per gallon. Printing is done about the same as with other inks on the lithographic press.

THE NATIONAL JURY FOR PAINTINGS AT PARIS will meet at the American Fine Arts Society, 215 West Fifty-seventh street, Manhattan Borough, early in November, to consider all paintings, except miniature and general illustrations, to be sent to Paris as our exhibits in this branch of art. The names are among the best that could be chosen, and show that the United States is fully awake to the subject. These are the names: Cecelia Beaux, Edwin H. Blashfield, J. G. Brown, William M. Chase, Ralph Clarkson, Winslow Homer, H. Bolton Jones, George W. Maynard, H. Siddons Mowbray, John LaFarge, Edmund C. Tarbell, D. W. Tyron, Frederic P. Vinton, R. W. Vonnoh, J. Alden Weir, Frederick Dieleman, Edward Simmons, Charles H. Woodbury, Frank Duveneck, T. C. Steele, Edmund Wuarpel.

LITHOGRAPHIC COLOR-WORK FROM GRAINED PAPER.—J. H., Trenton, New Jersey: "Could you tell me how color-work could be drawn on grained paper and made to fit in register on stone? What bothers me is to find a way to 'key' the different colors and make them fit one to the other." **Answer.**—The thing is very simple. Make a key plate, and from that take as many impressions as you wish

to make color plates. Dust them over with a suitable powder, blue or red, and transfer these impressions to other sheets, and from these latter offset them again to the grained paper, upon which the drawing is then made and ultimately transferred to stone. In order to make everything fit in case a change of weather has occurred, the offsets should all be placed on the different sheets of grained paper in the same relation to the texture of the latter.

SOME WATER COLORS, WHITE AND BLACK, AND CARDBOARD USED IN WATER-COLOR PAINTING.—"New Reader," Newark, New Jersey, writes: "Can you tell me, in 'Notes and Queries,' what the green and black pigments used by lithographers in making wash drawings are called, and also what Chinese white is used in combination with them?" **Answer.**—As far as my experience is concerned, I have found but few greens to wash entirely satisfactory on cardboard. Sap green washes well enough, but gets muddy; emerald green is liable to streak; Hooker's green is better, but best of all is prussian green—its harshness can be taken down by adding a little gamboge. In distemper work the silver white is the best. It leaves the color its natural brilliancy. Chinese white is only used in putting on high lights, not for mixing with colors. Lampblack is the best to wash pure grays with. The cardboard most used is called "sketching Bristol."

SOME POINTS ABOUT ALUMINUM.—Prof. Willibald Artus has stated that aluminum was known for several hundred years, although the first practical use of the metal in sheet form was made by a German metallurgist named Wohler in 1827, who made the thinly rolled-out plates for telescope tubes. Sulphuric acid will dissolve it under heat; aluminum melts at 700° cent.; is not affected by nitric or muriatic acid; soda or fixed alkali will dissolve it; under the influence of oxygen it produces the aluminum oxyd, or aluminum earth, a substance which, if crystallized upon an aluminum plate, is insoluble in water, alcohol or some inorganic acids, but soluble in hydrofluoric acid, which forms the basis for the well-known Strecher Scholtz patent in algraphy. Regarding the substitution of aluminum for stone, we find the first successful use made of the metal in that direction described by the celebrated French lithographer and author, Villon, in his work on lithography published in 1890, giving full direction as to acids and other substances to be used in preparing and etching the plates.

STONE OR ALUMINUM—WHICH IS BEST FOR A NEW LITHOGRAPHIC FIRM TO ADOPT?—G. W. M., Baltimore, Maryland, writes: "If it is not asking too much of you for your decision, would you please state which is really the best process of lithography for a new house to adopt—the aluminum plate or the stone? From what I have read in *THE INLAND PRINTER* the aluminum plate seems to take the lead, but some lithographers will not have it that way." **Answer.**—In answer to your query regarding the utility of aluminum I would say that a number of establishments in New York and elsewhere are constantly printing from the metal. A firm which has invested \$5,000 on an aluminum rotary press would certainly not turn around and buy more of the same presses if the first had not proved a success. From the standpoint of the old-fashioned lithographer the matter looks different; he is used to stone and is very slow in adopting new methods; he feels that he is treading on unexplored ground, and we must wait for a new generation of lithographers to spring up before aluminum printing shall become general. Regarding fine art lithography it is as yet difficult to say whether aluminum will ever supplant stone for originals, the stone being the more agreeable and resourceful for direct work. The great bulk of the lithographic product comes as yet from stone, and no new concern can rely entirely on aluminum. The value of aluminum as a substitute for stone lies more in the printing-machine than in the

artists' work, and for making direct drawings I would much rather employ zinc plates, properly grained, and use the aluminum to print from, if I were compelled to use metal entirely.

HOW TO DRAW AND ENGRAVE MUSIC UPON ZINC PLATES. George W. M., Baltimore, Maryland, writes: "Your matter in *THE INLAND PRINTER* interests me very much. I am obliged to you for your answer on my query. Am thinking of getting into the music-publishing business, and would ask if you handle the tools for punching the zinc plates?" *Answer.*—In reference to your query regarding music-punching tools, would say that any good die-engraver or toolcenter could make them for you. The lines are first drawn with a sharp graver upon the plate, and lettering engraved in the usual way. The characters upon the

passed through a period where everybody was obliged to curtail expenses, and the combined savings of the country had shut up the fountains of prosperity, and yet our luxurious art flourished. And now, when everything is experiencing renewed animation, and business activity is the order of the day, lithography shows great vitality and vigor. Looking over the lithographic record of the last twenty years, we note that the lithographic establishments of the United States in 1880 numbered 169, in 1890 they had increased to 220, and in 1900 they will surely, according to the present records, number 400, representing a capital of \$40,000,000. They will have paid wages in ten years amounting to \$30,000,000, and employed about 30,000 men, giving work to six men where only one was employed twenty years ago, more than doubling the number of establish-



THE ROANOKE RIVER, ABOVE ROANOKE, VIRGINIA.

Photo by W. H. Bolen, Roanoke, Va.

punches are then driven in by a sharp blow from the hammer. You can also draw the work with liquid printing-ink upon a clean zinc plate, etch and roll up in the usual lithographic way. Then transfer therefrom to larger plates (aluminum, zinc or stone) for regular editions, and you would save the tool-making and punching part. Again, in drawing on zinc, the notes could be cast of hard rubber and charged with the above specified ink and impressed upon the zinc with very little trouble, assuring speed and uniformity thereby.

THE FUTURE OF LITHOGRAPHY.—Inspecting the reports made to the United States Census Bureau regarding the growth of lithography, they tell of a very encouraging state of affairs for the future of this art, and the triumph of its invention a hundred years ago will be eclipsed by the tremendous extent of its use all over the world, and the magnificence of its product in commercialism and high art. Business has been dull for the past few years; we have

ments, and increasing the capitalization nine times. What could be more gratifying to the trade than these conditions upon the eve of a new century, when new ideas, a new prosperity, renewed confidence, and a glorious peace and bountiful good will among all common-sense people pervades our nation.

HOW TO PRINT LEAD-PENCIL DRAWINGS FROM ALUMINUM AND ZINC PLATES.—H. D., Minneapolis, Minnesota, writes: "In an article in *THE INLAND PRINTER* in your department you speak of drawings made with soft lead-pencils on zinc, and mentioned some specimens done with the process, etc., submitted by a lady. As the method was not explained in that article, I think it would be of sufficient interest to lithographers and other process-men to explain the method in the next number of *THE INLAND PRINTER*, in which case amateurs and others would get the benefit." *Answer.*—The process is very simple. A clean, finely grained zinc or aluminum plate (see directions for preparing

plates previously given in this department) is taken, and a tracing of the subject you wish to draw, made upon any good transparent paper, is laid upon it reversed. A thin piece of tissue paper coated with some red chalk, or other fine colored chalky powder, *free from grease*, is laid under it, and a dull steel point or hard pencil is passed over the lines until you have a faint indication of the lines of the picture upon the plate; then the drawing is made with a rather soft, pure graphite pencil. When everything is drawn, the plate is evenly but thinly coated with a mixture of pure gum arabic dissolved in distilled warm water, say $\frac{1}{2}$ ounce of gum to 2 ounces of water. When dry, the work is rubbed up with cosmogravure etching wax or transfer ink, and the whole plate rolled up solid with lithographic (half transfer and half printing) ink, then held under the tap, when all the ink, except that on the drawing, will leave the plate. The work is then dusted with talcum powder and etched with a solution prepared of $\frac{1}{2}$ ounce gum arabic, dissolved in about $\frac{1}{2}$ ounce distilled water, to which, for an aluminum plate, is added 10 drops of phosphoric acid; for zinc, however, 20 drops of gallic acid is added to the gum water. The plate can now be handed to any lithographic printer who has had a little experience in metal lithography to make a transfer from it to other plates or stone, or pull a number of original impressions from the drawing direct.

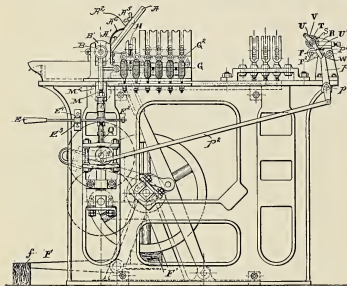
COMMERCIAL AND ART ENGRAVING PROCESSES ON COPPER PLATE.—"Stradmore," Coupar Angus, Scotland, wishes to know the proper handling, inking, wiping, registering, etc., of such work as visiting cards, initials, and similar matter, as is usually done from copperplate. *Answer.*—*Preparing the Surface for Copperplate Engraving.*—The copper plate is to be perfectly even in thickness, hard rolled and not porous, and should be beveled in order not to cut the paper. Should any defect, however, exist—for instance, a little crevice or hollow—the same can be hammered up from the back with a special hammer upon a polished steel anvil, until all is even with the surface. Then follows the important part of polishing the surface in order to erase all scratches made by the metal planing machine. First, coarse material is used, like sandstone with oil or water; this is followed with pumice-stone and water, then Scotch hone; after that, charcoal made of larch or willow, and used across the grain of the wood, is employed (if this coal is laid in salt water for a while it will receive more of a "tooth"), and finely pulverized chalk is at last employed with water or olive oil, upon a felt or cork dauber. The different grades of polishing powders are obtained by mixing the powdered material with water. After a lively stirring, and waiting a few seconds for the coarser particles to settle, the water, still holding the finer particles in suspense, is poured into another vessel, and after allowing the next grade to settle, the process of pouring off and letting the still finer particles settle is followed until the very minutest grains have been drawn off from the water, which latter grade is used last in polishing the very finest plates. For large plates it is more economical to purchase them ready polished from the platemaker. *Engraving and Drawing in Various Processes Upon Copper Plates.*—The principal tools are the gravers—square and lozenge-shaped steel tools ground down to a sharp triangular point, containing a suitable ball at the other end for holding. The lines are usually cut into the plate by the tool hand remaining firmly rested on the plate, and the left, holding the plate, is steadily moved toward the graver, while the work is rotating on a sand cushion. Before tracing, the face of the plate is made dull with a very thin coating of wax, and the drawing or guide lines are made with soft lead-pencil on transparent paper and rubbed down on the surface, or the finer tracings can be cut upon gelatin folios and lines charged with lead or red chalk, and likewise rubbed down upon the plate. A frame covered with tissue-paper is placed between the light and the engraver so as to enable

him to see the lines better. The stippling often seen in old engravings is produced by a pointed hammer, or worked out and modeled by suitable punch tools. Engraved color-work on copper is done in mezzotint. The whole plate is roughened by pointed wheels. The offsets are placed on this rough surface, and the high lights are put in by scraping or smoothing the rough parts of the surface, those places not touched by scraper or burnisher remain solid; the various gradations are produced by more or less reducing the grain on the plate, so that at all points where the grain has been taken away entirely and a polish appears the ink will not hold in printing. Another way to produce tint and grain effect on copper plate is the "aqua-tinta." Here the outline is lightly etched into the plate and covered with a very fine dust of resin, evenly distributed in the so-called dusting-box (already described in former issues). The plate is carefully taken out after the dust has settled in sufficient quantity, and the resin particles are made to adhere by heating the plate. The drawing can then be seen through the grain of resin. The high lights are covered with asphaltum, and the balance of the work is etched and successively covered and etched until the desired shades and gradations are produced. Other "aqua-tinta" methods, which I have also described in "Etching and Acids," consist in using ordinary salt, resulting in an extremely fine grain, but this process is seldom used. Pen drawings can also be made direct upon copper plates, with a gummy ink, then covered with etch ground, and when this is dry, the gum dissolved, leaving the pen-line bare, which can then be etched deep and printed from. Another interesting method of making engravings in *imitation of drawings* is as follows: An ordinary etched ground is mixed with an equal quantity of mutton tallow. The ground is lightly smoked and a fine-grained drawing-paper is laid over it, and the drawing executed with hard lead-pencil, which, by pressing through the paper, takes off the soft ground from the plate, making it stick to the back of sheet in a grain-like texture. The exposed drawing is now etched and the print is an exact imitation of a drawing made with lead-pencil upon paper. *Inking, Wiping, Printing on Various Substances, Sleeting, Registering, etc., from and on Copper Plates.*—For economical reasons a number of subjects are engraved on one plate, yielding a number of prints with one impression. The plate is first gently heated over a set of gas jets and rubbed over with ink, then the first mass of color is taken off and another wiping takes the remaining scum away. Whiting is finally used to clean the plate completely. Then the printer puts the plate down in the bed of press and a girl lays down the paper and the pressure is applied. The girl now takes off the sheet and the printer goes through the same operation. A considerable knack is, of course, required to ink up the plate properly, and no further explanation can be given than to use the greatest care, in wiping the plate, not to take any ink away from the lines. In printing etched art work the knack required is to leave enough ink on the plate to produce tint and wipe only according to the effect desirable. The ink is rubbed off with muslin rag, under an even pressure of the hand, and the subsequent cleaning is done with linen cloths. Of course, in the aforesaid art or "etching-printing" the printer can produce the most harmonious effects by letting certain tints stand upon given places and "wiping the high lights in," according to the wish of the artist. The black is sometimes changed by the addition of a little umber or sienna in linseed oil, giving it an agreeable warm tone. Prints upon parchment are made by laying the parchment in a damping-book until it gets somewhat soft and pliable. On satin the prints can be made at once; on celluloid the material must be warmed and subsequently baked. In printing on cardboard or paper, the same must be made damp by laying, say a day ahead of printing, between moist sheets, and placed under pressure. In printing editions the engraved plate of copper can be coated with

steel by a galvanic deposit of pure iron, which, after wearing off by long runs, can again be replaced. The wiping operations are much easier from such a coated plate than from the pure copper. Registering for color-work is done either by gauges or pinholes in plate into which the pin-points fit, pinned through the sheet at a place of intersection or a cross-line. There are many works published in England upon the subject of etching and art printing from copper plates, but I know of none which treat of the particular subject explained above.

PATENTS.

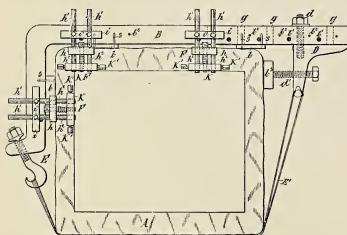
A jobbing lithographic press of the English type has been patented (No. 634,616) by J. C. Halligan, of Brisbane,



No. 634,616.

Queensland. It is operable by one person, and has a device, A', for pointing the sheets. All sizes within its capacity may be printed without shifting the stone.

The registering frame of Wilhelm Sabel, of Coblenz, Germany, is shown in patent No. 635,061. It is for use in printing several colors lithographically on a hand press. By

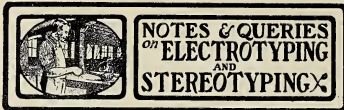


No. 635,061.

using this frame on all the stones of a series, and carrying the gauges without shifting their positions, the register-lines may be placed with absolute accuracy.

A GOOD INVESTMENT.

Enclosed find our check for \$2 for another year's subscription to your excellent journal, *THE INLAND PRINTER*. This is one of the best investments we make, and we congratulate you on the success you have made, and wish you continued prosperity.—*Seymour & Muir Printing Company, Grand Rapids, Michigan.*



CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages; \$1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-mâché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations; \$1.50.

SMALL CAUSE FOR STRIKE.—According to the *Typothetae and Platenmaker*, a recent electrotypers' strike at Columbus was caused by the refusal of the employer to increase his pay-roll \$1.38 per week. The union rules require a foreman wherever two men and an apprentice or more are employed. Five persons were employed in the Terry Engraving Company's electrotyping department. These employes were called out because the firm refused to employ a foreman. One of the men had been acting as foreman and considered himself as such, but the firm refused to pay him a foreman's wages, although the difference was only \$1.38 per week. In view of the fact that the union had just succeeded in securing the adoption of their new scale of \$18 per week for journeymen, it would seem that it would have been good policy on their part to waive, for the present at least, this minor point of contention rather than go to the extreme of calling a strike. On the other hand, it looks to an outsider as if the employers, having yielded to the demands of the union in other respects, could hardly afford to stand out for so small a matter.

WET BLACKLEADING MACHINE.—A California correspondent inquires if there is a wet blackleading machine made—one that does not throw dust all over the shop. "If you can inform us as to who makes them, you will greatly oblige," etc. *Answer.*—There are no wet blackleaders in use in the West and very few in the East. The following letter from a New York electrotypy, who knows all about it, indicates that the inventor of the wet process was the only electrotypy who has been able to operate it successfully:

The Inland Printer Company:

GENTLEMEN,—Referring to the enclosed inquiry, would say: The only wet leading machine I know of is the one patented about twenty-six years ago by Mr. S. P. Knight, foreman of the electrotyping department of Harper Brothers, this city. The machine consisted of a tank with a centrifugal pump, to which there was attached a hose and syringe. The tank contained a mixture of plumbago and water, of about the consistency of cream, which, by means of the pump, was forced through the syringe, which was arranged to move to and fro across the tank and thus coat the molds, which were laid on a rack placed just below the surface of the solution in the tank. On removing the cases from the machine, the surplus mixture was scraped off with the hand; the cases being afterward thoroughly washed in another tank. The plumbago in the second tank was allowed to settle before the water was drawn off.

This process gave promise of obviating much dust in the foundry, but never came into extensive use, owing to the inability of workmen to operate it successfully, notwithstanding that Mr. Knight used it and no other method for coating his molds. In use it was found that from

the drippings from the cases, after the water had dried out, there was nearly as much dust in the room as with the dry process.

I fear your correspondent will not succeed in finding any machine for using plumbago for electrotyping purposes without having a quantity of the material floating in the room. The Lovejoy machine is as free from that objection as any machine I know of, but some dust comes from that.

STEREOTYPING HALF-TONES.—A Vancouver correspondent writes: "Will you kindly inform me through your columns, in next issue, if such a thing as stereotyping the ordinary half-tones has ever been accomplished with a good result? 2. If so, has it not been through the coating of the surface with some preparation? 3. Is there a cement in use strong enough to hold the half-tone in place while printing, after same has been inserted into stereo plates for use on (web) daily paper? 4. In your opinion, which is best method of insertion—casting in plate with cork to hold down in place, or tacking or soldering in place allotted? Also, which is the best way to bend or shape the plate after removing from block?" *Answer.*—The answer to your first question depends somewhat on the standard by which results are measured. What would be called a good result by one person would be severely criticised by another, and what would pass as fair work in a newspaper page would not do at all in a magazine. Generally speaking, if the screen is coarse—say eighty-five lines—fairly good results may be obtained by stereotyping, but as a rule it is preferred to insert the originals or electrotyped duplicates of the original etchings in the stereotyped page. 2. Mr. Henry Kahrs, of New York, has a process of stereotyping, previously described in this journal, by which he coats the surface of the paper with a composition which brings out all the lines of the original very sharply, and which is evidently superior to the ordinary papier-mâché method for the reproduction of fine line engravings. However, if the writer understands Mr. Kahrs' process, it would hardly answer for web presswork, for the reason that the matrix would not stand curving. We do not know of any other process in which the paper is faced with a composition. 3. We do not know of a cement which could be depended upon to hold the half-tone in its place, and would not consider such a method of fastening safe. 4. It is usually considered less troublesome to cast the half-tone in the plate than to tack or solder it on after the plate has been cast. So far as results are concerned, it is immaterial which method is observed. The best way to bend or curve a half-tone is to employ a curving machine, which is built on the principle of a tinner's rolls. These machines are designed specially for the purpose, and will bend a plate into a true sphere of any given radius, without marring the face of the half-tone or engraving, no matter how delicate the design.

MORE ABOUT "DRY STEREOTYPING."

The following letters are in reply to the writer's request for information as to the status of the new process of stereotyping, which seems to be making some headway in Europe. The first letter comes from E. Nicollier, who is connected with the largest stereotyping establishment in Paris:

Mr. C. S. Partridge:

DEAR SIR.—In reply to your kind favor of recent date we beg to state, first, that we have not yet used the dry-paper system, because we wanted first to see and to know what would be the result of the adoption of this system. Thus we have not yet purchased the machinery. We must, however, in this country, be of great care as the workmen we have do not like to be pushed out by new systems, and evidently the dry system is contrary to their interest, inasmuch as it is more economical for the proprietor of the business. Everything that is new and practical takes great time in this country till it is picked up, and people do not like much innovation till they see a practical result. Mr. Alvensleben is not the inventor of the system, but only the manager of the German manufacturing company. It is, in fact, the same system we have here. A small French company has been started in Paris. We send you the prospectus of the business. It has been said to us at the seat of the company that they are now negotiating with an American syndicate in order to start here in Paris an American company in this line of business. I hope to see at an early date the manager of the concern and will then write you more

about it. Kindly note that the New York *Tribune* is using this dry system. I am sending you by this same mail a sample of the paper.

The extent to which the New York *Tribune* has employed the dry process is explained by the following letter from a stereotyper in that city who is in a position to secure the facts:

Mr. C. S. Partridge:

DEAR SIR.—Yours of September 25 was handed to me with a request to investigate the matter. I did so, and am informed that the New York *Tribune* has been for some time past experimenting with two kinds of paper such as you mentioned, one is of French manufacture, the other German. The latter they consider the best, and none of our suppliers has proved satisfactory, they not having as yet obtained a plate that they could send to the pressroom. They have, however, made a few small casts of ads. which were passable. The paper is very coarse in texture and resembles asbestos. The face of the plate cast from it is very rough and uneven. They do not dry the molds. The paper must be kept in a damp place and dampened before using. The molds they have made are very shallow, but they think that perhaps they did not wet the paper enough. You will see that the results are not satisfactory.

I shall follow the matter up and if the results are any better—if any improvement is made—will apprise you of it.

Yours sincerely, L. B. W.

The following letter is from a practical stereotyper in London, and indicates that the new process possesses certain merit after one has learned how to operate it:

Mr. Partridge:

DEAR SIR.—In answer to your letter in reference to the "Dry Stereotyping" process now being demonstrated at Fore street, Finsbury, I personally believe it has come to stay. I had the pleasure of being present upon the same occasion as the committee of the London Branch of Federated Stereotypers, and the gentlemen present seemed to be unanimous that the process was a success. A form was placed upon the mangle, the flog laid upon the face of the type, then a piece of blanket and finally a piece of thin cardboard upon the top of the blanket. With a slight pressure the form went through the mangle, the mold was taken from the type, brushed with French chalk, placed in the casting box and a cast taken—time 2½ minutes. I was so impressed with the process that I paid a few more visits, with the result that I have requested my employer to invest in a mangle and work the process. We expect to save three pounds sterling per night on a certain class of work that we produce occasionally, so you can well understand the advantage of the process both in saving time and also the heating of the forms. One thing I might mention, that the appearance of the mold and cast is not in its favor, both having a matted surface that upon a first glance is very objectionable; but immediately a proof is taken all objections disappear and you see that first-class results have been obtained. The depth of the plate does not appear to be enough, but, upon placing a straight-edge across the plate you find that it is only the appearance caused by the grain in the paper and that very little clearing is required. You mention that you have written to Fore street, so that probably by this time you have received some flog and samples. I am sending you a sample that was given me to show my employer and should you have any difficulty in working the process I shall be pleased to give you any further particulars if you write me. Yours respectfully, JOHN E. EVANS.

Another American stereotyper who fails to make good plates with the dry flog writes from Baltimore as follows:

Mr. C. S. Partridge:

DEAR SIR.—Yours of September 12 received, also samples of "flog." We are sorry to say that we have been unable to make successful plates from it. We use a M. J. Hughes (New York) casting box and drier (heated by gas, size 8 by 12). Have tried the flog in several ways. First, dry, without blankets, with result as sample No. 1; then with four thicknesses of wool blankets, as sample No. 2. We also tried wetting the "flog" slightly, then drying (separately from the type) by heat; also wetting and letting dry for twelve hours before making matrix, but none of the results were satisfactory. No. 2 is the best plate we have been able to make with it. My stereotyper gets out very satisfactory plates by the old system, but of course we have the same trouble that everybody has—the shrinking of the type—although we have not had much trouble lately. We have found that it is not necessary to dry the matrix entirely on the form—it can be dried enough to hold its shape, the type removed, and the matrix dried by placing it in the heating box without pressure enough to destroy the mold. Putting one or more thicknesses of pressboard underneath the type also protects it from receiving unnecessary heat from the bottom.

I enclose samples referred to.

Would be glad to hear anything further in regard to "Dry Stereotyping" through your valuable columns. THE INLAND PRINTER always keeps a fellow posted up to date. Yours respectfully, W. F. M.

A NEW YORKER'S OPINION.

He who takes not THE INLAND PRINTER in the printing world, but not of it.—H. D. Suderley, Middletown, New York.

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"TO RESCUE from oblivion the memory of former incidents, and to render a just tribute of renown to the many great and wonderful transactions of our Dutch progenitors, Diedrich Knickerbocker, native of the city of New York, produces this historical essay." Like the great father of history, whose words I have just quoted, I treat of times long past, over which the twilight of uncertainty has already thrown its shadows, and the night of forgetfulness was about to descend forever. With great solicitude had I long beheld the early history of this venerable and ancient city gradually slipping from our grasp, trembling on the lips of narrative old age, and day by day dropping piecemeal into the tomb. In a little while, thought I, and these reverend Dutch burghers who serve as the tottering monuments of good old times, will be gathered to their fathers; their children engrossed by the empty pleasures or insignificant transactions of the present age, will neglect to treasure up the recollections of the past, and posterity will search in vain for memorials of the days of the Patriarcha. Determined, therefore, to avert if possible this threatened misfortune, I industriously set myself to work, to gather together all the fragments of our infant history which still existed, and like my reverend prototype Herodotus, where no written records could be found, I have endeavored to

SANTA CLAUS WITH TOYS FOR THE BOYS AND GIRLS

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GRANDMOTHER'S PIES AND PUDDINGS

11-POINT KNICKERBOCKER OLD STYLE 16 A 10 A 70 A \$4 60

"TO RESCUE from oblivion the memory of former incidents, and to render a just tribute of renown to the many great and wonderful transactions of our Dutch progenitors, Diedrich Knickerbocker, native of the city of New York, produces this historical essay." Like the great father of history, whose words I have just quoted, I treat of times long past, over which the twilight of uncertainty had already thrown its shadows, and the night of forgetfulness was about to descend forever. With great solicitude had I long beheld the early history of this venerable and ancient city gradually slipping from our grasp, trembling on the lips of

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ANNIE AND WILLIE'S CHRISTMAS PRAYER

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VALEDICTORY * * * * * ROBERT A. WORKMAN
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DEATH OF OTTMAR MERGENTHALER.

IN the death of Ottmar Mergenthaler, the inventor of the Linotype, which occurred at his home in Baltimore, Maryland, October 28, 1899, the printing trade lost a man whose wonderful skill as an inventor has won for him a name that will live for all time. The invention of printing by Gutenberg marked an epoch in the dissemination of knowledge little dreamed of by that humble disciple of "the art preservative." It has made itself felt the world over, and will be appreciated more and more as the years roll by and new inventions and devices come into use.

In later years the inventive genius of Mr. Mergenthaler resulted in a change so sweeping in its character as to astound all engaged in the field of the graphic arts, and opened another era. Nothing in the entire range of typographic inventions created a wider change in the accepted methods of doing work or finally culminated in a more thorough revolution of the printing business than the invention of the Linotype. This "child of his brain" will live forever as a monument to Mr. Mergenthaler's ability and genius, more lasting than any which could be erected by those he leaves behind.

The early efforts of Mr. Mergenthaler in his endeavors to perfect his machine are matters of history, and it will not be necessary to present them at this time, but the predictions made by him in February, 1895, when the second machine, with automatic justifier, was exhibited in Washington, are worthy of note. An exhibition of the machine was given at the Chamberlain hotel in that city at the time named, such men as Mr. Chester A. Arthur, then President of the United States; Secretary James G. Blaine, Hon. L. Q. C. Lamar and numbers of senators, representatives and newspaper men witnessing its performance. At the close of the inspection a banquet was given, during which Mr. Stilson Hutchins, a gentleman interested in the promotion of the new machine, introduced the inventor to the guests. Mr. Mergenthaler said:

Allow me, gentlemen, to express my hearty thanks to you for the honor you have bestowed upon me in coming here to witness the performance of my invention. You have come here to witness the operation of a new composing-machine, and in as far as we are working in a field which is strewn with the wrecks and failures of former efforts in the same direction, you will probably ask, "Are you going to have more success than those who have gone over that field before you: and if so, why?" My answer is: "Yes, we are going to have full success, for the reason that we have attacked the problem in an entirely different way than did those who have failed."

When I started on this problem I surveyed the field and selected the best road, regardless of the roads which others have taken. I knew the direction in which others had attempted to solve the problem, and was careful not to fall into the same rut which had led every previous effort into failure and ruin. We make and justify the type as we go along, and are thereby relieved from handling the millions of little tin types which have proved so troublesome to my predecessors who have failed. We have no distribution, yet we have a new type for every issue of a paper, an advantage which can hardly be overrated.

I am convinced, gentlemen, that unless some method of printing can be designed which requires no type at all, the method embodied in our invention will be the one used in the future; not alone because it is cheaper, but mainly because it is destined to secure superior quality.

The history of our enterprise, gentlemen, is one of evolution. We start by printing one letter at a time and justifying the sentences afterward; then we impress into paper-maché one letter at a time, justified it and made a type from it by after process. Next we impress a whole line and justified it, still leaving the production of the type as a second operation; but now we compose a line, justify and cast it all in one machine and by one operator.

It is a great result, but, gentlemen of the Board, to you it is due as much as to me. You have furnished the money; I only the ideas; and in thus enabling me to carry this invention to a successful end you have honored yourselves and your country.

I say you have honored your country, for every one will know that this invention has been originated in the land which gave birth to the telegraph, the telephone, the Hoe press, and the reaper; everybody will know that it came from the United States, though comparatively few will know the name of the inventor.

Mr. Mergenthaler has "built better than he knew." His expressions at the banquet have been more than realized, and the world today is using a machine which, while wonderful in its operation and in its results, has become so well known and so familiar to printers everywhere that its daily work is



OTTMAR MERGENTHALER.

The Inventor of the Linotype.

Born May 10, 1854.

Died October 28, 1899.

simply looked upon as a matter of course. The Linotype is used on nearly every newspaper of any prominence in all the cities of the United States, and book and job offices are rapidly adopting the machines. It has also been introduced into printing-offices in many foreign countries, England, Germany, France, Australia, New Zealand and other sections being large users. It is to be regretted that Mr. Mergenthaler could not have lived to see the universal adoption of his invention in offices of every kind in all civilized countries. On page 394 of this issue, under "Machine Composition Notes," will be found a short sketch of Mr. Mergenthaler and his work that may prove of interest. THE INLAND PRINTER, in common with thousands of users of the Linotype, mourns the loss which the printing trade has sustained in his death, and acknowledges its admiration for the man whose marvelous skill has given us this nineteenth century marvel.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound; \$1.25.

WITH the observance of Thanksgiving Day the holiday season may be said to have opened and one of the newspaper publisher's most profitable months is at hand. The custom of presenting gifts at Christmas time has increased steadily since the first offered to the Babe at Bethlehem until the competition of tradesmen to secure a lion's share of holiday business has turned many dollars newspaperwise, and as time has advanced the publisher has learned to look forward to the month of December as one likely to raise him out of many financial difficulties. The newspaper business has changed in many ways since the first Christmas of its existence—1622, less than 300 years ago. Advertisements were not inserted until 1648, and it was 1709 before a daily was published, consisting of but one two-column page. It is necessary to look back but a mere twenty-five years, a period within the memory of many of us, to note vast contrasts in the conditions pertaining to the craft. At that time the blanket sheet predominated, and if a publisher wished to enlarge his paper he simply lengthened the columns and added another to the width. Electrotyped advertisements began to be furnished by agents in abundance, and with columns varying in width from twelve to thirteen ems pica, no end of difficulty was met, but was overcome by the nearly universal adoption of thirteen ems. The developing of advertising display is even more recent. The advance made in the last decade is almost immeasurable, and the art, for such it is, is still undergoing rapid transformations and the end is beyond conjecture. Even the days of borders, so recently assumed, are numbered, as is evidenced by their rapid replacement by the single brass rule. In the treatment of the news the contrasts are still more marked. In the earlier days it was necessary to read the various articles in the paper in order to be conversant with the happenings of the times, but now a man need read but the headlines and he is able to converse intelligently upon all topics. Go back a little farther than a quarter century, to the time of the Civil War, and it is noticed that no larger headlines were used on the greatest events than are now frequently seen in even conservative papers on a casualty entailing the loss of a single life. What greater changes will the dawning century witness?

EDWIN S. UNDERHILL has purchased the Corning (N. Y.) *Democrat*.

BUFFALO BILL (W. F. Cody) has started a paper at Cody, Wyoming.

THE Sturgeon Bay (Wis.) *Advocate* looks remarkably fine in its new dress.

EWING HERBERT has stopped the publication of the Hiawatha (Kan.) *Daily World*.

CHARLES H. SIMMS, who was long connected with the Dayton (Ohio) *News*, is to have charge of the Publishers'

building at the Paris Exposition. His present headquarters are in Chicago.

FRANK C. McELVAIN has assumed the business management of the Lincoln (Ill.) *News*.

REV. SAM SMALL, the revivalist, is to be a partner in a newspaper to be established in Cuba.

NEWTON, Kansas, has a new and newsy weekly in the *Transcript*. John A. Reynolds is editor.

THE Monroe County *Mail*, Fairport, New York, has recently installed an electric lighting plant.

HORACE L. HASTINGS, of Goshen, Massachusetts, the well-known editor and publisher of the *Christian*, is dead.

CAPT. ALFRED DREYFUS declined an offer of \$50,000 a year to write editorials for the *Patent Record* of Baltimore.

THE Los Angeles (Cal.) *Times* is adding a new wing to its building and will install a \$45,000 Hoe quadruple press.

THE *Non-Partisan* and *Saturday Night*, of Toledo, Ohio, Mayor Jones' personal organ, has been excluded from the mails as second-class matter.

THE Cairo (Ill.) *Daily Commercial* starts out with a good supply of advertising, and when but three weeks old had secured over 700 subscribers.

THE Worcester (Mass.) *Spy*, the oldest paper in the State, has again changed owners, it having been purchased from William S. Walker by Charles Nutt.

THE Dayton (Ore.) *Journal* is a new weekly. It is a seven-column folio, all home print, published by H. W. Gillingham, with S. M. Gillingham as editor.

EDITORS Albert Hilton, of the Dunkirk (Pa.) *Advertiser and Union*, and A. S. Duley, of the Cherraville (Mo.) *New Era*, both died in October, while writing copy.

WILL L. HOUGH, for four years editor and proprietor of the Deposit (N. Y.) *Journal*, has sold the paper to A. M. Cook. The new owner will find it difficult to improve upon Mr. Hough's always neat and newsy paper.

THE La Crosse (Wis.) *Chronicle* has been purchased by a stock company and has been turned into a Republican paper. Ellis B. Usher continues as editor, and William Irvine, formerly with the Milwaukee *Sentinel*, is business manager.

IOWA Odd-Fellow, Maxwell, Iowa.—The Grand Lodge Edition was very complete and well illustrated, showing commendable enterprise. The slight criticism appearing in THE INLAND PRINTER for February applies to this number also.

MANY difficulties attended the publication of the Middletown (Ind.) *News* on October 31, as fire nearly destroyed its entire plant. There was a lack of advertising and local news, but otherwise the issue showed little effects of the disaster.

CHANDLER (Okla.) *News*.—I am pleased to note that the suggestions made for the improvement of the *News* have been adopted. It is a neat small-page weekly, carefully made up and well printed. The issue of October 6 has two full-page ads. printed in red.

FOR a brief but checkered career the Peru (Ind.) *News* holds the palm. According to the Indianapolis *News* it has been in existence but a little more than a year, has had a dozen proprietors, and has been published as a weekly, a semi-weekly, a morning daily and a penny evening paper.

WILL H. MARSH, Sioux City (Iowa) *Sun*.—Your ads, as a rule are excellent, the only ones that are at all weak being those in the first column of the fifth page. No more than three faces of type should be used in these. The make-up, presswork and general appearance of the paper are very good.

THE Indianapolis News Company is issuing something new in the shape of a noon edition, designed to meet the demand for a paper to be read during the lunch hour, and

known as the *Noon News*. It is a distinct paper, complete in itself, and is sold for one cent by newsboys and at news stands only — not delivered by carriers.

A NOVEL and effective booklet is circulated by the *Western Garden and Poultry Journal*, of Des Moines, Iowa, designed to illustrate the ready recognition of its value as an advertising medium. It has for a title, "The Seven Stages of the Advertising Man," and tells the story in picture and prose of his manner of approaching the prospective adver-

matter. The border used around two of the cuts on the first page does not enhance their appearance. All the ads. are nicely displayed and the make-up is in the usual good taste.

EDWARD W. STUTES, Grand Forks, North Dakota.—The two typewriter ads. are well balanced and show what effective work can be done in a limited time. I would reproduce the Densmore ad. if the cut was better printed. Six-point De Vinne would have been a better choice for the body of this, which would have allowed the use of a lead between



NO. 1.—HE CALLS.



NO. 2.—"GIVES HIM THE MARBLE HEART."



NO. 3.—A CAREFUL PERUSAL.

tiser and his progress until he finally leaves with the signed contract. The illustrations, which appear on these pages, are from the original photographs taken expressly for the *Western Garden and Poultry Journal*, and are reproduced by the courtesy of the management. The greater portion of the circular follows, the words in small caps being used as headings and appearing opposite the cuts in the booklet:

[1] HE CALLS. The advertising man of the *Western Garden and Poultry Journal* calls at the office of Mr. Buff Rox and presents his card. Mr. Rox, however, has had some experience with the circulating Ananias of another paper, which caused him to say in his wrath "all men are liars," and forgetting that the truthful James who represents the *W. G. and P. J.* could not by any possibility be classed in that category, proceeds to [2] "GIVE HIM THE MARBLE HEART." Conscious, however, that he represents a paper whose ability to tell the truth is only equalled by its power to pull business for its advertisers, the ad. man takes from his "inside pocket" a statement of facts and figures regarding the *Journal*, for which he most humbly craves at the hand of Mr. Rox [3] A CAREFUL PERUSAL. Being a man of sound sense and good judgment, ever alert to his own interests, and a believer in advertising when he can find the right kind of a medium, Mr. Rox goes over the statement with great care, . . . and becomes [4] VERY MUCH INTERESTED. Together they go over the list by Statures. Mr. Rox notes the fact that the circulation of this most aggressive and up-to-date poultry journal extends into every State in the Union. He then gives careful attention to a large number of testimonials. . . . and, [5] WITH HIS FINGER ON THE PAPER, apparently as much interested as though he had been reading an exciting story and was fearful lest he might lose the place, he looked up at the ad. man and said, "Why, sir, these facts you have placed before me are conclusive, sir; absolutely incontrovertible, sir. . . ." If there is one thing more than another that the ad. man dislikes it is argument, so he immediately agrees with this sentiment and produces a contract for yearly space, which Mr. Rox [6] PROCEEDS TO SIGN, while the A. M., with hands tenderly clasped and that bright smile on his face with which the publishers of the *W. G. and P. J.* light the office on dark days, remarks quietly to himself, "There's nothing so powerful as truth. Now that I have gotten in the habit of telling it, and have a paper to work for that will bear having the truth told about it, I am going to keep it up, because it's easier than lying and gets more business." The contract signed, the ad. man rose to go, and [7] AS THEY PARTED with a cordial handshake, Mr. Rox said: "Come and see me again, and remember I want that ad. in your paper all the time. I have the right kind of stock and you have the right kind of paper, our interests are mutual, let's pull together. Good day, sir."

BERNE (Ind.) *Witness*—Mennonite Conference Edition.—A twelve-page number with a good supply of appropriate

the lines and three between the sentences, while the firm name should have been more prominent—about 10-point gothic.

PORTLAND (Mich.) *Review*.—There should be more leads on either side of the dashes separating articles, and items of correspondence should be graded. Local news is attractively headed and well made up. Ad. display is exceptionally good, the panels enclosed in rules adding much to its effectiveness.

ROMINSON (Kan.) *Index*.—The first page of the issue of November 3 has a better appearance than that of October 27, as there are more prominent headings, although these need another lead all through. Exceptionally good selections are made in the miscellaneous matter. Ad. display and make-up are good.

WINDEB (Pa.) *Era*.—The new press is evidently in working order, as there is marked improvement in the paper in this respect since August. A little more color is advisable. The display heads need a lead all through—the last part in particular looks crowded. The good supply of advertising is neatly displayed.

CAIRO, Illinois, has a new daily, the *Commercial*, with W. T. Pankey as business manager, and F. E. Austin, editor. The first number is a "Souvenir Street Fair Edition," with some good half-tone work on its especially engraved title-page. It is well printed, with a fair supply of nicely displayed advertising.

EDITORS seem to be more and more active with the "shooting-iron," particularly in the South. Dominick C. O'Malley, editor of the *Item*, and C. Harrison Parker, a politician, fought an impromptu duel with pistols in the streets of New Orleans recently. Many shots were exchanged and both the combatants are injured, but will recover.

WYANDOTTE (Mich.) *Independent*.—Features of your paper which at once attract attention are neat and striking ads., good presswork and careful make-up. I will suggest an improvement in your article headings, both the double and display heads—the first line of the former should be in

caps., while in the latter the second part should be in lower-case with the third in caps. Aside from this the *Independent* is in every way acceptable.

W. H. CUNNINGHAM, Greenup (Ill.) *Press*.—I am glad to know that THE INLAND PRINTER criticisms have been of such material benefit. There is a notable improvement in the display since June and I notice but one bad point in the make-up—in the issue of October 12 the first three lines of an article three-quarters of a column in length were run at the bottom of the first column on the first page. This should have been started at the top of the second column,

I see have been made. The *Western Garden and Poultry Journal* is one of the best publications in its class. It carries nearly three hundred ads., all of which are properly displayed, has a surprising amount of appropriate matter, and the make-up and presswork are highly satisfactory.

C. O. KRESS, Hoosick Falls (N. Y.) *Democrat*.—In a few instances there is hardly enough contrast between the principal line in your ads. and the secondary display. As instances, "The Dependable Store" should be larger, and in Lurie's ad. "Great Fire Sale" needed more prominence than "Winter Underwear." Another fault which I notice in



No. 4.—VERY MUCH INTERESTED.



No. 5.—WITH HIS FINGER ON THE PAPER.



No. 6.—PROCEEDS TO SIGN.

using a three-line "Lokalitem" to fill the first. Aside from this the first page is neatly and attractively arranged.

Angelina County *Press*, Lufkin, Texas.—"Texas State News" is too small for the balance of the head, and it would be better to grade the articles under this head, longest first. It is a poor plan to start articles of a half-column or more in length near the bottom of a column. The *Press* is a newsy paper, showing good presswork and well-displayed ads.

BILOXI (Miss.) *Review*.—Nearly two years have passed since I criticised the *Review*, and the improvement is so marked as to leave no traces of its former self. Neat and attractive headings are used, and the make-up, presswork and ad. composition are quite satisfactory. In news it lacks correspondence, but otherwise it is a most commendable paper.

C. E. CUNNINGHAM, Brandon (Miss.) *News*.—It is evident from the marked ads. that you recognized the defects in your own work. The last line of the ad. of Albert M. Shields should have been in 12-point and placed at one side. You handle the display well and I see no reason for changing my favorable estimate of your work given in THE INLAND PRINTER for July.

Of the twenty publications criticised this month eleven have received previous attention. Many of these are accompanied by notes expressing appreciation of the helpfulness received, and in acknowledging these I wish to say that such words are always an inspiration and that THE INLAND PRINTER is glad to know that its efforts to aid the newspaper fraternity are fruitful.

A CORRESPONDENT sends a copy of the Winchester (Ohio) *Herald*, "a curiosity in the newspaper line," saying he "can not find words to express his opinion of it." I must confess to a like weakness. It is horrible from every point of view. If any of my readers would like to know "how not to do it," perhaps the publisher of the *Herald* would forward them a copy upon receipt of price.

Western Garden and Poultry Journal, Des Moines, Iowa. The one or two slight changes suggested a few months ago

two cases is the use of too large body type—in Holmes' ad. and in that of W. G. Parsen's, where 10 or 12 point De Vinne would have been better than 18-point. As a whole the ads. show very good taste.

FRANK I. SOMERS, Beeton (Ont.) *World*.—I had occasion to refer to the *World* in a complimentary manner last February. Its exceptionally large amount of correspondence looks better where a lead is used between the paragraphs, and the items are much easier to grade when run in that



No. 7.—AS THEY PARTED.

way. The three-column ads. of the Alliston Departmental Store are particularly good, and commendable care is shown in the make-up.

CONTEST No. 6.—This ad.-setting contest, announced last month on page 278, does not close until December 15, and there is yet ample time to enter. The amount of labor

required is comparatively small, yet considerable ingenuity is necessary to make an attractive ad. out of the text furnished, and the result will undoubtedly prove interesting. Specimens began to arrive early in November, and it is evident that the winners will secure a choice collection of designs.

"S. F. C.," Monroe City, Missouri, writes: "Enclosed please find ads. that were submitted in a contest for a prize offered by the Hannibal Street Fair. I would like to have

DID YOU ATTEND OUR FAIR LAST FALL?

If you did you will surely come again this fall. If you did not, take our advice. Don't miss it. It will be greater and grander than ever. Remember

HANNIBAL STREET FAIR!

Oct. 3, 4, 5, 6 and 7, 1899.

NO ENTRANCE FEE CHARGED ON EXHIBITS.

No. 8.

your opinion of them. Please reproduce the best one if you can allow it space in your valuable journal." *Answer.*—Among the twelve ads. submitted there is hardly a good one, as far as typographical arrangement is concerned, yet I have no hesitancy in pronouncing that of the *Paris Appeal* (example No. 8) as the best, with that of the *Monroe City News* second. The others have either too many display lines, too much sameness, or too many curved lines.

Dufferin Leader, Carman, Manitoba.—I should endeavor to get some of the correspondence heads at the tops of columns on the first page. With this change the paper would be practically above criticism. If one feature more than another is deserving of mention, it is the ad. display, which is clean and effective without being in the least fussy. The heading arrangement of the ad. of R. H. Staples is particularly good. I trust your ad. man will enter the contest announced last month.

THE Melbourne (Australia) *Age* is fully abreast of the times and has an equipment excelled by few papers in this country. A year ago it acquired buildings and property adjoining its own, has had the whole remodeled at the expense of £15,000, and has just opened what is practically a new building. Its equipment includes one of Hoe's sextuple presses, recently installed, capable of an output of 72,000 per hour, and a large battery of linotypes. It requires eighteen tons of paper for a single edition of this paper and a recent issue contained 3,800 separate advertisements.

T. H. KITCHEN, Anthony (Kan.) *Republican*.—Your ads. show good judgment and you have evidently made the most of the material at your disposal. The border arrangement for the page ad. is good, and the ad. is well balanced and properly displayed, but there should have been at least a pic more space between the border and the matter. In the ad. of M. D. Lee, issue of October 6, it would be better to have given more prominence to "Fresh Fruits" and less to "Colorado Potatoes," as the advertiser probably put the most important article in his special sale first. In the same issue the line, "Visit our cloak department; it will pay you," in

the ad. of "The Racket," should have been smaller and in lower-case. This ad. and that of the Farmers' Exchange are your best.

A. L. WHEELER, Mount Vernon (Ill.) *Register*.—The double-page ad. of the Boston Store is a fine product of the combined efforts of ad.-writer and compositor, aided by good presswork. It would be difficult to conceive of more dignified, artistic and effective arrangement, and from a typographical standpoint I have but one slight criticism to offer—in some instances you failed to allow sufficient space between cuts and type. It is no wonder that the business of this firm has increased in the same proportion as the size of its ads., it having started with a 4-inch single-column announcement and gradually increased its size until now fourteen columns are used.

J. L. KINMONTH, Asbury Park (N. J.) *Press*.—You are publishing a progressive, up-to-date daily, with many commendable features. Ads. are tastefully displayed, those under "Professional" and "Special Advertisements" following a pleasing style. Your ad. man is inclined, however, to leave out too many points, as is instanced in the ad. of Claude J. Wiseman, where this wording appears in four lines without point or separating dash beyond the interrogation. "Is your watch right?—We can make it so—Jewelry and Clocks Repaired—Eyes." The illustrated article on "Democratic Nominees" was an enterprising feature—the head would have appeared neater if one or more sections had been set in lower-case. You select the best features in the plate service, and careful make-up and excellent presswork are in evidence.

Saturday Call, La Grange, Indiana.—There are some most excellent ads. in the *Call*, notably those of E. G. Anders, Pat Cosgrave and G. W. Hissong, the first of which is shown in reduced form (No. 9). Mr. Hissong's ad. could be improved by leaving a little more space on either side of the panel. There is a good supply of correspondence, and the whole paper is nicely made up and printed. There is room within the border to better the appearance of the double-

 <h1>photographs</h1> 		
<p>FOR a short time we'll give one large picture free with each one dozen</p> <p>CABINET PHOTOS.</p> <p>Come early and secure your sittings.</p> <p>We have some of the latest city styles. Come in: it is no trouble to show them.</p>	<p>One Large Picture Free!</p>	
<p>LEAVE YOUR order with us for:</p> <p>Photo Buttons, Crayons, Sepia Portraits, Pastel and Water Colors.</p> <p>We will be pleased to show you samples of this work any time.</p> <p style="text-align: right;"></p>		
<p>One Street East of Court House,</p>	<p>E. G. Anders,</p>	<p>Photographer, LaGrange, Indiana.</p>

No. 9.

column head by making "News of the County" larger. The only thing that mars the symmetry of the paper is the electrotyped ads.

THOROLD (Ont.) *Post*.—I see the display heads have been dropped since the *Post* was criticised last year and a single abbreviated line substituted. "England at War," "S. S.

Convention" and "Military Funeral" are a little short for articles of from one to two columns, but are strictly to the point—a feature too frequently overlooked. Ads., make-up and presswork are all good. Canadian papers, and those of all countries foreign to the United States, apparently have no fixed location in which the publisher's announcement is placed. That there should be a common location for this is as reasonable as that the title and date may be confidently looked for at the head of the first page. The plan followed by the papers of this country is certainly appropriate and is not copyrighted. With very few exceptions the announcement always appears at the head of the first column on the editorial page, or, more properly speaking, the left-hand page at the center of the paper.

C. T. LEMEN, of Danville, New York, who has taken a great interest in the contests appearing in this department, winning first place in No. 1, and appearing well up in the honor list in the last, writes: "What do you think of the

THE YOUNG MAN IN BUSINESS.

It has been said that the advantages afforded young men with business aspirations are much better in the West than in the East; that in the East, and in New England particularly, business is held very largely in the hands of men of mature and oftentimes advanced years, who manifest a disinclination to assist younger men into places of prominence. In the West, on the contrary, young talent is accorded quick and enthusiastic recognition, and opportunities for advancement are seldom lacking. If this be true, the spirit of the East is wrong, and that of the West right and commendable.

We believe in young men, and our advice to young printers is to gain as thorough a knowledge of the business as possible at an early age, and to be economical and saving, so that a capital may be accumulated with which to take advantage of the first promising opening to establish a business. At the age of twenty or twenty-five one has a great deal more courage to embark in a business enterprise than

NEW YORK OFFICE
Room 602 American Trust
Society Building, 11 11
150 NASSAU STREET



212-214
MONROE STREET

	Published Monthly. \$2.00 per Year.
	Sample Copies 20 Cents. Foreign Postage \$1.20 per Year Extra.

THE LEADING TRADE JOURNAL OF THE WORLD
IN THE PRINTING AND ALLIED INDUSTRIES.

R. O. SHEPARD, President
A. H. MCQUILKIN, Editor
C. F. WHITMARSH, Secretary
A. W. RATHBUN, Treasurer



CHICAGO, ILLINOIS

1900

No. 10.

enclosed design as a cross between No. 86 and No. 3 [the winning designs] in contest No. 5? These contests are interesting to me, and also a great help in the furnishing of ideas, and I send you the enclosed as a proof." *Answer.*—The design is an excellent one, and I reproduce it (No. 10) as a valuable addition to the book of specimens. I note one defect—a lead is omitted after "Room 602."

THEY do things differently in Australia. Instead of the much-condemned obituary poetry (?) of our land, the newspapers are called upon to run a department entitled "In Memoriam," in which is printed on the first anniversary of the death of the victim such notices as the following:

COSTELLOE.—In sad and loving memory of my dear husband, Thomas Costelloe, who died at Station street, Murchison, on the 10th August, 1898.

So dearly loved, so deeply mourned,

I do not forget you, dear husband, I loved you too dearly

For thy memory to fade from my life like a dream;

The lips need not speak when the heart mourns sincerely,

And thoughts often rest where they seldom are seen.

Kind friends may try and cheer me,

Yet for my husband still I call;

None on earth could be more kind;

When I lost him I lost all.

'Tis sinful I know to wish you were here.

But life is so lonely without one so dear;

A husband so loving, so faithful and kind,

Hard, hard in this world is his equal to find.

Immaculate heart of Mary,

Your prayers for him extol;

O, sacred heart of Jesus,

Have mercy on his soul.

—Inserted by his loving and sorrowing wife, M. Costelloe.

WOULD NOT BE WITHOUT IT.

We herewith enclose check for \$2 for our subscription. We would not like to be without THE INLAND PRINTER.—E. U. Sowers, Secretary, Report Publishing Company, Lebanon, Pennsylvania.

later on, presumably because of the lack of that experience which in after life inclines one to be timid of new undertakings, and the perhaps more weighty reason, that after attaining the age of twenty-five a young man is apt to have family cares and responsibilities which hold his nose too close to the grindstone to make it possible for him to launch out into an independent enterprise.

We do not advocate the starting into the printing business of those who have not acquired an adequate knowledge of its technicalities. Every person will have to be his own judge as to competency. There are abundant opportunities now, through excellent printing publications, of learning what is being done in the trade, both in this country and abroad, and diligent application will place the aspirant in possession of the requisite mechanical facility.

Above all things the young man, before setting himself up as a master printer, should acquire a familiarity with bookkeeping and the general principles of business, as without them he can not be wholly successful. In nearly all cities, and many of our large towns, public evening schools are open to those who desire to study bookkeeping, and where there are no such schools it is possible to obtain the services of a private tutor at a moderate compensation. Any expenditure of time and money for the acquisition of knowledge of this kind will bring a large return. A great many employing printers, whose knowledge of the technic of their business is large, succeed indifferently because they failed to supplement their trade training with mercantile experience or study. Our counsel to young printers, then, is not to be deterred by ordinary obstacles, or by the discouragement of elders, but if they feel that they would like to engage in business for themselves, to make all circumstances bend toward that end, and not to wait until advancing age destroys the ambition, or hard circumstances remove the opportunity.—*Printers' Review.*

"BIG SIX'S" MAMMOTH PRINTING EXPOSITION.

WE present herewith a reproduction of the front cover of a brochure recently issued by Typographical Union No. 6, of New York, advertising the mammoth printing exposition which is to embrace all of the trades connected with the art preservative, to be held by that organization on the occasion of its semi-centennial during May, 1900, at the Grand Central Palace, New York. The

Mammoth Printing Exposition



GRAND CENTRAL
PALACE NEW YORK
MAY 1900

COVER OF BOOKLET.

announcement made in this brochure so fully covers the plan of the exposition that we produce it entire. The circular is as follows:

We received so much and such sincere and substantial encouragement in response to the circular letter sent to manufacturers that we have decided to hold a Printing Exposition at the Grand Central Palace during the month of May, 1900, covering all materials, machinery, etc., used in the production of all manner of printed matter.

We plan to make it in every way a worthy exposition—a fitting finish to the nineteenth century, a great century of printing progress.

Grand Central Palace has been secured because it is located in the center of the street-car transfer systems, and because in floor space and arrangement it is better suited for this particular purpose than any other building. There is over 300,000 square feet of exhibition floor-space available, as compared with 150,000 square feet in the next largest building in the city. The building covers the square block bounded by Lexington avenue, Depew place, Forty-third and Forty-fourth streets, immediately adjoining the terminus of the New York Central and Hudson River Railroad and the New York, New Haven and Hartford Railroad.

The proceeds are to be applied to our hospital and various charitable funds, a statement of the uses and distribution of these funds being printed further on in this pamphlet.

A general outline of our purpose, however, will prove the determination of "Big Six" to make the exposition something more than a charity fair. To be sure, we want our various charitable funds to benefit as much

as possible by the exposition; but we believe, and shall so strive, that those who help us may also benefit far beyond the money they spend with us.

The exhibitor in an ordinary charity fair looks upon the money he pays as a donation. We shall make every penny paid for space at the "Big Six" exposition the best and most profitable sort of an investment.

We shall make the exposition not merely a great meeting place, but a great market place as well.

The makers of presses will exhibit there. Buyers and users of presses will be there to look, to study, to buy—more of them than were ever brought together anywhere.

So with the typefounders. The people who buy and use type and the "furniture" of printing offices will be at the exposition—small buyers, large buyers, everybody interested in type. "Big Six" will bring them there.

The people who buy paper for book and job printing, magazines and newspapers will look to this exposition for examples showing the progress of the papermakers' art.

So with the electrotypers and binders. We shall try to bring together everybody who is in any way connected with "The Art Preservative."

The makers of machines and the users of them; the labor and capital of the printing industry; the writer, the typesetter, the electrotypist, the printer, the lithographer, the binder, the publisher, the retailer, the wholesaler and the reader. Of course, business will be transacted. Our exhibitors will make new acquaintances, new friends, and gain them as permanent customers. Thus the advantage will be lasting.

We want this exposition and fair to mark an epoch in the printing business. We hope to stir up such general interest in new machinery, new methods, new type, new print, as will give a strong impetus to the printing and all other trades, to start a new era of commercial success in this line that will carry it well into the twentieth century.

To this end we seek your cooperation in every way whereby you could help us. We would like you to take a space and use it to put forward your ideas, your improved products—to help make it a comprehensive exposition.

We believe that if you do this it will be to your direct advantage, and, commercially, it will aid toward the general good of all the trades. It will certainly be a help to our sick and indigent friend. It may not be out of place here to recite some of the things we have done out of this fund.

In the last seven years "Big Six" has paid out an average of \$37,000 each year for the sick and indigent members. Of this \$259,000 total, \$3,000 came from the entertainments given by "Big Six," and the other \$256,000 came from the dues and assessments of its members.

"Big Six" maintains beds in St. Mary's Hospital, Brooklyn; St. Catherine's Hospital, Brooklyn; St. Vincent's Hospital, New York; Presbyterian Hospital, New York.

"Big Six" also often finds it necessary to maintain patients in The Eye and Ear Infirmary, New York; The Seton Hospital, Spuyten Duyvil, New York; The Home for Incurables, New York.



GRAND CENTRAL PALACE, NEW YORK, WHERE "BIG SIX'S" EXPOSITION
WILL BE HELD IN 1900.

It also pays over \$7,000 per annum to the Childs-Drexel Home in Colorado Springs, Colorado, and, at the present writing, has about fifty members (consumptives) in the Home.

In 1898 "Big Six" and the Vacant Lot Association united in a farming experiment in Westchester county. The experiment was encouraging. So, for 1899, we have leased a farm of 166 acres at Bound Brook, New Jersey, and we have at present over 100 of our members working there. We can not tell how the crops will turn out, but feel confident that the farm

will at least support each season a hundred or more of the men who would otherwise be on our relief roll.

"Big Six" has been before the public for half a century. In that time it has made reputation and friends. This is the first exposition we have ever held. We shall so conduct it, in every detail, that we may deserve and always enjoy the good will of every exhibitor in our first.

In this spirit we ask your cooperation, and shall be glad to furnish diagrams and particulars regarding space on application.

TYPOGRAPHICAL UNION No. 6.

Exposition Committee:

NATHAN NEWMAN, Chairman.

JOHN H. DELANEY.

JAMES P. FARRELL.

CLAUDE STODDARD.

CHAS. E. GEHRING, Secretary.

Address communications to MARCUS NATHAN, General Manager, Grand Central Palace, New York.

ing and instructive exposition. The booklet, which is the work of the Winthrop Press, New York, is set in old style, is a creditable piece of work and in keeping with the dignity of the organization and the enterprise it has undertaken to carry out.

READING MATTER FOR OUR SOLDIERS IN THE PHILIPPINES.

The following letter from Mr. Herbert L. Baker, of the Unitype Company, New York, came too late for insertion in the correspondence columns. Its suggestion should at once be taken advantage of by readers of THE INLAND PRINTER who desire to help the boys at the front. Be prompt and see



JOHN H. DELANEY, President, No. 6.



CLAUDE STODDARD.



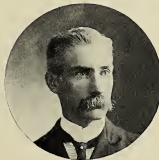
JEROME F. HEALY,
Secretary-Treasurer, No. 6.



MARCUS NATHAN, General Manager.



NATHAN NEWMAN,
Chairman.



JAMES P. FARRELL.



CHARLES E. GEHRING.

EXPOSITION COMMITTEE, "BIG SIX'S" PRINTING EXPOSITION AND FAIR, TO BE HELD AT GRAND CENTRAL PALACE, NEW YORK, MAY 2 TO JUNE 2, 1900.

We also have pleasure in presenting an illustration of Grand Central Palace, where the exposition is to be held, and portraits of the general manager and members of the exposition committee. The cooperation of every one interested in the typographic art is desired. The exposition committee, through Mr. Marcus Nathan, the general manager, would be glad to furnish all information regarding the exposition to intending exhibitors. It is an opportunity which all should take advantage of. THE INLAND PRINTER wishes "Big Six" all success in the conduct of this interest-

if you can not send something by the transport that will leave about the middle of December.

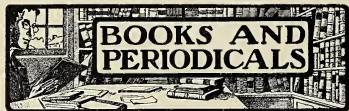
Inland Printer, Chicago, Ill.:

DEAR SIRS:—In your November issue is a letter from Edward O'Brien, Corporal Company I, 22d United States Infantry, asking for reading matter for the Philippine soldiers. I have already gathered quite a quantity and several boxes will go on United States Transport Logan November 20, one of the boxes being addressed to Mr. O'Brien. The next transport to leave New York starts about the middle of December, and others will follow. If any of your readers wish to send such matter, they may ship it to Pier 22, Brooklyn, New York, charges prepaid, and it will go on first transport. It should be packed in substantial boxes, not too large or

New York, November 15, 1899.

heavy for one man to handle, and marked "Depot Quartermaster, Manila. Reading matter for distribution to U. S. Soldiers." If shippers will notify me when and how sent, sending shipping receipts, I will cheerfully look after the matter at this end, and straighten out any hitches which may occur, if necessary. No objection to putting letters in the boxes if desired. It is pretty tough for men accustomed to daily papers, magazines, etc., to be on the other side of the world without a thing to read. Every magazine sent will pass from hand to hand till worn out, and will do a lot more good than if it remains gathering dust in an attic.

Yours fraternally, HERBERT L. BAKER,
150 Nassau street, New York city.



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be inclosed in all publications sent for review.

THE *Printer and Bookmaker* has made the announcement that, beginning January 1, 1900, the subscription price will be \$2 per year instead of \$1 as heretofore. The November number of this very interesting monthly contained a number of articles of value to employing printers. Several new departments have been introduced, and the paper has a very prosperous look.

THE *Typotheta and Platemaker*, St. Louis, has changed its form, and is now the size of the other journals devoted to the printing interests. This will enable it to give advertisers the same space which other journals furnish, and also permit of the regular specimen pages from the typefounders and engravers being used. It is a good move. Its new dress of Cushing Old Style looks well.

THE Macmillan Company are issuing a little book "On the Theory and Practice of Art-Enameling upon Metals" by H. Cunynghame. Good drawings of the apparatus and methods are given, as well as colored illustrations of enamel work. As the making of enamels is almost a secret industry it has rarely been open to amateurs or artists generally, and it is the author's hope that such a beautiful and lucrative art-craft shall be the more widely encouraged by the publication of its so-called trade secrets together with very complete explanations and instructions.

THE *Street Railway Review*, Chicago, issued a mammoth convention souvenir number on October 15, during the time the convention was in session in Chicago. It also issued a daily for five days during the convention, a very commendable enterprise, and one which was highly appreciated by its subscribers and advertisers. The convention issue was elegantly printed upon enameled stock, the half-tones looking fine. Special editions of monthly publications are getting to be a little more common than at one time, as the trade-paper publisher who would attract attention is compelled to present something out of the ordinary. To accomplish this and make money at the same time is sometimes a problem, but Mr. H. H. Windsor, the editor of the *Street Railway Review*, and Mr. F. S. Kenfield, the manager, have evidently succeeded in doing it in this special edition.

THE November number of the *Art Amateur* contains several new features of note. An article on "Some Portraits of Queen Elizabeth" is magnificently illustrated after the most authentic portraits of the Virgin Queen, in which her passion for jewels and dress is strikingly evident. R. Davis Benn writes of the National Arts Competition in London,

with illustrations, and a paragraph in the Note Book, apropos of the National Arts Club and its coming exhibition of metal work, takes the ground that the future of the applied arts in this country, as in England, must depend on the amateur and the independent artist workman. In line with this is the first of a series of practical articles on the "Arts of Metal," in which is given a view of an amateur's workshop, and explains how fascinating the art of repoussé is and how easily it may be acquired. The well-known cartoonist and illustrator, W. A. Rogers, begins a series of articles on "Figure Drawing," highly original and suggestive. The departments of Ceramic, Oil Painting, Pen Drawing, and The House are, as usual, well filled. The cover is specially attractive and seasonable, being an adaptation of a picture by Brispot, and the color-plate, "Who Whistled," after a clever study by the celebrated animal painter, Mr. J. H. Dolphin, is by itself, worth the price of the entire number.

RECENTLY Miss Pamela Colman Smith, the color illustrator, was visiting Rev. S. Baring Gould at his Devonshire home, and there met Sir Henry Irving. The greatest English-speaking actor was so impressed with the originality of her work that he asked her to design a poster for his use in America, using the quaint color-scheme which has brought her early distinction. Miss Smith's greatest enthusiasm is perhaps for illustrating the best of the old English ballads and folk songs, using the songs mainly as a suggestion for studies of the country and sea life in and about early England. In her hands these become more than illustrations; they take rank as remarkably unique and accurate studies of an "atmosphere" all but lost to the England of today. They are free and fanciful in conception and almost bold in coloring, but never grotesque. Two books, "Widdicombe Fair," and "The Golden Vanity and the Green Bed," will be published shortly by the Doubleday & McClure Company, the first in an edition limited to 500 copies, each numbered and containing an original sketch in colors by Miss Smith. They are particularly interesting just now, as a company of English singers is announced as about to produce these old ballads, singing them in costume and with scenery, under the direction of a Mr. Pemberton, who will start them first in Boston. The artist's work will be reproduced by the stencil process, printed by hand, so that it will be possible to realize the flavor and the full vigor of the coloring.

THE EXPERT CLEANER. A handbook of practical information for all who like clean homes, tidy apparel, wholesome food and healthful surroundings. Compiled by Horvey J. Seaman. 12mo, flexible cloth. Price 75 cents. New York and London: Funk & Wagnalls Company.

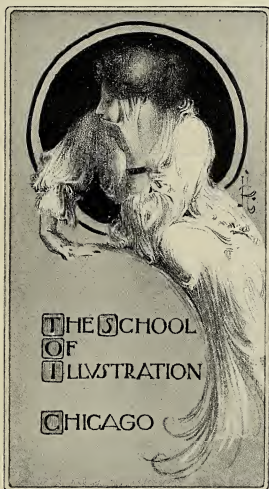
This little book is literally packed with ready aids for the housewife. Hints, suggestions and recipes which are sure to prove useful in the household are given in great profusion, carefully classified to facilitate ready reference. There are instructions for cleaning every conceivable article about the house, and the book is sure to be a valuable aid toward the material conditions of a bright and successful home.

SUGGESTION IN THE CURE OF DISEASE AND THE CORRECTION OF VICES. By George C. Pitzer, M.D., St. Louis, Missouri. Published by St. Louis School of Suggestive Therapeutics.

The mystery of applying the principles of psychotherapy for the relief of physical ailments is effectually cleared by this little work. Whether it be called hypnotism, mesmerism, artificial somnambulism, or any other term, the influence of the mind over the body is universally recognized, and schemes for controlling this influence enter largely into every system of therapeutics. We imagine Dr. Pitzer to be a very successful practitioner by the plain and earnest way in which he handles the subject matter; though the book itself is not a typographical beauty, by reason of the incongruous mixture of De Vinne subheads with old style body type, yet the contents are so readable that it is well worth the dollar asked.

DINNER TO DER PROFESSORVEREIN.

Those who were fortunate enough to attend the "first formal feed of Der Professorverein," inaugurated and carried to a successful termination by Mr. Frank Holme, the head of the School of Illustration, Chicago, will always look back upon the occasion as the most important social event of their lives. There were twenty-two genial spirits gathered in one of the private dining-rooms of the Union restaurant, Chicago, on the evening of November 11, and it was some time next morning when the gathering broke up. The supper



COVER, BY J. L. LEYENDECKER.

was intended to show Mr. Holme's appreciation of the services rendered by his "twelve professors! No more! No less! Count them! Twelve!" and others, in making the school what it is today. And it accomplished its purpose. While a good deal of hilarity and joking were indulged in, it was evident from the expressions made that the school had been placed upon a secure foundation, and that its success was an assured fact. During the evening copies of the new catalogue—which, by the way, is a work of art—were presented to each guest. A concise chronology of events leading up to the publication of the catalogue, with the name of each guest printed in the corner, was also distributed. The "chronology" is as follows:

SEPT. 21, 1896—A solitary horseman, G. Wrightnour, appears, looking for a school.

OCT. 3—To keep him quiet, THE SCHOOL OF ILLUSTRATION brought into being by F. Holme; Dr. Elliott Carpenter assists in the operation. Father and child are doing well.

OCT. 15—The first mail course pupil appears and demands a "rough estimate." Joe Carll takes him in hand. Thrilling Tableau!

NOV. 1—W. A. Grant prints "Newspaper Pictures." W. I. Jenkins photographs the school.

NOV. 10—Egbert Naillie Clark joins the procession.

DEC. 15—War-ren Saw-yer flies the Academic coop.

FEB. 1, 1899—L. Mazzanovich and C. L. Sherman inaugurate *Der Professorverein*.

MARCH 1—Prof. J. Lilleso brings his technique with him.

JULY 10—Three professors in a bunch—J. C. Leyendecker, Joe Carll and F. J. Mulhaupt. C. F. Whitmarsh prints "The Training of an Illustrator." Second edition "Newspaper Pictures" goes to press.

AUG. 1—Edgar Cameron joins *Der Professorverein*.

AUG. 14 TO SEPT. 7—Saw-yer, Wrightnour and Holme take a vacation.

SEPT. 10—Mazzanovich goes to New York, and Sherman to the Institute.

OCT. 1—First symptoms of Catalogue. Will Carqueville, F. W. Goudy and Frank X. Leyendecker are annexed.

OCT. 15—J. M. Gaspard and E. N. Clark fall into line.

OCT. 30—George Dyer is captured and installed as Board of Strategy.

F. W. Cornwall heads department of publicity and promotion.

NOV. 3, 1:30 P.M. to 2:11 P.M.—William Jean Beaulieu is stalked, photographed and electrotyped.

NOV. 11—At 4:21 P.M. Catalogue off the press, amid the plaudits of the multitude.

Among those present were: Frank Holme, G. Wrightnour, Elliott Carpenter, Joe Carll, F. J. Mulhaupt, Will Carqueville, Edgar Cameron, F. W. Goudy, J. C. Leyendecker, W. A. Grant, W. J. Beaulieu, F. W. Cornwall, Frank X. Leyendecker, E. N. Clark, Warren Sawyer, R. C. McLean, J. Lilleso, C. L. Sherman, J. M. Gaspard, George Dyer, C. F. Whitmarsh.

We present the decorative panel of the twelve professors taken from the chronology sheet, the cover of the catalogue by J. C. Leyendecker, and one of the decorative pages by Will Carqueville.

BEST AUTHORITY ON TYPOGRAPHY AND KINDRED ARTS.

THE INLAND PRINTER is looked on all over the world as the best authority on all subjects affecting typography and the kindred arts of color-printing, process-engraving, lithography, electrotyping, stereotyping, etc. In it the printer finds specimens of designs in every branch, and can see described the best methods of working. He is also kept thoroughly up-to-date in regard to everything appertaining to all the departments of the printing business.—*New Zealand Herald Monthly Summary, Auckland, New Zealand.*



A DECORATION, BY WILL CARQUEVILLE.



"TWELVE PROFESSORS—NO MORE! NO LESS! COUNT THEM!—TWELVE!"

ROBERT J. CAMPBELL, ILLUSTRATOR.

BY HARRY P. TADDER.

IT is not easy to write in an unprejudiced manner of the work of a man in whom one is deeply interested. The temptations to be over-praising are very great, and one becomes blind to faults which are evident to the critical observer. Working, as I have, with Robert Campbell for several years, watching the development of his work—and



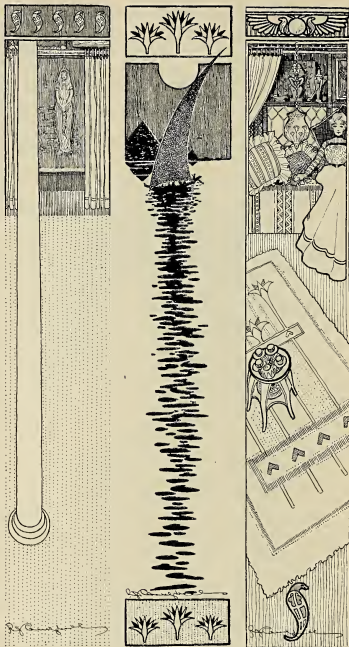
ROBERT J. CAMPBELL.
Drawn by himself.

watching, too, the effect of suggestion when he did not know anything was being suggested—has been a privilege and a delight. I honestly believe that Robert Campbell is one of the foremost decorative illustrators in America today—not that he is all that now, for he is not, but that he has it in him, and that opportunity will prove my assertion.

The man who has but recently chosen to make Chicago his home is a young Scotchman, born in Canada in 1873. He has been a shiftless

sort of worker—dreaming more often than working; but when he worked he accomplished something, which is more to the point. He took a short apprenticeship in a drug shop and did not like it. Then he entered the Ontario School of Practical Science of the Toronto University, class of '95, and the records of that institution show that he headed the list in the drafting class for excellence of his work. Shortly after leaving school he went to Buffalo and entered the office of an architect there—where it was that he was "discovered."

It was early in 1896 that the Buffalo *Times* offered a series of prizes for some cartoons on local and national events. I was the deciding judge who passed upon the designs submitted. Among them was one signed R. J. C. which, while it showed a lamentable lack of humor—an essential in car-



Courtesy "Cosmopolitan Magazine."

DECORATIVE PANELS.
Drawn by R. J. Campbell.



MRS. C.
Sketch by R. J. Campbell.



KATHERINE GREY.
Sketch by R. J. Campbell.

toons—was so much better than the others, that there was no question as to who should get the prize. Mr. Campbell came in to see me shortly afterward, and told me that he had decided to go into newspaper illustration as a profession.

Afterward Mr. Campbell became a student at the Art Students' League of Buffalo, and from that time on he has been devoted to the work which he has chosen, never slighting what he had to do, and putting in more hours than seemed to be best, for his eyes are not strong, and some of his work is very delicate and needs close application.

He did general work on the *Enquirer*, in Buffalo, illustrating local events, making decorative headings, scenes about the courtrooms, initials, portraits—anything that came his way. He had at this time no distinctive style, and was influenced greatly by what he saw of other people's work. Bradley gave him his fondness for black lines and strong contrasts; Rene Reinicke gave him something of carefulness of detail; Gibson contributed something of sweeping lines; Frank Verbeck suggested a certain delicacy of handling—every one of the modern illustrators had an influence on his work, and the one he had studied last could

usually be judged by the drawings he turned out. Then he settled into a style of his own—essentially decorative and essentially suggestive rather than apparent. The quality of his drawing may be seen from the engravings which appear herewith. The delicacy of his portrait work and the strength of his broad lines are strikingly contrasted in the picture of Katherine Grey and the Victor poster.

Mr. Campbell has had considerable experience in designing trade catalogue work and that sort of thing, a notable series of drawings having recently been turned out for Gies & Co., of Buffalo. His work in illustration has attracted more than favorable attention from the editor of the *Cosmopolitan*, and he has finished a large number of decorative ornaments as well as several series of illustrations for stories to appear in that magazine. His cover for the November INLAND PRINTER was another example of strength of line combined with rare delicacy of handling.

Mr. Campbell was married in Buffalo two years ago, and his wife, whose portrait appears herewith, has been a great help to him—posing, suggesting, working always for the betterment of her husband's work. His future is bounded only by what he wants to make it.

PAPER'S PREDECESSOR.

The first artificial substance used to any great extent to write upon was papyrus. This wonderful material, which is known to have been used as early as 3,700 years B.C., and, therefore, claims an antiquity which is almost impossible for us to grasp, continued in use as the staple writing material of the civilized world for nearly five thousand years. It was made from the inner bark of an Egyptian river plant, which had a triangular stem some twelve feet high, covered with a laminated bark consisting of about twenty different films. These were stripped off, cut into lengths, and laid out singly side by side on a flat surface, so as to make up the size of sheet required. The first layer was wetted with starch or gum, and on it a second was placed, crosswise, and the sheet, after pressing or beating, was dried on and smoothed with a stone or some hard substance.

About the year 200 B.C., the Ptolemy of the period tried to prevent the export of papyrus from Egypt, and Eumenes of Pergamus, in Asia Minor, who wished to form a library to rival the celebrated one at Alexandria, had to seek some other substance on which to make his books. Under his auspices a great improvement was made in the preparation



POSTER, BY R. J. CAMPBELL.

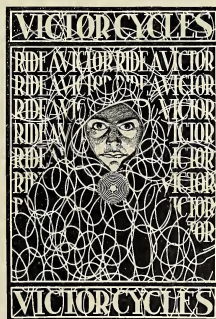
of skins for writing upon, and this improved material was known as Charta Pergamena, from the town of its origin, and hence its present name, parchment. The manufacture of papyrus was established at Rome about the Christian era, and the Roman product was both whiter and better than the Egyptian, as it was sized with flour and its layers beaten together by a hammer. It was made in several qualities, the best of which was called Charta Hieratica, a name adopted by a stationer of our times for a very different kind of note paper.—*The Paper Mill.*



TITLE, BY R. J. CAMPBELL.



COVER, BY R. J. CAMPBELL.



POSTER, BY R. J. CAMPBELL.



A. S. GILMAN, of Cleveland, Ohio, has made his office union throughout.

J. S. RICHARDS is now superintendent of the *Plain Dealer* job department at Cleveland, Ohio.

W. M. WILLIAMS, formerly with the *Plain Dealer*, Cleveland, Ohio, is now with A. S. Gilman.

The Corbitt & Butterfield Company, Chicago, has changed its name to the Corbitt Railway Printing Company.

H. B. ROUSE, formerly with R. Hoe & Co., is now with the Chicago branch of A. D. Farmer & Son Typefoundry Company.

The office of the late Edward Leavell, 85 Fifth avenue, Chicago, has been purchased of his widow by Farr Brothers, and is now run under the name of "The Farr Press."

The offices of the Pittsburg Printing Company (Percy F. Smith Printing & Lithographing Company and Pittsburg Printing Company) have been removed to Standard building, No. 531 Wood street.

We understand that the printing department of the United States Coast and Geodetic Survey, Washington, D. C., is in the market for its next year's supply of paper. The kind wanted is chart wove paper of several different sizes and weights. Particulars can be had by applying to the Coast and Geodetic Survey office.

J. ERNEST HAMMOND, dealer in printing material, Providence, Rhode Island, has removed to a most central location in the printing district, being at 45 Eddy street, directly opposite city hall building and three minutes' walk from Union station, where THE INLAND PRINTER will be found on sale and a cordial welcome to the printing craft.

A new engraving firm has been established in Boston, called the Massachusetts Engraving Company. It is located at 41 Washington street, and the three gentlemen who stand at the head of it are Ward M. Tenney, William D. Wright and George W. Wright. They have a competent force of workmen in all departments, and propose to do first-class work in all the different branches of engraving and designing. We wish the new company all success.


The Sanders Engraving Company, St. Louis, Missouri, has purchased the entire plant, comprising all of the stock, machinery, fixtures and good will, of the Snyder Engraving Company of that city. This, added to the already complete plant of the Sanders Company, makes it one of the largest and best equipped engraving establishments in the country. Mr. Snyder and his best workmen will be retained. The

electrotyping branch of the Sanders business is proving in every way successful and has become a valuable adjunct to the business.

CHARLES W. COX, well known to the printers of the West as "the card man," is now with the Carpenter Paper Company, Omaha, Nebraska, having entire charge of their card department. Mr. Cox has sent out a neat announcement of his new connection, which contains some strong points in favor of cut cards, and especially of buying them of the firm he is now with.



KLIMSCH, HUNTER & CO., London, England, who were recently appointed agents for Koenig & Bauer, have already obtained an order for a large rotary machine built by that firm. It is to be of the "three-decker" type, and will have several novel features. The machine is designed to print, fold, paste and cut a twenty-four-page newspaper at a speed of 24,000 copies per hour from a double set of plates.

TRAVELING salesmen are not always honored in the way Mr. F. A. Venney, of the Chicago branch of the American Type Founders Company recently was. Mr. Venney succeeded in getting a big order for type and printing machin-




To F. A. Venney




United States of America

Congratulations from the boys of Branch 12 for getting the



order of Type and Printing Machinery for Lincoln, Nebraska

ery in Lincoln, Nebraska, there being eight carloads shipped. So elated was his house over his success in landing the order which several other firms had been endeavoring to get, that they went through the old cabinets, and selected a lot of stock cuts and arranged and had a "testimonial" printed on a card five by nine inches in size. This reduced facsimile will give an idea of what the job was. We notice that the train has been increased by two cars, but suppose this is simply an oversight due to the intense excitement occasioned by the good news.

MR. F. WESEL, the president of the F. Wesel Manufacturing Company, 82-84 Fulton street, New York, will be in Chicago shortly after December 1, 1899, and communications addressed to him in care of Barnhart Brothers & Spindler will have his attention. Mr. Wesel is considered an expert on printing-office equipments (regular or linotype) and on electrotyping, stereotyping and photo-engraving machinery, and the trade in the West will no doubt be glad to meet him.

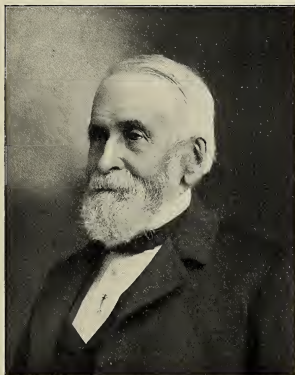
FRANK BARNHYDT, formerly in the printing machinery business in Chicago, and later connected with the Chicago branch of the American Type Founders Company, has recently been appointed manager of the Kansas City branch of that company. Mr. J. B. Reton, of Kansas City, goes to St. Louis, and is now connected with the St. Louis branch of

the American Type Founders Company, looking after the interests of the company on the road.

GEORGE J. CARTER, for a number of years connected with the Empire Machine Company, has resigned his position with that company, and is now with the Unitype Company, 150 Nassau street, New York. Mr. Carter will look after the trade in the Middle States, and as he is thoroughly posted on typesetting machines and is a first-class salesman, the "Simplex" is likely to have a boom in that territory.

LORING COES.

We have a portrait of Mr. Loring Coes, of the house of Loring Coes & Company, Inc., which was taken on his eighty-seventh birthday. He has had a specially active year, and is now much interested in improvements and additions to the plant, which are being made under his personal supervision. There are few of the men in the East who can show



LORING COES.

such marked vigor and insight at such an advanced age. Many of the younger men of the community would not care to follow him, either with rod or gun, and to those that work with him his record in any line is a constant source of congratulation, for there are few of the younger members of any house that have such a fund of experience and mechanical knowledge ready to their hand for the asking; and it is not to be wondered at that the efforts of the young men, with such a previous experience to guide them, should be able to make headway where other workers in the same line have failed. He is especially interested in *THE INLAND PRINTER*, and generally reads it from cover to cover, remarking on quality and shade of all the finest process-work, and some of the remarks that he makes would give some of the advertisers cause for congratulation, for in his early days Mr. Coes was considered a very fine draftsman and architect. He says *THE INLAND PRINTER* is the "handsomest book" he sees. If not its oldest reader, he is certainly pretty well up the list.

INVALUABLE.

THE INLAND PRINTER is invaluable to those aiming to produce a high class of printing.—James H. Spencer, Lincoln, Nebraska.

ESTIMATING NOTES QUERIES AND COMMENTS

CONDUCTED BY J. L. C.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interest of the printing trades. All letters for this department should be marked "J. L. C.," care *The Inland Printer*, and addressed to 212 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to *The Inland Printer Company*.

COST OF PRINTING.—By F. W. Bates. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. \$1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, \$5; 200 pages, 1,000 jobs, \$3.50. Specimen page and descriptive circular on application.

CAMPBIE'S VEST POCKET ESTIMATE BOOK. for the convenience of solicitors of printing. Contains thirteen pages of useful information for estimators, and ninety pages of printed blanks adapted for making detailed estimates on any class of work. 50 cents, prepaid.

THE HARMONIZER. by J. P. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. \$3.50. *The Inland Printer Company, Chicago.*

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. \$5.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover paper of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. Reduced price, 40 cents.

A TWENTY-PAGE and cover program is received from John D. Migeot, of Philadelphia, Pennsylvania, with a request for an itemized estimate. I should figure this job as follows:

2,500 copies, twenty pages and cover, size 5½ by 8½ inches.	
¾ reams stock for body, 24 by 36, 60-pound S. & S. C., 4 cents, plus	
10 per cent	\$8.75
1¼ reams stock for cover, 20 by 25, 70-pound Milton, 9½ cents, plus	
10 per cent	9.25
Composition and lock-up (brevier measurement)	35.00
Presswork: body, one 16-page form	5.00
" " " 4-page "	4.00
" " " bronze on cover	5.00
" " " red (two impressions) cover	3.75
Binding	5.00
	\$75.75

The inside pages of this book are set in 8, 10 and 12 point type and display ads. One page is blank and the display and straight matter run about equal in amount. The cover is printed on first page only with a badge of the "Legion of the Red Cross" and a few display lines in silver bronze and a red (two impressions on the red).

MUSIC COMPOSITION AND WEIGHT OF ENVELOPES.—The following inquiry has been received from Mexico:

Inland Printer Company, Chicago:

GENTLEMEN,—Will you please tell me through the columns of *THE INLAND PRINTER* what is considered a fair day's work in music composition, both music and words set between the bass and treble staves, and also for the music alone? The class of music about which I inquire is ordinary hymn-book music. Very sincerely,

JAS. L. PEASE.

P. S.—Also, please tell me the significance of the letters "X," "XX," "XXX," etc., in describing paper, envelopes, etc.

J. L. P.

Answer.—Music pages run very different as to amount of work in them. Ordinarily one and one-half to two pages, with words, would constitute a day's work, full pages taking more time than open pages. Without the words he would set one-fourth to one-third more music. The meaning of

and by a personal observation in my own pressroom, and where I have had an opportunity to inquire in regard to the same. The conclusion that I have arrived at, is that it is almost impossible to find the exact cost; but as far as my experience has taught me, I make it as follows: We will take this matter and consider it on a basis of ten hours—in other words, for one day. The plant to inventory about \$50,000, a pressman and one feeder to each machine, 300 working days, and making ready to count as running:

Cost of machine complete and in operation	\$2,000.00
Interest on investment at 5 per cent .....	.35
Pressman, at \$2.50 per day (average)	2.50
Feeder, at \$1.25	1.25
Power, at rate of \$75 per horse-power .....	.35
Maintenance (this to include rollers, repairs, packing, ink, make-ready, paste, etc.)	1.00
Its proportion of interest on power plant, at 5 per cent (this to include engine, shafting, driving belts, piping, etc.) .....	.10
Depreciation, at 6 per cent per annum, working day .....	.50
	\$5.95
Office expense, its proportion of the floor expense, superintendence, etc.—charge this expense at the rate of 25 per cent of the above total	1.48

Cost for ten hours, 29 by 42 two-revolution

\$7.43

Now we have the cost of this machine for ten hours. If nothing is produced upon this press, and the men are held waiting for orders, this expense still remains. It is not to be presumed that any concern will fill one floor with printing-machines that they do not expect to keep busy at least eight hours per day; thus we will make a charge of two hours' lost time, representing \$1.50. In my opinion this machine in your plant will cost you \$9 for every ten hours you own and operate it. Now let us see where good management will keep these machines busy—with five pressmen and seven feeders, who can help on make-ready. I do not think there is really a concern in the country which can afford to place at each machine one pressman and one experienced feeder and do work for the prices that are being quoted throughout the country. Employing printers must make use of the pressmen and feeders on more than one machine. I thoroughly understand that this is a hard matter to manage successfully, but if the help are with you, working for the interest of the concern, and co-operating with the foreman, these matters can be adjusted to the advantage of all concerned; this done, the expense can be lessened at least ten per cent. It is always good business to allow your men to have a day or two off when you find that business is or will be quiet. When you do this your action stops the salary, but the balance of the expense of the machine continues. We are all in the business for what can be gotten from it; therefore do not fail to see that the work is done in reasonable time. If you will look into this matter of a "lay off" you will find that your men keep posted in regard to "what's coming," and if it is necessary they doubtless will spend more time than you figure to make forms ready or run them through. I have not gone into an elaborate scheme or a lot of talk or figures to ascertain this item which you desire to know, but it is a plain and common way to get at it, one that any ordinary man can figure out, whether he be the proprietor or superintendent, without resorting to the many complicated tables that are published from time to time. This explanation can be adapted to any pressroom by looking up what is paid the work being done. I have based my opinion upon an ordinary job, catalogue and book printing concern, and not one that is working upon any specialty or color-work. Will some employing printers give us their views upon this item of "What is the actual cost of operating a 29 by 42 two-revolution press in plant of about size mentioned?" Do not ask me to omit the publication of your firm name—there is no disgrace in allowing the use of your name in a controversy

of this kind. All can learn—even though we are not great printers.

Inland Printer Company, Chicago:

GENTLEMEN:—I enclose a sample of a job on which there were three estimates. Ours was \$49.75; another one was over one-third less than ours, and the third estimate was about one-third higher than ours. Below I give the cost as figured out by us:

500 books, 100 sheets in each, and 500 books, 50 sheets in each, 2½ by 9, cloth strip in back. We estimated printing the full sheet of 19 by 24 for the inside, black ink, cover in gold and embossed.	
Paper: 19 by 24, 24 pounds, 5½ cents, 10 reams laid E. S.	\$13.20
Cover paper, 2 quires, 20 by 25, 60-pound, Princess .....	.90
Presswork, one day	4.50
Binding and perforating	17.50
Presswork and bronzing cover, six hours	1.50
Embossing, three hours .....	.90
Extra electrotypes	2.94

Total cost

\$41.44

You will notice that no charge has been made for composition. We had four sets of plates to start on, also the embossing dies.

The printer who secured this order is a member of the Philadelphia Typothetae, and at the meeting is always advocating raising prices, claiming that printers, as a usual thing, charge too little.

I would like to have your opinion regarding the three estimates. If you use it in the columns of the paper, please see that the name of the job is not given. I am. Very truly yours, W. A. MACCALLA,

P.S.—The successful bidder on this job forgot to include perforating. When he discovered it he did not raise his price.

Answer.—If your figures represent cost, I would say that your price is very much too low; an addition of twenty per cent on the cost price of any printed work will not increase your bank account. The writer has always advocated a division of estimates, i. e., find the cost of each part of the work; as for instance, on paper add twenty per cent; on composition, jobwork, 75 cents to \$1 per hour; on plain matter, ordinary work, 60 cents per 1,000 ems. Charge for making up separate and locking separate. You can deal in paper, i. e., buy and sell on an average of twenty per cent, but how can you do composition and presswork upon this same basis? Binding is now done close, often on too small margin. If you had adopted my method in making this price it would have been as follows:

	1,000 copies.
Paper: 19 by 24, 28-pound, E. S., laid	\$16.00
Paper cover, Princess, 65-pound	1.25
Locking and make-up	1.25
Presswork: inside, 5,000 impressions	10.00
" cover, in gold	3.00
" embossed	2.50
Binding, at 1 cent each	10.00
Perforating, 20 reams, four times through	10.00
Extra electrotypes	3.50
Total cost	\$57.50

This binding to be done eight on, and the perforation on a single machine. Let us look at the time of presswork. You claim a cost of \$4.50, and you add twenty per cent, and thus get \$5.40 for ten hours' use of a pony cylinder, where it should be \$9, and this is a low price for it—making ready a royal sheet, that will consist of type, blank rules, and somewhat of a register, and the printing of 5,000 sheets—you will readily see that there is no money to be made at prices of this kind. As to the "other feller," let all of us pity him—he did not have the nerve to say he had made an error, he allowed it to go through and thus established the price. Will he do another lot at same price?

Inland Printer Company, Chicago:

GENTLEMEN:—We have been subscribers to your paper for years. This department has our first attention. Without question your reading matter interests all who have that which your department treats. We herewith append specification for work that has been presented to us for an estimate. We notice that the last edition was issued from a Chicago press. We trust that this fact will not interfere with your views. . . . Kindly make us a fair price. Our estimate has been filed by this concern. We have made price for this three consecutive years without securing the order. Yours, A READER.

SPECIFICATIONS.

4,000 catalogues, 7 by 10½ or 20½ open. 212 pages. Printed in red and brown. Paper to be 29 by 43, 100 pounds, enameled No. 1, natural.

the work for that figure will not be in business long, at least let us hope. The item of paper is right. The composition is rather strong; you will agree with me that your compositor can set up advertisement pages in one-half the time consumed in plain 8-point, and as the run is small, you should figure 10-point. If you had done so the price for composition complete, ready to print, would be \$43. The writer will acknowledge that this price is not high, but we are "up against" machine-work and those who do not as yet know the expense of machine composition (and these people are much in evidence today, but are beginning to realize that a machine is not all that figures into cost of running one). And again, machines can not get around the composing-room, and set up ads, as fast as the "man of the stick." Now, take up your presswork; think of putting on four sixteen-page forms, and printing an edition of 600 copies for \$4! This can be done on a wager, but every day, no! Men will not stand it, and some will not do the slop work that this amount of time will produce. This charge should have been \$10, and make time on the four forms. The selling price for this work should have been:

Paper	600 copies.	
Composition		\$ 6.00
Presswork: inside four forms		48.00
" insert four cuts, one form		10.00
" cover four pages, one form		3.00
Binding, glue, cover		2.00
		3.50
		\$72.50

This price is based on advertising pages to consist of four two and one page ads., and not cut up into eights and sixteens to page. Let the "other fellow" have the work—money made not to do work at such figures. We are getting along nicely without that kind of competition in many cities and towns, and let us hope to get rid of all who have a desire to do business for the honor there is in it.

THE ALTON LIMITED.

On Wednesday, November 15, the Chicago & Alton Railroad Company invited representatives of the press, advertising managers, proprietors of hotels and others to inspect the newly equipped trains which were to be placed in regular service between Chicago and St. Louis on the day following. Trial runs were made simultaneously from St. Louis and from Chicago. The one in St. Louis was in charge of James Charlton, general passenger and ticket agent of the road, the trip being to Alton and return. The Chicago train was in charge of C. H. Chappell, vice-president and general manager, George J. Charlton, assistant general passenger and



ticket agent, and Dudley Walker, advertising manager. The train left promptly at one o'clock, going as far as Joliet, and returning at five o'clock. Luncheon was served en route, and every one returned thoroughly satisfied as to the equipment of the train, as well as the hospitality of the Alton road. The new trains are said to be the finest examples of perfection in day-train equipment on any road, and are certainly marvels in their way. The equipment consists of standard Chicago & Alton passenger locomotive; United States postal car, sixty-six feet in length; combination passenger and baggage car, combination parlor chair car and coach, Chicago & Alton parlor chair car; café and buffet smoking car and Pullman parlor observation car, each of which is seventy-two feet six inches in length. The framing of all these cars is Pullman standard, with Empire decks, wide vestibules, standard steel platforms and anti-telescoping device. All of the cars are lighted with electric lights except the mail car and combination passenger coach and baggage car, which are lighted with Pintsch gas. The windows throughout the entire train are of uniform width, the Gothic lights above being of the new Pullman standard. The ornamentation is of special design, the color scheme being maroon. Great care has been used in the selection of plushes and woods for the interior, and the lamps, metal furnishings, etc., are of special design.

One of the features which naturally attracts the newspaper man and the publisher is the elegance of the menu cards and wine lists; also the bookcase containing a specially selected assortment of story books, books of travel and essays; the table with writing materials, etc., as well as the receptacle in which are kept the current magazines and periodicals, all neatly bound in appropriate leather cases. We present herewith an etching of the old town of Alton, one of the cuts used to illustrate the menu card on this train. The front cover of the menu showed the town of Alton as it appears today, the picture being a copper etching by Louis Braunhold, neatly framed in the gray mottled stock which forms the cover. The wine list and buffet lunch card were also in keeping with the character of the menu. The Alton road has shown by this, its latest achievement, that it intends to be strictly up to date as regards equipment in train service, as well as in other details.



Amateur photo by Lee Moorhouse, Pendleton, Ore.

MOTANIC,

One of the greatest war dancers on the Umatilla Reservation, Oregon.



BY CHARLES H. COCHRANE.

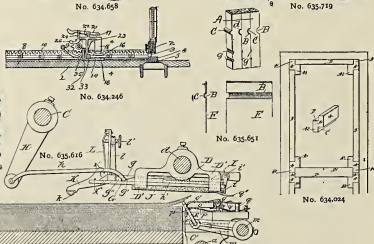
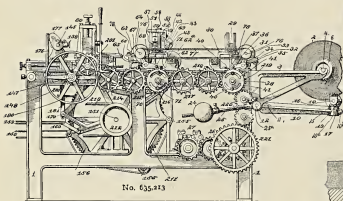
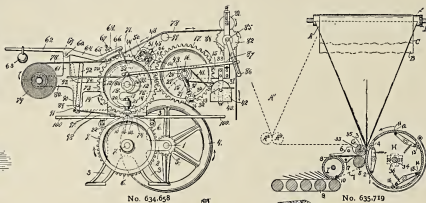
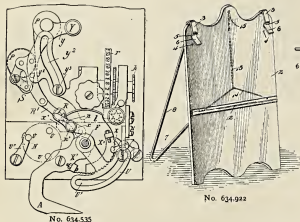
(For other patents see the various departments.)

A simple and ingenious folding and delivery mechanism for the Goss presses has been patented as No. 635,719, by Joseph L. Firm, the veteran machine-designer of Jersey City. The web B travels down the former A, to receive a longitudinal fold between the roller G and cylinder H. There are three sets of folding blades and knives on H, so that in one rotation it cuts off and folds three newspapers, which are

No. 634,535, by L. P. Monier and G. Gloeckler, of Paris, France. The illustration shows a portion of the mechanism for printing date numbers consecutively.

A rotary plate-printing and embossing machine that looks very promising is patented as No. 634,658, by C. E. Brinkworth, of Buffalo. The plate-cylinder 52 is surmounted by a pressure-pad 67, for wiping off the ink, the process being that of copperplate printing, in which the plate-surface is smooth and the lines to be printed incised or sunk in. The wiping is further perfected by the use of a tough strip of paper carried in from the roll 79, thus presenting an ever-clean surface for wiping. A revolving ink-removing brush is previously brought into play at 45, to take off the heaviest portion of the ink.

Alexander Paterson, of London, England, has patented (No. 634,024) an improvement in printers' furniture, having corner-pieces of novel form, as shown, for assisting in con-



delivered on the carriers 9. To bring eight pages together it is simply necessary to carry two webs at once down the former; ten pages, two and a half webs, and so on for other combinations. When attached to a straight-line press this mechanism will handle almost any number of pages without any adjustments or changes.

W. G. Trevette, of Chicago, in patent No. 635,616, shows new devices for the perfection of the feeding machine he is developing. The illustration selected shows a method of fanning out the sheets. The hard-rubber surface J is about to be depressed on the top sheet, and pushed to carry it along by contact. The invention discloses many minor contrivances for insuring accurate operation.

A so-called feeder for perforating machines is the subject of patent No. 634,246, by Charles S. Perkins, of Chicago. It is rather a mechanism for insuring accurate feeding, for the operator apparently brings the sheets in by hand to the carriage 23, which has a clamp for holding the edges of the sheet. The perforating needles are at 3 and the stripper at 4.

A very complicated apparatus for printing, counting and issuing tickets has been patented in the United States as

fining strips of furniture about pages of type. They may be useful for special work.

A very simple way of manufacturing type, so that letters can not pull out of a form, is the subject of patent No. 635,651, by A. L. Campfield, of Chicago. The type are ribbed and grooved as shown in the drawings, and the leads are shaped to correspond with them. The invention has its good points, but how about making corrections on the press? There it would be a nuisance instead of an advantage.

A neat, cheap, simple and convenient copyholder is that shown by Elmer Waldrup, of Asotin, Washington, as patent No. 634,922. The drawing explains itself.

James West, of St. Louis, has patented (No. 635,213) some improvements in envelope machinery, and assigned to the Samuel Cupples Envelope Company of that city. The drawing shows a development of West's patents of 1890 and 1892. It is adapted to handle numerous widths of paper, and the heads for directing the web are so adjustable that the central point between the heads may be kept on the center of the machine. The roll of paper is at 2, the printer at 27, the first set of gumming disks at 31, while at 50 the

edge-folds are made and other gumming appliances come into use. Under the standard 80 the bottom transverse fold is made, and the final cutting, folding and transmitting follows, the envelope being delivered between a belt and a large wheel on shaft 151, and carried around in a current of hot air to thoroughly dry it before being passed out of the machine.



The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no courtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

A FEW programs of banquets held by Greek letter societies have been sent to us by Allen L. Smith, Ithaca, New York. The work, both in composition and presswork, and in the finishing touches in the bindery, is above criticism.

VANDER LILES, Sanford, North Carolina.—The blotter of the Cole Steam Printing Company is neatly set, and well printed in four colors. The cover is about as artistic a piece of work as any one could have made. Your work is first-class.

EDWARD W. DORSEY, 78 West One Hundred and Third street, New York.—The "Souvenir of the Dewey Album of Press Clippings" and the bill-head are very good specimens of neat and tasteful composition—the bill-head, in one series of type, being especially pleasing.

FROM HORTING & SNADER, 737 Walnut street, Philadelphia, Pennsylvania, comes a varied assortment of commercial and society work, all of which is neatly set, well displayed, and admirably printed—some in two or more colors. The work is all of a high degree of excellence.

BUCKLEY, "The Printer," St. Albans, Vermont.—Your blotters are good. The cuts used give a vivid idea of the point you aim to impress on the public. The composition display is excellent and the presswork is very good. "I am watching for you every day but Sunday" is an excellent adage to impress upon your prospective patrons.

"And it's only a brochure," is the apology which the Times-News Company, Connersville, Indiana, offers to its patrons for issuing a neat booklet showing samples of the work it has been turning out for customers and what it is willing and able to do for future customers. Composition and presswork are both of a high class of merit.

THE American Type Founders Company has sent out a very dainty specimen sheet, entitled "Prevailing Type Fashions." It is printed by the Boston branch, and is up to their high standard. The faces shown are "Copperplate Roman," "Card Mercantile," "Mercantile Bold," and the "Wayside Ornaments." The specimen sheet is enclosed in a wrapper of unique design.

A NEAT booklet, 4 by 6 inches, oblong, consisting of fifty-six pages and cover, and entitled "Some car signs that have brought business to their users," is issued by H. L. Ireland, Philadelphia, Pennsylvania. It shows reproductions in half-tone and color of artistic signs made for patrons, and advertisers might acquire much useful information therefrom. The brochure is very well printed.

THE Stanley-Taylor Company, 421 Sansome street, San Francisco, California, issued an especially neat calendar for October. The card is 6½ by 8½ inches, printed in red and black, with green and buff tints. At the head of the calendar is a photogravure reproduction of the transport Sherman, with flags flying from every masthead, and the decks covered with United States troops. The composition and presswork are both very good.

THE Institute Manual and Public School Directory of Potter county, Pennsylvania, is a neat piece of composition and presswork. The pamphlet is 6½ by 8½ inches in size, forty-eight pages and cover, tied with silk cord. The half-tone portrait of Longfellow would have been improved if in the make-ready a little more cutting away of the vignetting had been done. Otherwise the pamphlet is a very creditable piece of work.

GEORGE T. DUTTON, Vancouver, B. C.—The samples sent by you compare favorably with many sent by printers in the larger cities of the United States and Canada. Don't be too modest. Your composition is good, and though in some of the samples the presswork could be

improved, yet, taken as a whole, the collection will pass muster without severe criticism. You have a good selection of material to work with and apparently try to make the best use of it.

W. J. SHAW, with the *Dufferin Leader*, Carman, Manitoba.—You have tried to put too much ornamentation on the business card, and two colors—claret red and blue or red and black—would have looked much neater than the colors you have used. The cover could have been improved by making the lettering, "Methodist Church Choir," much larger, and the name of the leader a little more prominent, and leaving off quite a lot of the border work. Try to make your productions neat and simple. The day for crowding a lot of border and rule-work on a cover-page has gone by.

THE Parsons Paper Company, Holyoke, Massachusetts, is sending out a specimen book of its ledger linens and bonds. The book shows only the regular lines of papers which the firm makes and carries in stock. Among the papers shown are the Scotch Linen Ledger, Royal Linen Ledger, Old Hampton Bond, and all of its well-known papers. The samples of papers are all large enough to enable one to easily see the character of the goods, and are neatly enclosed in embossed cover. The job bears the imprint of the Griffith, Axtell & Cady Company, of Holyoke.

Two advertisements are submitted by L. C. Falstra, with the J. B. Savage Company, Cleveland, Ohio. "The Marine Review" ad. is a good piece of composition, and the time taken to set it in is reasonable. It is a very effective piece of work. The Tidd ad. is fair; but we think if the word "Insurance" had been set in a very bold type across the center of the page and not enclosed in a panel the ad. would have been very much more effective. It looks a little weak. As it stands the name is the most prominent feature of the ad., while the business to be advertised should be the striking feature.

THE Galveston Business University catalogue is a handsomely bound book of sixty-four pages, of the highest style of typographical work, printed on extra heavy enameled stock, and issued from the house of Clark & Courts, the printers *par excellence* of Galveston, Texas. The composition is beautiful, the presswork in colors artistic, and the binding, in alligator leather, is substantial, with gold stamp on front cover. The descriptive matter is well set, and illuminated with initial letters and ornamentation in colors, and the presswork is above criticism. Many excellent works of this nature have come to our notice, but we are willing to award the palm to this one.

THE *Artistic Advertiser* is a new publication by Barnhart Brothers & Spindler, its aim being to give the country editor suggestions as to the most artistic methods of handling type, especially in the advertising department. The paper is properly so-called, and is an artistic presentation of the model country newspaper. One of the features is the setting of each ad. in a series of type, instead of having a jumble of several series in one advertisement. The reading matter is full of interest, and not the least interesting item is that which treats of this firm's commanding and independent position in the trade. Every printer of a country newspaper should have this publication.

By courtesy of E. W. Patton, of the *Trades Unionist*, 414 Sixth street, N. W., Washington, D. C., we are in receipt of the "First Annual Year Book" of Columbia Typographical Union, No. 101, Washington, D. C., a work of 112 pages and cover, 6 by 9 inches, printed on enameled stock, with cover in two colors—red and green. The composition throughout, both straight matter and display, is excellent, and the presswork is very good, great care having apparently been taken to make the half-tone portraits look their very best—and there are plenty of them scattered throughout the work. The book contains a history of the organization, and has evidently received enough advertising patronage to warrant a continuance of its issue in succeeding years.

A SOMEWHAT extensive assortment of samples of commercial, society and general printing from W. A. Chalfant, *Invo Register*, Bishop, California, shows a laudable ambition to accomplish great results with a limited amount of material. Some of the type and borders are very old, and yet Mr. Chalfant has produced some good effects with them. The plain letter-heads and statements are the best, and some of the cards are very neat in composition. The blotter for June is the poorest piece of work, and probably was the most expensive in the matter of time consumed in production. Don't do such work; there is no money in it. Neat, plain, straightforward composition will pay best in the end. The presswork on all the samples is of good quality.

THE Corbin Cabinet Lock Company, New Britain, Connecticut, has sent out a very artistic booklet with the caption, "Modern Pin-Locking Mechanism." The size of the brochure is twenty pages and cover, 5½ by 7½ inches, oblong, printed on extra heavy enameled stock. The composition is good, the engraving artistic and the presswork above criticism. The half-tones are beautifully printed. The front cover is printed in gold, silver, green and black on chocolate-colored stock, handsomely embossed, and is a very attractive piece of work. Mr. Comstock, who has charge of this department of the Corbin Company's business, is to be congratulated on the artistic taste in the production of what ought to be valuable advertising matter for the company, which should bring good returns for the capital invested therein.

A FEW samples of jobwork from the office of the *Transcript*, Greenfield, Iowa, show a lack of ideas with reference to the fitness of things. For instance, the prospectus of the Adair County Summer School is an

along booklet 4 by 7 inches. The composition on the front page of cover is set in a panel 2½ inches wide by 3½ inches deep, the reverse shape to that of the prospectus, and is printed away out of the center. The cover stock is a common blue blotting paper, and in an ad. on the third page thereof two half-tone cuts are used. The effect may be imagined by any printer who knows the relations existing between half-tone plates and printer who knows the relations existing between half-tone plates and printer. The head of the job department of the *Presswork* has a blotting paper. The head of the job department of the *Presswork* has a good deal to learn, and should read carefully the departments on "Job Composition" and "Presswork" in *THE INLAND PRINTER* and endeavor to profit thereby.

A SOUVENIR program—"Waterbury's Tribute of Appreciation and Gratification to Her Representatives in the Spanish-American War of 1898"—is a booklet of twenty pages and cover, commemorating the reception and parade given by Waterbury, Connecticut, in honor of her "Heroic Sons and Daughters," on October 20, 1899. The work is a good sample of composition and presswork, and the Waterbury Blank Book Manufacturing Company is to be congratulated, through Mr. Tyrrell, for the energy displayed in getting out such an excellent program in so short a space of time. "The actual time of turning out the job, in the making of the half-tone cuts, did not exceed thirty hours." This is rapid work, and the excellent quality of the program before us would not lead us to suppose that it was a job done in a "special rush."

FROM John C. Bragdon, Pittsburg, Pennsylvania, comes an interesting pamphlet entitled "Industry," being "A pictorial summary of the development of Pittsburg and its environs, with a short digression on our own particular line of work." The front cover is a modeled honeycomb design reproduced in half-tone, and is an excellent example of that character of work. The busy bee is worked in upon every page, and reaches the climax on the back cover, where a little lad is represented who has just been stung by one of the little insects, and exclaims "Durn that bee." The half-tones are all excellent, and are well printed on a good quality of stock. The envelope enclosing the pamphlet is also worthy of mention, being a half-tone clover design in colors, with the bees in evidence, as they are in the pamphlet. Mr. Bragdon is to be congratulated on the excellence of the idea, and the way he has carried it out.

TRADE papers of mammoth proportions seem to be quite the fashion since prosperity has begun to visit the lines of trade supporting them. "The Twentieth Century and Holiday Number" of the *Keystone*, published in Philadelphia, is an exceedingly creditable issue, an examination of its pages showing that it is not behind the best publications in any line in the character of its matter, the taste displayed in its make-up, or in the size and value of its advertising patronage. A specially designed cover, part of the advertising printed on coated paper, some being in colors, new department headings and other features, make it a remarkable achievement in trade journalism, while its 150 pages of advertising must have satisfied its publishers that the trade was ready to support handsomely so worthy an organ of the jewelry trade. The paper is always good, but this number is unusually fine and outdoes all previous issues.

"MANDEL'S SHOPPING GUIDE" is a catalogue of 56 pages and cover, 6 by 9 inches, issued by Mandel Brothers, Chicago, descriptive of their fall and winter goods for 1899-1900. The composition is fairly good, but the presswork is abominable. The black ink used is apparently a cheap grade of news ink, giving a dirty, muddy look to the pages. But this is not the worst feature of the work. It is illustrated with various cuts showing gentlemen's and children's clothing, ladies' dresses, carpets, laces, etc., and an attempt has been made to show these in color, but such a wretched attempt! On one page the figures of three gentlemen are shown, attired in the latest fashions—two are printed in black, the third in a bright blue. Glaring red and brilliant blue are used on ladies' skirts, waists and millinery; and an effort to show carpets, tapestries, and portieres in colors has been made with the same red and blue, giving a very tawdry and cheap look to the illustrations.

OUR typographical brethren across the "Herring Pond" are wide awake to the possibilities of up-to-date artistic printing. A specimen book of work "Done by John Lewis & Company, at the Selkirk Press, 5 Bridewell Place, Ludgate Circus, London, E. C. 4," is a good example of what can be done with type, plates and ink in the hands of those who know best how to manipulate them. The work consists of eighteen leaves of various kinds of stock, 9 by 11 inches in size, enclosed in a cover of very dark green, on the front page of which is printed in gold and embossed a dragon rampant, with the name of the firm sending out the work. The typographer and the engraver, the papermaker and the artist, the pressman and the binder have all combined to produce a work that can not be passed by without personal, and that will be admired by every one who sees it. Designs are excellent, color schemes harmonious and the whole work of so attractive a nature that even such a scarce be said in its praise.

A COPY of "Missoula and Ravalli Counties, Montana, Illustrated," has been furnished *THE INLAND PRINTER* through the courtesy of F. J. Sevigé, who had charge of the mechanical production of the work. It is a pamphlet of one hundred pages and cover, very fully illustrated, giving information of a historical and general character of the two counties named, intended as a souvenir of the National Irrigation Congress. The cover is the most attractive feature, the half-tone illustration in photo-brown, and the hand-painted decorative work showing the natural wild flowers in that part of the country, being especially worthy of note. One of the most interesting articles in the book is the description of Bitter

Root Stock Farm, owned by Marcus Daly. This is the first time this farm has ever been illustrated and written up. The author apologizes for the presswork, which might have been better had the facilities of the office been different. The work is an exceedingly interesting one, and when the difficulties attending its issue are considered, a creditable piece of work.

PROCESS ENGRAVING NOTES AND QUERIES

BY S. B. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to *The Inland Printer* Company.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Cloth, \$2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Cloth bound; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M., in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauft, editor of *The Art Student's Guide to the Chautauque Book of Fine Arts*. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. \$2.

FRANK'S ANASTATIC PHOTO-SCALE.—For the use of printers, publishers, photo-engravers, electrotypes and lithographers. 8 by 12 inches, printed on transparent celluloid, divided into inches, half inches and quarter inches by horizontal and perpendicular lines, with a transparent ruler pivoted so that it will intersect the scale at the lower left-hand corner in whatever position the ruler is placed. \$2.

PHOTO-TRICROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Cloth, \$1.

REDUCING GLASSES, unmounted, 35 cents.

PROGRESS IN HALF-TONES.—Mr. William Gamble, in reviewing the passing year, says, in "Penrose's Pictorial Annual": "Not much progress has been made in the half-tone process during the past year, except as to general quality, which has perhaps reached as high a level as it ever will. I do not see in what direction we can improve the process as it stands. It is really as good as it can be. Nevertheless, I strongly urge that there are practically only two points in which half-tone can be improved, namely, the rescuing the missing detail and the lost middle tones. Whether it is to be done by modified screens or by variously shaped and multiple apertured stops, or by some other means not yet revealed to us, are problems for the thoughtful worker."

ELEMENTARY CHEMISTRY FOR PHOTO-ENGRAVERS.—William Slavin, New York, inquires for the best elementary chemistry for a photo-engraver. Answer.—F. C. Townsend's "Chemistry for Photographers" can be obtained through Tennant & Ward, 289 Fourth avenue, New York. "Roscoe's Elementary Chemistry" is a standard work and can be had through any bookseller. In the International Scientific Series is a work with the rather deceptive title: "The Chemistry of Light and Photography," by Dr. Hermann Vogel. This book is chiefly noticeable through its

omission of all reference to chemistry. "Hardwich's Photographic Chemistry," edited by J. Traill Taylor, is an eminently practical work. It can be had from The Scovill & Adams Company, of New York.

A GRADED SCALE OF PRICES FOR HALF-TONE.—In telling of the advantages accruing to photo-engravers through associations, Mr. Oscar E. Binner adds in the "Process Year Book" a sensible suggestion, as follows: "I believe there is one thing that should be done, and that is, adopt a sliding scale. We can not expect each and every firm that belongs to the association to be guided by the same scale of prices. It is not equitable to have the little fellow whose facilities are not so great as some well-established and well-capitalized firm to adopt the same scale of prices, for as long as there will always be a difference in quality in half-tone engraving there must also be a difference in price, and the minimum rate for the best grade of work quoted by the best houses should be higher than the minimum rate that the little fellow is permitted to quote."

PERCHLORIDE OF IRON.—Col. J. Waterhouse, of Calcutta, is an undoubted authority on etching solutions. He has an article on "Etching Fluids for Copper," in "Penrose's Annual," in which he treats on perchloride of iron at great length. As is well known, this solution of iron is used for etching copper, because it tans or hardens the enamel coating while it dissolves cleanly the unprotected copper. It is not so well known, however, that perchloride of iron can be readily made. Bonnet, a French writer on engraving, says he dissolves a quantity of ordinary French nails in a large vessel with four parts of muriatic acid and one part of nitric acid. The operation should be performed in the open air owing to the deadly fumes that are given off. When the solution has taken up all the iron it will, the liquid obtained is chiefly perchloride of iron, together with nitrate of iron and free acids in small quantities, but it is excellent for etching copper. All of which is a good pointer for the process man to remember when he can not get perchloride of iron otherwise.

THE "PROCESS YEAR BOOK" FOR 1899.—The photo-engraver who fails to see a copy of this sumptuous annual misses the great treat of the year for one in his business. To those who have had this publication on previous years it needs no praise further than to say the latest issue is fully up to the standard of the previous ones, with the advantage that the presswork is better than before. There are seventy-eight full-page illustrations exhibiting various processes, and fifty-three half-tone initials, all being examples of the work of fifty-seven engravers. These include a photogravure frontispiece, several three-color prints, a color chart, charming specimens of half-tone with double printing, a reproduction of Gobelins tapestry in four printings—samples of "photochrom" and colotype, together with reproductions of drawings on scraper-board, crayon, wash and pen-and-ink. Mr. William Gamble edited the work, and to him is due the credit for the artistic taste displayed in the selection of the illustrations, as well as to confining the articles to subjects that will spur the process-worker on to higher endeavor. The price of the book is \$1.50 post-free. It may be had from The Inland

Printer Company, or Tennant & Ward, 289 Fourth avenue, New York.

THE DECLINE OF STEEL ENGRAVING.—Here is an example of the injury done American engravers by the present copyright law: A member of one of the oldest firms of steel-engravers in the country called on the writer for advice. He was an artist engraver on steel, but the present copyright law which permits all kinds of engraving to be done abroad and copyrighted here, and in some cases even admitted free of duty, had driven all the work he should be doing to the hands of the "pauper labor" of Europe. In his desire to keep his family from want, he had done some reëtching and engraving on half-tone blocks and would have turned to that line of work for a living only that he knew of the Photo-engraver's union, and supposed that he, being a steel-engraver, would be barred admission. He was advised to



Photo by W. C. Carter, Forest Hills, Mass.

A CORNER OF BOSTON HARBOR.

apply for admission at once to the union, for there is a demand for just the skill he possesses in the reëtching and finishing of half-tones. The object of the union is to gather in all engravers, and the old steel-engravers who are being driven to the wall could do no better than become members. The more skilful they are the more credit they bring to the organization, and it is only through organization that the present copyright law can be amended so as to protect the artist engravers of the United States who but a few years ago were the most skilful in the world, but are today without occupation.

AN EXTRAORDINARY CHRISTMAS NUMBER.—Writing these few notes for the Christmas number of THE INLAND PRINTER recalls to my mind how I happened to be the accidental cause of getting out an extraordinary Christmas number of the New York Herald. Mr. Bennett had cabled an order for a Christmas number to be gotten up quickly. I was responsible for the illustrations in the Herald at the time, so the managing editor ordered me to get up illustrations for the number "at once." I mildly inquired: "Do you want a Christmas number with Christ in it?" "What do you mean?" he asked. I replied that, "If we were to publish a Washington's Birthday number of the Herald it would be

ridiculed when we illustrated it with pictures of Washington, his deeds, or the day we were commemorating; it was customary, however, with the Christmas numbers of the *Illustrated London News*, *Graphic* and other pictorial papers, both in London and New York, to omit all pictures pertaining to Christ, whose birthday they were commemorating." He was startled at the truth of the proposition, and seeing the opportunity for doing something different from his rivals, he fairly jumped with delight at the thought of such a feat, and thundered out: "We will get out a positively sensational holiday edition by printing a Christmas number with Christ in it." And he did. That Christmas *Herald* startled New York.

EFFECT OF THE ARC LIGHT ON THE EYES.—J. F. Corbin, Philadelphia, wants to know if this department receives any complaints about injury done to the eyes of photographers from using arc lights in photo-engraving. He is having trouble with his own eyes, which he attributes to the powerful electric lights. *Answer.*—By a strange coincidence this query comes to hand just as the writer is using spectacles for the first time. The injury to my own eyes, I believe, is due to working at night in a room with four powerful electric lights. Now that the days of weak light are upon us, when arc lights are depended on by photo-engravers, it would be wisdom for them to consider the preservation of their eyes, for good eyesight after all is the process man's most precious possession. When a photographer feels his eyes paining him in the morning after awakening—and the trouble is not due to lack of sufficient sleep, or "looking upon the abysm when it's green," then he should take warning that his eyes are being ruined. As to the remedy, he should consult an oculist, not an optician. The men on warships who work around the searchlights use strong blue glasses, and photographers will find that glasses tinted only slightly with blue relieve the eyes from the glare of the electric light. I have noticed in my experience that photographers with dark brown eyes have no trouble from the electric light, while gray eyes withstand the light fairly well, and blue eyes give way first.

THE RETOUCHING OF HALF-TONES.—We have not yet satisfactorily solved the problem of the best method of retouching half-tones. We first had half-tones that were flat and "screeny," then retouching was recommended to correct these defects. Engravings began to improve for a time until competition cut the prices and engravers could not afford to spend the time required in retouching. The cheap magazines were responsible for this price-cutting and consequent deterioration in the work. To improve the work these magazines employed their own wood-engravers to retouch the blocks after the photo-engravers were through with them. This was supposed to be a solution of the difficulty, but it was not. It was found that to get the best wood-engraving finish, the half-tone block should be engraved rather flat and with a very fine screen by preference. Or, that the poorer the half-tone the better wood-engraving effects could be put on it. To bring about the best results it was necessary that the photo-engravers and wood-engravers should work under one management, so the magazines either took in photo-engravers and controlled their own engraving, or the wood-engravers went to work in the engraving establishments. While this transposition was taking place the wood-engraver assumed too much importance and he overdid the woodcut finish. A reaction followed when it was shown that the wood-engraver could get the same effects and produce more harmonious results by employing understandingly the photo-engraver's methods, that is, to obtain the higher lights by retouching and deeper shadows by burnishing. The most successful half-tone work of today appears to be that in which the copy is properly retouched before the negative is made, and the latter is as perfect as it is possible to make. The use of the graver is avoided almost entirely and the result is pure photo-engraving, which has the value of at least being harmonious.



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

SELF-INKING PROOF PRESSES.

The fortunate enterprise of the F. Wesel Manufacturing Company, 82 Fulton street, New York, in inventing these presses has placed the large daily and weekly papers and job and book offices under obligations to them. These presses are marvels as labor-savers and print like first-class cylinder presses. See illustration on page 469.

THE F. M. POWELL COMPANY.

This is a new company, organized for the purpose of manufacturing printers' brass rules and dealing in printers' materials, at 327 Dearborn street, Chicago. Mr. Powell, the president of the company, has been known to the trade for a number of years, having been with Barnhart Brothers & Spindler for a long time and afterward engaged in the manufacturing of printers' rules and leads. The company will make a specialty of brass rules and is prepared to fill all orders promptly. They also have a line of printers' machinery, both new and secondhand, and will furnish complete outfits to the printer.

IT ABOLISHES CHASES.

In their advertisement elsewhere the F. Wesel Manufacturing Company, 82-84 Fulton street, New York, announce a new patent iron registering block for offices which print from plates. It takes any size of plates, gives any margin required, and gives hair-line register in a few seconds. The Eastern printers are keeping the Wesel Company busy making these blocks. They can be used on job presses.

HOLIDAY PRINTING.

The American Type Founders Company, in this number, shows a collection of holiday cuts, a holiday border for one or two colors, and a seasonable type series. The material is helpful and suggestive for the holiday work that comes to printers at this time, the "Yonkers Series" being a particularly attractive letter, and appropriate for Christmas and New Year printing. The American Type Founders Company will handle promptly orders received at any of its branches for these borders, cuts, etc.

A SUPREME TEST.

Enterprising printers will closely examine pages 23 to 38 of *Harper's Magazine* for December, so as to determine for themselves what success Harper & Brothers have made in printing these fine cut forms with "Tympany" without using the ordinary cut form overlays. We believe this is the first time that "Tympany" has been so rigidly tested with the finest cuts on a long run, and if, as seems likely from advance reports, it has proved perfectly satisfactory, the entire printing fraternity will thank Mr. Allen for his wearisome experiments in the perfecting this invention, and be glad to have the Tympany Company receive the largest possible benefits from their efforts to reduce the make-ready item in printing offices. We are not authorized to say so,

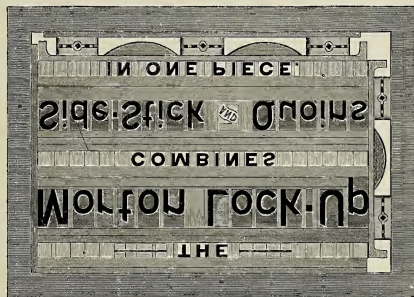
but rather think a request addressed to The Typalyn Company, Boston, will bring information about "Typalyn" to any of our readers, if they in writing say we made this suggestion to them.

A NEW LOCK-UP.

The new Morton lock-up is an iron side-stick with broad feet, true and square, attached to the well-known Wickersham quoin. This combination forms the most complete lock-up in use today, as it is all in one piece, requiring but one pick-up, and is guaranteed to hold against either wood



or iron. The action of the quoins is direct—not sliding—permitting forms with rule border to be securely locked without forcing them out of square. As all furniture can be dispensed with, forms may be locked in much smaller chases than would be required for locking with wooden side-sticks and single quoins. The Morton lock-up is made in all sizes



from 3½ inches with one quoin to 15 inches with three quoins. The illustrations herewith give a better idea of this device and the manner of using it than any description could. It is made by the Wickersham Quoin Company, and Samuel Stephens, 174 Fort Hill Square, Boston, Massachusetts, is the general selling agent.

FINE PRINTING PAPERS.

The Paper Mills' Company, wholesale dealers, selling agents and paper specialists, 215 Wabash avenue, Chicago, always do things right when getting out anything in the advertising line, and the two boxes of printing papers which they have recently sent out prove to be no exception to the rule. The samples of the book papers have a tastily set title printed in black and red, and on the inside pages are shown examples of text or cuts, or both, according to the character of the stock used. It is a perfect way to show paper, and with such an assortment of samples as these, a printer ought to be able to select anything needed. Besides the book papers are shown Cordovan cover papers in a number of different shades, with matter on each color printed in harmonious style. Then there are extra strong coated covers, linen translucent folding bristols, Parisian covers in a number of very beautiful shades, lithograph and trichromatic coated papers, etc. In another box are furnished samples of Old Stratford and Old Chester deckle-edge book

papers, Strathmore deckle-edge paper, Alexis cover papers, and a number of little dummy books, or rather, little catalogues gotten up to serve as dummy books, making a very fine addition to the set and showing the appearance of the stock made up in various ways. These samples are sent only to printers of recognized standing from whom orders of reasonable size may be expected.

THE PLYMOUTH PAPER COMPANY.

The announcement made by the Plymouth Paper Company, of Holyoke, Massachusetts, in this issue, will interest all buyers of paper. This company was organized in 1887 for the purpose of handling a general line of paper, and during the twelve years of its existence has built up a very prosperous business. Located in the heart of the paper-making district, the company has unusual facilities for securing desirable lines of paper. The fact that the company was burned out in August interfered very little with their trade, as they secured temporary quarters at Parson's Hall and will soon be back in their old quarters in the Whiting street block. While the company carries a general line of flat and ruled papers, loft-dried, and engine-sized, pads, etc., it has its own water-marked papers, among which are the Falcon, Commonwealth, Spanish, Plymouth ledger and Plymouth superfine, which they carry in all sizes and weights of flats and bill and letter heads. E. T. Spooner represents the company in the South and West, with headquarters at Toledo, and A. C. Pratt in New England. The New York office is in the Times building, in charge of R. C. Shumway.

OUR LITHOGRAPHED COVER.

The Bradley design used upon the cover this month has been lithographed, instead of reproducing it by the letterpress process as usual, as it was deemed that the effect of the original drawing could best be brought out by this process. Seven printings were required. The work is by Edwards, Deutsch & Heitmann, of Chicago, well-known in the lithographic field. This firm has recently put in a rotary lithographic press, built by R. Hoe & Co., New York, the first of the kind erected in Chicago. The firm is always up to date, and decided upon this press as being exactly suited to their needs. They have recently secured the order for the lithographing for the Mardi Gras festival next spring, and are feeling quite elated over it, as the committee having the matter in charge had been talking of having the work done by the three-color half-tone process. While lithography costs more, it was decided that the best results could be obtained by adopting this method of reproduction. The firm considers itself fortunate in securing the order, which runs into several thousands of dollars.

DEXTER FOLDING MACHINE.

The Dexter Folder Company report shipment for last month of twenty-four machines. Orders have been booked for four double-sixteen folders and four automatic feeders from Beckett Printing & Book Manufacturing Company, St. Louis; also from J. A. Cassidy Company, Cincinnati; Rogers & Hall Company, Chicago; S. Rosenthal Company, Cincinnati; Western Newspaper Union, Lincoln, Nebraska; J. J. Little & Co., New York, and others. Orders are also just received for three quadruple-sixteen and double-thirty-two folders, and two special combination folders for export to Great Britain. With the above, ten quadruple Dexter folders will have been exported. The above will give an idea of the large business being done by this company, and

justifies the addition of new buildings, new tools, and large improvements, which are being made, and have been made, in their already large factory.

SCOTT PRESSES.

The *Daily Press*, Plainfield, New Jersey, has this to say of the Scott Printing Press Works, in one of its recent issues: "This has been a very busy season for the Walter Scott Printing Machine Works, and there is plenty of work on hand. The popularity of the presses made at this establishment is increasing each year, and at present a number of machines are being erected in various parts of the country. William Newmiller is in Kansas City, erecting two three-tier web machines, and Edward Schierbaitz is in Louisville, Kentucky, erecting one three-tier web machine. George E. Bedford is erecting two three-tier web machines in Cleveland, Ohio, and A. J. Compton is in Chicago and Joliet, erecting five two-revolution presses. In Boston, William Vann is putting up a stop-cylinder and a two-revolution press. William Patterson is located in New York, erecting lithographic presses, while E. W. Swindell is in St. Louis, erecting two two-revolution presses."

THE EMERSON PATENT BINDER.

Of the various binders and files which the Barrett Bindery Company, Chicago, has put on the market, a few remain to help and cheer the office man at his desk and the student in his library. Of these, one is the Emerson Patent Binder which long ago earned for itself the name of "the old reliable." It has had a large sale and is known and used in every city in the United States. Recently Mr. Barrett has been devoting a large part of his time to devising improve-

whole. Another improvement is a new "needle" which is not a needle at all, in the accepted sense. In the old binder a specially made needle was used, but the use of a needle necessitated the use of a cord that was not as large nor as strong as might be desired. The new needle is made by special machinery, devised by Mr. Barrett, from sheet metal. It is tubular in form, with a solid point, and the cord held permanently and irremovably in the rear tubular portion. This needle permits the use of the best and strongest shoe strings for cords and gives the binder additional life.

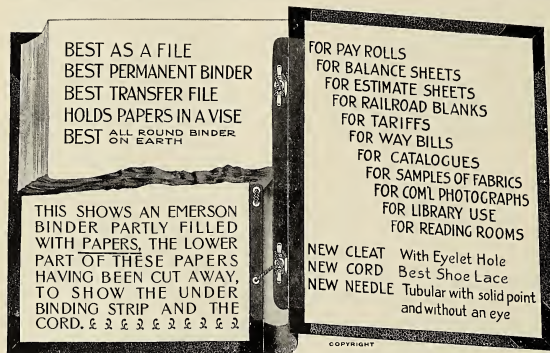
AN EARNED SUCCESS.

The Seybold Machine Company, of Dayton, Ohio, has attained a national reputation as patentees and builders of machinery for bookbinders, printers, lithographers, paper-box makers, etc. The gentlemen associated with the concern are energetic and alert to the interests of their patrons, and produce honest, reliable machines. In a great measure their unqualified success rests upon the fact that superiority of workmanship and structure contribute to the purchasers' profits.

It is probably unnecessary to particularize, but it must be said that the "Monarch" and "Holyoke" power cutters, Seybold embossers and Duplex trimmers are demanding the generous attention of the trade. The United States Printing Company, of Cincinnati, and the Boorum & Pease Company, of New York city, after purchasing a Seybold cutter and testing the same thoroughly, have found that it was in every respect up to representation and far beyond expectation. The result was that both of the above concerns placed their orders for four cutters each.

The New York & Pennsylvania Company, of Johnsonburg, Pennsylvania; Wabash Paper Company, Wabash, Indiana; Chicago Coated Board Company, Chicago, and a great number of others too numerous to mention, have lately ordered either Monarch or Holyoke cutters. Messrs. Walcutt Brothers, of New York city, and the Osborne Company, Newark, New Jersey, after thoroughly investigating the matter, decided to purchase Seybold embossers, the former purchasing four machines and the latter one embosser and three cutters.

Regarding the Duplex trimmer, it is safe to say that this machine will do double the amount of work of any other trimmer, and at the present time there are more than one hundred



ments in this binder. He claims, with truth, that if the old binder was entitled to the reputation of being "the best file, the best permanent binder, best transfer file and best all-round binder on earth," it is doubly entitled to that reputation now. These improvements are particularly welcome to the office men, railroad men and librarians to whom the binder has long been indispensable. Among these improvements may be mentioned a new "cleat." This nautical device is used to hold the cords which hold the papers to be bound, as shown in the accompanying illustration. The improvement consists in placing an eyelet hole in the center of the cleat so as to give greater stability to the binder as a

of these machines in successful operation in this and foreign countries, and it is only a question of a short time until all of the large establishments will have one or more of them.

RELiance HAND PRESSES.

Paul Shnidewend & Co., Chicago, state that they are meeting with great success in the sale of their Reliance hand presses. The demand for those in the larger sizes seems to be especially good. Numbers of machines have been shipped to firms abroad, and the leading photo-engraving houses in America are also alive to the advantages of these special

strongly built machines. The following letter from the J. Manz Engraving Company is given to show how one Chicago firm likes the Reliance presses:

CHICAGO, October 12, 1899.

Paul Shnidewend & Co., 195 South Canal street, City:

GENTLEMEN,—We wish to congratulate you upon the success that you have attained in the manufacture of your Reliance hand presses. The two "B" and one "A" that you have previously furnished us were all of the most excellent type and performed their work strictly in accordance with your promise and of a capacity equal to their size.

Your crowning effort, however, lies in the Mammoth press that you have recently put in for us. We believe that it will take but a moment's inspection to convince the prospective purchaser of this fact.

Yours very respectfully,

J. MANZ ENGRAVING COMPANY.

ALFRED BERSBACH,

Secretary and Treasurer.

A GOOD ROAD TO CINCINNATI.

The Monon Route and Cincinnati, Hamilton & Dayton Railway run four trains daily from Chicago to Cincinnati. The day trains leave Dearborn Station, Chicago, at 8:30 A.M. and 11:45 A.M., and are equipped with elegant parlor and dining cars. The night trains leave at 8:30 P.M. and 2:45 A.M. These trains are equipped with elegant sleepers and compartment cars, the sleepers on the latter train being ready for occupancy at 9:30 P.M. All trains stop at Twenty-second street, Forty-seventh street and Sixty-third street, Chicago. Ask for tickets via Monon and Cincinnati, Hamilton & Dayton. City ticket office, 232 South Clark street.

A GRAND BOOK.

On pages 474 and 475 of this issue will be found the advertisement of "The People's Bible History," a book that is without question one of the greatest additions to Biblical literature which has ever been published. Its various authors have been selected on account of their preeminence in the field covered by them in this work, and notwithstanding the many different writers the style is so admirably uniform that the narrative is unbroken from beginning to end. The latest discoveries in archaeology have been laid under contribution to enhance the value and accuracy of this history, and it would require a library of many volumes to furnish the knowledge and information comprised within this book. The typography is of the highest grade, the printing being done from new type procured especially for the work, and the many illustrations are by the best artists. Accurate maps are introduced wherever necessary for a clear understanding of the text. It is impossible in the restricted space of an advertisement to convey more than a faint idea of the beauty and value of this publication. The book must be seen and studied to be fully appreciated. Illustrated prospectus will be sent to those interested by The People's Bible History Company, 212-214 Monroe street, Chicago.

POPULAR PRINTING MACHINERY.

A line of machinery that printers generally should know about is that of The Challenge Machinery Company, of Chicago, makers of the "Challenge" country cylinder and "Ideal" hand cylinder presses, "Advance" cutter and "Challenge" Gordon jobber, in each of which classes this enterprising concern has combined superior excellence with decided reasonableness in price.

A keen appreciation of the needs of country publishers on the part of the Challenge Company has resulted in the evolution of the country cylinder press, which has already been commended by INLAND PRINTER readers who have put it to the test, and found it, in a word, to admirably fill the gap between hand-lever presses and the much more expensive drum cylinders. The size, for instance, taking either a six-column quarto or nine-column folio, is listed at only \$500, and

will do perfectly satisfactory work at a speed of 600 an hour. None the less interesting to the investigator of improved machinery is the Challenge-Gordon Job Press made by this company, in a full line of sizes, from the 8 by 12 "eighth" to the 14½ by 22 "half superroyal." All the fundamentals of the good old Gordon are retained in this jobber, and as a result of experience and applied inventive genius some marked improvements have been added.

From the line of "Advance" and "Challenge" cutters it ought to be an easy matter for any printer to choose to match his precise want. They are made from the \$50 hand-lever machine, squaring 16 inches, to the 36-inch power cutter, listed at \$650. In these, as in all its products, the Challenge Company seems to have accurately gauged the demands of printers.

That the Challenge Company should be so busy, making machinery for the entire printing world, is convincing evidence that its products are popular.

THE PRINTERS' ROAD.

T RAMP PRINTERS

Always take the Monon Route,
Keeping on its straight and
Even track between Chicago and

The metropolis of Ohio.
How, indeed, could they
Expect to lock their forms

More quickly,
Or find a stone more smooth?
No kick is coming
Or objection on account of
Not coming out on time. THE MONON

ROUTE IS THE FAT TAKE

Of all who have occasion to
Use a first-class line between
The big city of Chicago and
Either Indianapolis, Cincinnati or Louisville.

Apply for tickets at the Job Office,
232 South Clark street, Chicago.

EMBOSSING BOOK NOW READY.

"Practical Embossing," on a job press, by Frank A. Cunningham, of Cunningham & Co., printers and embossers, Williamsport, Pennsylvania, the book of which mention was made last month as having received advance sheets, is now ready for distribution. The book teaches plainly and clearly, not only how to make your own Embossing Plates, but *how to emboss with them after you have them* (which is equally important), no matter whether you make your own plates or buy them, or of what material they are made—but it is cheaper to make your own plates as described in the book. It also contains samples of embossing and practical trick work with full explanation of how it is done, and many points of information not given in other books of a like nature. Circulars on application.

ANNOUNCEMENT.

C. H. Jones wishes to announce to his former friends and patrons that he is no longer connected with The John M. Jones Company, of Palmyra, New York, in any way. He has the foundation built for a new shop and expects to be able to announce through some of the early winter numbers of THE INLAND PRINTER that he has a line of machinery ready for the market. In the meantime he would be glad to open up correspondence with any desiring anything in the way of a job press, hand or power paper cutters. He will build machines that will at once be recognized as having unquestioned merit, and hopes to hear from his friends.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department, or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** No advertisement of less than two lines accepted. **Copy for this column must be in our hands not later than the 20th of the month preceding publication.**

BOOKS.

CONTESTS in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced May, 1895. Contains in addition to the designs the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauft, editor of the *Art Student*, and Director of the Chautauque Society of Fine Arts. 240 pages; cloth, E. postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Farridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of THE INLAND PRINTER. 150 pages; cloth, \$1.50. postpaid. THE INLAND PRINTER COMPANY.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope covers, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7 1/2 by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 150 Nassau street, New York.

MAKING READY ON JOE PRESSES, by Charles H. Cochran. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 5 cents, by THE INLAND PRINTER COMPANY, Chicago and New York.

ONE HUNDRED SUCCESSFUL ADVERTISING SCHEMES AND SUGGESTIONS for printers and solicitors, \$10 to \$500 easily made on each; one thousand copies sold in three months; price \$1. E. R. GARDNER, Atlantic, Iowa.

PRINTERS' TRADE SECRETS—Photo-engraving, zinc etching, coating chalk plates, amateur engraving on common sheet zinc, embossing, inkoleum, mixing colors, padding glues, printers' varnishes, tint grounds, many other valuable recipes and processes; second edition, illustrated; 50 cents; contents for stamp. A. GAINES, Mendon, Mich.

PROOF-READING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proof-reader and editor on the Century and Standard dictionaries, and editor Proof-room Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth, \$1. postpaid. THE INLAND PRINTER COMPANY.

SEND 50 CENTS for a copy of our New Specimen Book of Job Printing; 50 pages of up-to-date work; invaluable to all connected in any way with printing; sent, postpaid, to 500 copies; first come, first served. KEYSTONE PRESS, Portsmouth, Ohio.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 122 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which will refund on first order for cuts amounting to \$1.

THE LINOTYPE OPERATOR'S COMPANION, a treatise on how to operate and care for the Linotype machine. Its aim is to advance the interests of operators. Published by JAMES BARCLAY, Cincinnati, Ohio. Price, \$1.

THE THEORY OF OVERLAYS, by Charles H. Cochran; a practical treatise upon the correct method of making register half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid, to this amount for any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 150 Nassau street, New York.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

AN opening for a third party in established photo-engraving company; a practical man preferred. D 1228, INLAND PRINTER.

AT A BARGAIN—Up-to-date photo-engraving plant; electric power and lamps; live Western city of 25,000; no competition; a rare opportunity. D 1233, INLAND PRINTER.

FOR RENT—A printing plant, consisting of a half-medium Universal, quarter and eighth medium Chandler & Price Gordons, New Jersey wire letter, paper cutter and an ample outfit of type, etc., in good condition, now in operation in a manufacturing city with a population of 70,000, within fifty miles of Philadelphia; an opportunity for a competent man; references required. A. K. TAYLOR, 1616 W. Lexington street, Baltimore.

FOR SALE—A very complete job office in the best city in Wisconsin; established business; everything up-to-date; must be sold. Write if you want a good plant at half its value. D 1268, INLAND PRINTER.

FOR SALE—Controlling interest in large printing plant in one of our largest cities, making a specialty of railroad and art catalogue work; its name and reputation are among the best; a profitable return on the investment is assured; reason for selling—other more important interests demand owner's attention. F. S., INLAND PRINTER.

FOR SALE—One of the most profitable weekly newspapers in the whole State of Texas, located in the southern part of the State, with a job business of \$3,000 a year. Will sell good will and subscription list valued at \$8,000; has cleared \$4,000 a year for the past three years; owner has other extensive business that requires all of his attention. Intending purchasers must have \$5,000 cash if plant is included. Will not, \$2,500. This is the cleanest proposition ever offered to newspaper men. D 1242, INLAND PRINTER.

FOR SALE—On account of health, up-to-date engraving plant, complete in all its appointments; fine opportunity for good man with small capital. D 1214, INLAND PRINTER.

FOR SALE—Printing office doing a profitable business; makes fine and artistic work a specialty. Satisfactory reasons given for selling. For particulars, address PHILIP H. VOLMER, 448 Main street, Buffalo, N. Y.

FOR SALE—The well-known printing plant of F. W. Marshall, established 1878, best trade of the city, because of desire of owner; a bargain. Address MRS. F. W. MARSHALL, Newport, R. I.

FOR SALE—Working interest in best selected office in State; best printing location in West; some cash is necessary, but good man is needed more. D 1258, INLAND PRINTER.

INDIANAPOLIS (IND.) PRINTING COMPANY'S plant, complete; does about \$20,000 per annum; can easily be made to net \$3,000. D 1120, INLAND PRINTER.

WE SELL publishing businesses; good results, satisfactory methods; give and ask particulars. E. P. HARRIS, 130 Nassau street, New York.

\$2,500 cash buys a strictly modern up-to-date printing and rubber stamp office, clearing \$200 monthly, in live Western city of 60,000. Address P. O. BOX 641, Butte, Mont.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BARGAINS IN MACHINERY, cylinder and job presses, type; cases, 25 to 40 cents each; stands, \$1 up; stones, shafting, hangers, bulleys, belting, etc.; send list of what you want; highest discount on type and all supplies. ALEX MCILLIPS, Harrisburg, Pa.

FOR SALE—At a sacrifice, 250 brass-lined mailing galleys, almost new; 10,000 lbs. self-spacing mailing type, part new, the balance unrun and just as good as new, together with registers, side-sticks and quoin; will sell all or any part. EITTMIST PUBLISHING CO., Indianapolis, Ind.

FOR SALE—Cheese, about 1,200 electromotors suitable for stock breeders, nurserymen, etc. C. F. GITHENS, 1024 Race street, Philadelphia, Pa.

FOR SALE—One latest improved 11-point Thorne type-setting machine, in perfect condition; also 1,500 pounds body type for same, new. Write for particulars. D 1257, INLAND PRINTER.

FOR SALE—One secondhand buzz planer, in good condition; also one Cottrell blackleading machine in good order. Address A. MUGFORD, engraver and electrotypist, Hartford, Conn.

POWER STEEL-DIE PRESS
EMBOSSING MACHINES
 Operated by steam-power. Price, \$1,000
 Takes dies up to 2x4 inches.
 We have in operation five Power Steel-Die Presses doing Embossing for the trade.
 We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Flat Envelope Machinery, Litho, Stone Grinders.
Complete Bindery Outfits furnished promptly.
THE BLACKHALL MFG. CO., 12 Lock Street, BUFFALO, N. Y.



• OUR SPECIMEN BOOK OF PRINTING INKS
 FOR 1900 WILL BE READY IN JANUARY.
 • PLEASE SEND YOUR ADDRESS FOR OUR MAILING LIST •
 • SIGMUND ULLMAN CO 146TH ST & PARK AVE NEW YORK.

Printed on


 "TRICHROMATIC"
 made by
 DILL & COLLINS
 NEW YORK, N. Y.

GOLDEN SCARLET, No. 5558.
 SKY BLUE LAKE, No. 5559.
 BRONZE PURPLE, No. 5560.
 BRONZE YELLOW, No. 5561.

This is a Specimen of Our

40c. CUT BLACK

Highly recommended by hundreds of Testimonials
We manufacture any goods you want, and remember—

ALWAYS THE BEST



F. E.
OKIE CO.

Manufacturers of High Grade Printing Inks

Kenton Place Philadelphia, Pa., U. S. A.



HALF the Railroads in the country
specify

Okie's Copying Inks
in Contracts

Why? Because it is the Best

WE sell News Ink, 4c. by the Bbl.
Peerless Book, 15c.

We give the Best always at moderate prices. Specimen Books and Price List on Application

“As Others See Us.”

We have long had a desire to “see ourselves as others see us.” So we got some kind friends to put us up at Dutch auction, as it were. That is, we got them to send printed samples of our forty-cent ink around to various ink makers, and ask at what price it could be matched.

The answers to these letters are a curious lot. The prices named range up to \$2.00 per lb. One very cheap ink man, who has spent many thousands of dollars advertising his matchless bargains, offers to match our ink at one dollar. And he does n't even offer to throw in a beautifully-printed specimen!

Not all of us can make a specialty of matchless bargains; and some of us do n't want to. We have taken a different line for our specialty. This line is reliability. We take our stand upon uniform and dependable quality and uniformly fair price for all of our productions. Any printer who thinks bargain-counter ink will help his reputation must have a queer sort of reputation to start with.

But it may be well for any printer who has a leaning toward bargains to do as we have done:—get the bargain-counter quotations on his old reliable goods. He may find that, quality considered, bargain-counter prices are really double prices.

F. E. OKIE COMPANY,

Kenton Place,
Philadelphia, Pa., U. S. A.

BLOMGREN BROS & CO.

ENGRAVING
ELECTROTYPING

EXTENDS TO YOU
THE COMPLIMENTS OF THE SEASON
INVITING ALL TO
DO AS SANTA DOES

175 MONROE ST.
CHICAGO.





The
Best Trade is
pleased with
Our Papers.

If you want
to please the
Best Trade
use our
Fine Printing
Papers

Our 1900 Box of Printed Samples is valuable to printers and publishers and paper users. It shows many grades of Fine Printing Papers, printed in useful style. These samples are free to those who are entitled to ask for them.

We will not sell to parties without good commercial standing or who cannot furnish satisfactory references.

THE PAPER MILLS' COMP'Y
215-221 WABASH AVENUE, CHICAGO, ILL.

Something New... Fifteen Regular Lengths
3 inches to 18 inches

The MORTON LOCK-UP.

The QUICKEST, SAFEST and MOST COMPLETE LOCK-UP made. All in One Piece.



An Iron Side-Stick with broad bearings, true and square, attached to the best machine-finished Steel Quoins.

RIGID, DIRECT, QUICK, SECURE.

Place directly against type, putting furniture (if required) between chase and quoins. Give key a half-turn and the work is done. No screw or spring, no waste of time or patience, and NO QUOIN CAN DROP OUT through carelessness, if any one has sufficient bearing.

MANUFACTURED BY

THE WICKERSHAM QUOIN COMPANY,

Send for Price List.

174 Fort Hill Square, BOSTON, MASS.

PIONEER OF

**Gauge
Pins**

TO THE WORLD!

All the Best.
First and Latest.

ATTACHMENTS
for the Job Press.

Ask your dealer for them
or send to



Inventor, Patentee, Manufacturer,

EDWARD L. MEGILL, No. 60 Duane St., NEW YORK

Our Exhibit at the
Philadelphia Export Exposition

is creating wide-spread interest in the modern

Brown Folders

Write us for sample of folding, showing how we prevent buckle in the sheet and produce **PERFECT SIGNATURES.**

Our Folders are

MODERN

RAPID

COMPACT

NOISELESS

DURABLE

Weld & Sturtevant

199 So. Canal St.
CHICAGO

12 Reade St., cor. Elm
NEW YORK

A. F. WANNER & Co.

**Printers'
Warehouse.**

Inland Standard Line Type.
Brass Rule Factory.
Best Line Job Presses.
Complete Outfits.
New and Used Machinery.
Steel Chases.
Stereotype Blocks.

WE MAKE
BEST PRICES.....

200-202 CLARK STREET,
CHICAGO, ILL.

EXTRA FINE MILLED
**Pure Carbon Jet Black
NEWS INK,**
5 cents per pound.

GLIDDEN & WHITE CO.,
CLEVELAND, OHIO.

We take this medium to thank our Customers & Friends for their many kind and unsolicited expressions of satisfaction with the quality of our work & promptness of our service.

SEND
FOR
OUR
"HURRY
UP
DEPT"
(CIRCULAR
—A—)



HIGH
GRADE
WORK.
PROMPT
SERVICE.
A SPECIALTY

GATCHEL & MANNING
ILLUSTRATORS, DESIGNERS
AND
ENGRAVERS
IN HALF-TONE PHOTO-LINE & WOOD
PHILADELPHIA, 27 TO 41 S. SIXTH ST. PA.

With a "Plant" covering over 11000 sq ft of floor space, we rank among the larger concerns, and have ample facilities for handling orders either large or small.

Stamping, Embossing and Case-making

FOR THE TRADE ONLY

We can deliver book-covers of any style, cloth or leather, stamped in gold or ink, ready for casing, in handsome and effective designs.

EMBOSSD CATALOGUE COVERS

Don't Ruin your Printing Press

with embossing. We have presses built for the work.

Book Edge Gilding
Book Edge Marbling
Leaf Stamping

WALCUTT BROTHERS, 139-143 CENTRE ST., NEW YORK CITY.

American Writing Paper Co.



COMPRISING THE FOLLOWING DIVISIONS : : : : : :

AGAWAM PAPER CO.,	- - - -	Mittineague, Mass.
ALBION PAPER CO.,	- - - -	Holyoke, Mass.
BREBE & HOLBROOK CO.,	- - - -	Holyoke, Mass.
CHESTER PAPER CO.,	- - - -	Huntington, Mass.
CONNECTICUT RIVER PAPER CO.,	- - - -	Holyoke, Mass.
CROCKER MANUFACTURING CO.,	- - - -	Holyoke, Mass.
GEORGE R. DICKINSON PAPER CO.,	- - - -	Holyoke, Mass.
EATON, MAY & ROBBINS PAPER CO.,	- - - -	Lee, Mass.
ESLEECK PAPER CO.,	- - - -	Holyoke, Mass.
G. K. BAIRD PAPER CO.,	- - - -	Lee, Mass.
GEORGE C. GILL PAPER CO.,	- - - -	Holyoke, Mass.
HARDING PAPER CO.,	- - - -	Franklin, Ohio.
HOLYOKE PAPER CO.,	- - - -	Holyoke, Mass.
HURLBUT PAPER MANUFACTURING CO.,	- - - -	South Lee, Mass.
HURLBUT STATIONERY CO.,	- - - -	Pittsfield, Mass.
LINDEN PAPER CO.,	- - - -	Holyoke, Mass.
MASSASOIT PAPER MANUFACTURING CO.,	- - - -	Holyoke, Mass.
NOROTUCK PAPER CO.,	- - - -	Holyoke, Mass.
NORMAN PAPER CO.,	- - - -	Holyoke, Mass.
OAKLAND PAPER CO.,	- - - -	Manchester, Conn.
PARSONS PAPER CO., No. 1,	- - - -	Holyoke, Mass.
PLATTNER & PORTER PAPER MFG. CO.,	- - - -	Unionville, Conn.
RIVERSIDE PAPER CO.,	- - - -	Holyoke, Mass.
SHATTUCK & BARCOCK CO.,	- - - -	De Pere, Wis.
SPRINGDALE PAPER CO.,	- - - -	Springfield, Mass.
SYMS & DUDLEY PAPER CO.,	- - - -	Watervliet, Mich.
WAREGANT PAPER CO.,	- - - -	Holyoke, Mass.
WINDSOR PAPER CO.,	- - - -	Windsor Locks, Conn.

Manufacturers of

LOFT-DRIED,
MACHINE-DRIED
AND ENGINE-SIZED

Writing Papers



For regular lines correspond direct with the different Divisions.

For contracts, special lines and new business, correspond with the General Manager.

The Executive Offices are located at Springfield, Mass., in the Germona Building.

EARHART'S "THE HARMONIZER"

New Work—

IT is 5 7/8 inches in size, containing 246 pages, handsomely bound in cloth, with title stamped in two colors. It contains an average of 8 pages each of about 30 different tints, colors and shades of paper, each page showing a different color effect, over one-half of which are in two colors and the balance in one color. All the effects shown are the best that can be produced on the different tints and colors of stock used. In addition to the two-color combinations shown, there are tables giving from 10 to 30 others, for each different tint of paper. At the bottom of each combination is given a list of colors, any one of which, if used with the two shown, will produce harmony. Printers are well aware of the fact that there is today a greater demand for all kinds of colored paper than ever before. The demand has been steadily growing for many years, until today colored stock is used for nearly every purpose for which white stock is used. In printing on colored stock all printers experience more or less trouble in selecting an ink that will produce a harmonious and pleasing effect. A great deal of valuable time is wasted in trying inks of different colors before one is found that will produce a good effect. Under these conditions it often takes more than double the time necessary to turn out a satisfactory job. "The Harmonizer" will overcome this.

It is of great value to every printer who prints on tinted or colored stock, it matters not how great his experience or how large or small his concern may be. The different pages are printed with 12 original and 24 mixed colors, which are shown in the front part of the book, printed on white plate paper, with all the necessary explanatory matter. With this book before him, the printer will never be at a loss as to what ink he should use to produce the best effect on any tinted or colored stock he may select.

FOR SALE BY

The Inland Printer Co.

212-214 Monroe Street, CHICAGO,
OR
150 Nassau Street, NEW YORK.

PRICE, \$3.50 PER COPY, EXPRESS PAID.

PAPER AND CARD BOARD

SOME SPECIAL OFFERS

3-PLY BLANKS AT \$1.00 PER 100 SHEETS
in case lots only.

4-PLY COATED BLANKS, \$1.75 PER 100 SHEETS
Coated both sides, case lots only.
X TICKET BRISTOL, 58 CENTS PER 100 SHEETS
One or assorted colors, in 1,000 sheet lots only.

UNION CARD & PAPER CO.
27 BEEKMAN STREET, NEW YORK, U.S.A.

Louis Dejonge & Co.

71-73 DUANE STREET, N. Y.

PAPER FACTORY: Staten Island.

LEATHER FACTORY: Newark, N. J.

**Bookbinders' and Pocketbook
Makers' Materials.**

**Marble, Surface Coated and
Embossed Papers.**

"Keratol," best imitation of Leather.

H. GRIFFIN & SONS

Established
1833.



**Bookbinders' and
Pocketbook Makers'
Supplies...**

Agents for "**KERATOL**" Best Imitation of
Leather.

Size for Embossing "KERATOL."

Dealers in
Imported and American Marble Papers.

75 and 77 Duane St., NEW YORK CITY.

THE J. W. O'BANNON COMPANY,

Agents for
**HOLLISTON
LINEN-FINISH
BOOK CLOTHS and
BUCKRAMS, also
KERATOL
Imitation Leather.**

Factory,
Borough of Brooklyn.
Cable Address,
Obanoooco, New York.

**Manufacturers of Book Cloth and
Dealers in Bookbinders' Supplies,**

**74 DUANE STREET,
NEW YORK.**

L. Martinson & Co... Machinists.

**Printers' and Bookbinders'
Machinery a Specialty.**

196 and 198 SOUTH CLARK STREET,
Sixth Floor, Rear...

CHICAGO.

ARMOUR Glue Works...

**Special For
Glues.. BOOKBINDERS
and
Printers' Rollers.**

ARMOUR & COMPANY,
CHICAGO.

THE CHALLENGE GRIPPERS and BEARERS are marching on. They've reached from ocean to ocean, and are giving perfect satisfaction wherever they go. They're a good combination. A press equipped with them is well worth all you pay for it, and more—much more. Have you got them? If not, you're the loser! No gripper moving—no skeleton grippers.

THE CHALLENGE PUNCH cuts $\frac{1}{8}$ inch hole when printing. Mailed on receipt of \$1.25. It will pay you to have one.

THE CHALLENGE SHIELD is a neat and simple device to cover set-screw on shafting, as required by law in many States. It gives full protection against accidents. Sample mailed, 25 cents. Give circumference around set-screw and shaft.

ANDREW W. KNOX, Challenge Devices, 337 West Broadway, NEW YORK.



SLADE, HIPPE & MELOY

139 Lake Street,
Chicago,

Agents for...

KERATOL

The best imitation of leather made.
Send for samples and prices.

THANKSGIVING DAY...

was set apart by the Massachusetts Colonists at Plymouth more than two hundred years ago as a day to offer up thanks for the bounteous crops and other good fortunes with which they were blessed.

This was back in the Seventeenth Century. Now, in this, the Twentieth Century, the printers, like the Pilgrims, can observe a thanksgiving, for to them has been given a blessing in the shape of

Star Brand ★ Printing Ink

"ALWAYS THE SAME."

Manufactured by
EDWARD K. GRAHAM & CO.,
GENERAL DEALERS IN PRINTERS' SUPPLIES,
516 COMMERCE ST., PHILADELPHIA.

CARBON BLACK

MADE BY
GODFREY L. CABOT,
BOSTON, MASS.

ECLIPSE.
ELF.
SUNSET.
BANNER.

Plymouth Paper Company,

HOLYOKE, MASS.

All Grades...

PAPER AND CARDBOARD

Always in Stock.

Correspondence Solicited.

SEND FOR

The Inland Printer Cut and Ornament Book

192 pages; 1,628 cuts.
25 cts., postpaid; we refund the 25 cts.

INLAND PRINTER COMPANY,

150 Nassau St., New York.
212 Monroe St., Chicago.

ROSENOW & COMPANY



ENGRAVERS
DESIGNERS
ILLUSTRATORS
ELECTROTYPERS

373 DEARBORN ST., CHICAGO.

LONG DISTANCE TEL. NO. HARRISON 130.

HALF TONES BY MAIL



YOU GET
PERFECT
CUTS AND GET THEM
QUICKLY.

THE
PITTSBURG
PHOTO-ENGRAVING
COMPANY
PITTSBURG, PA.

BEST QUALITY ENGRAVINGS



CHRISTMAS GREETING

General Engraving Co.
PITT BLDG.
227 ST. CLAIR ST. CLEVELAND, O.

Inland Printer

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1901

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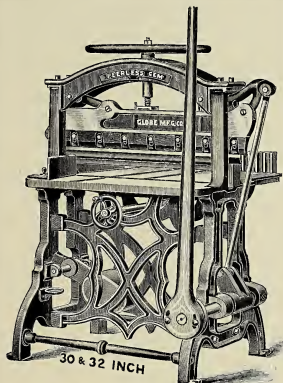
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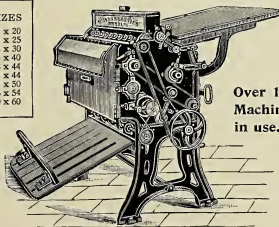
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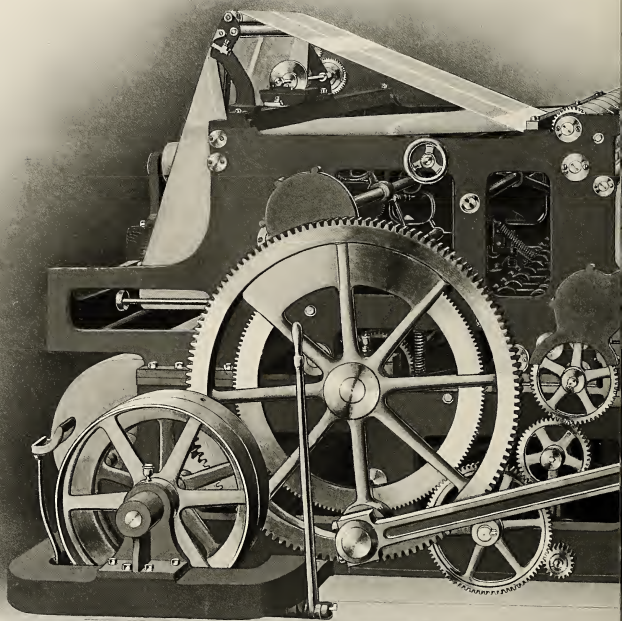
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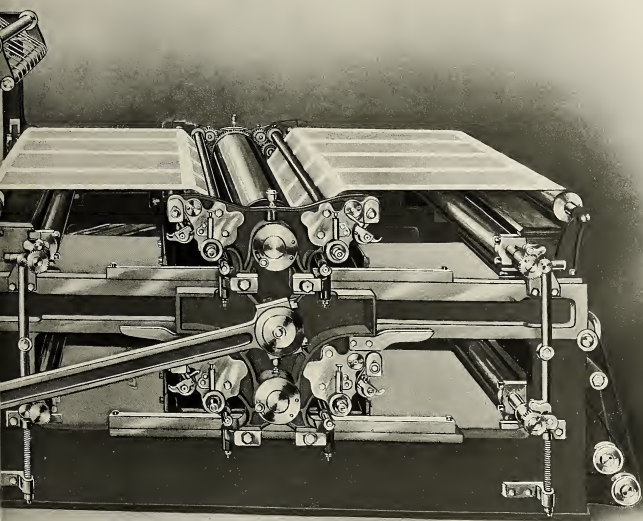


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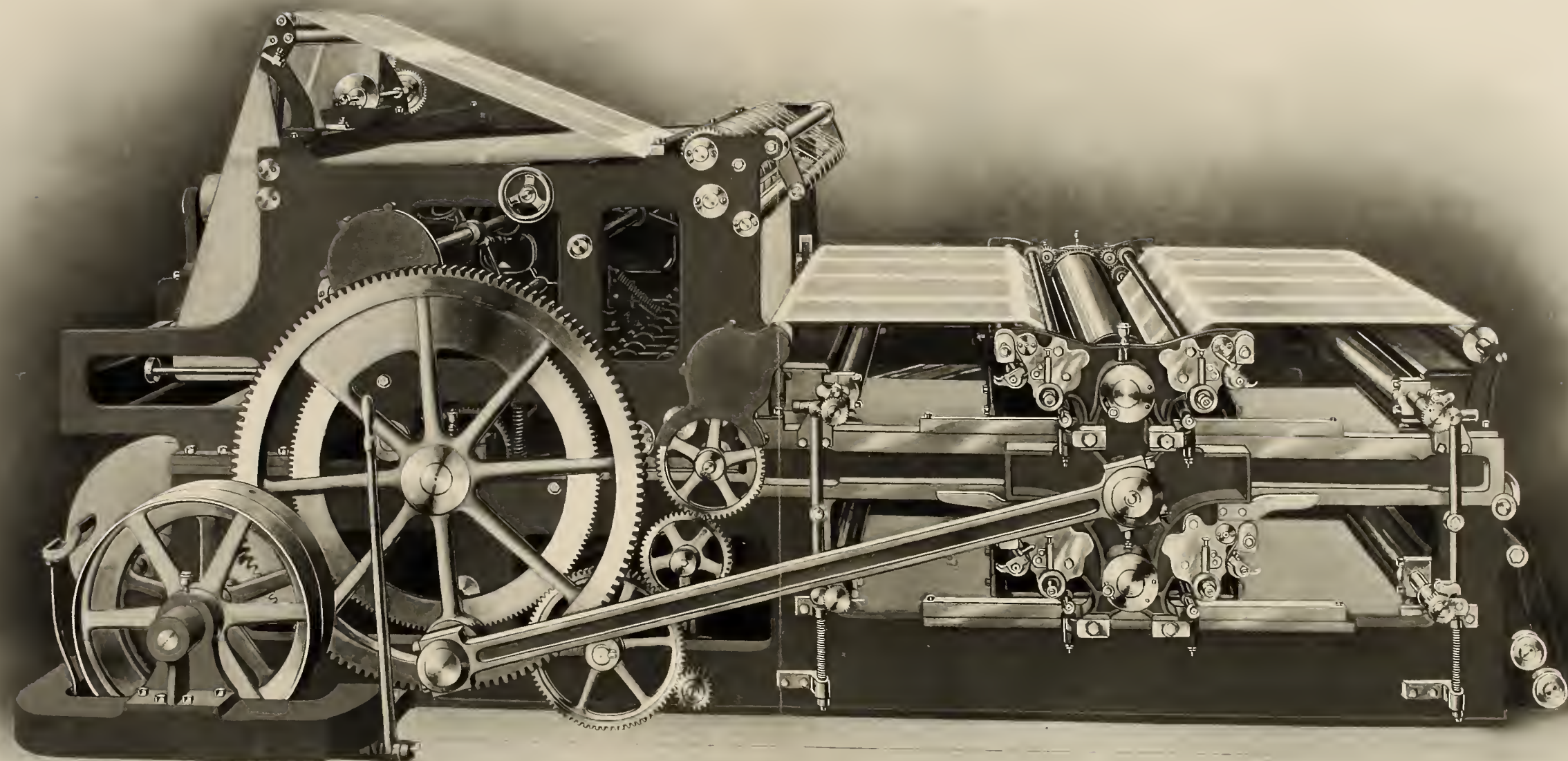
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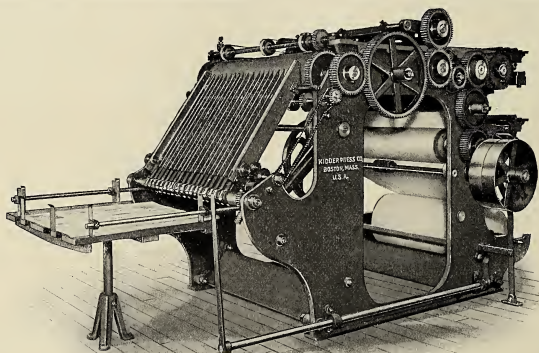
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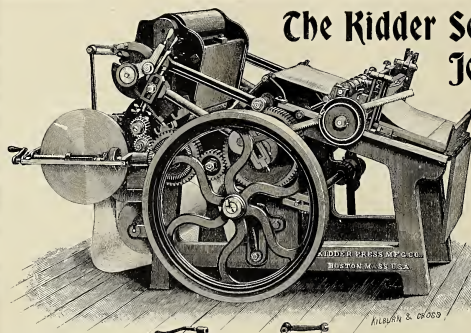


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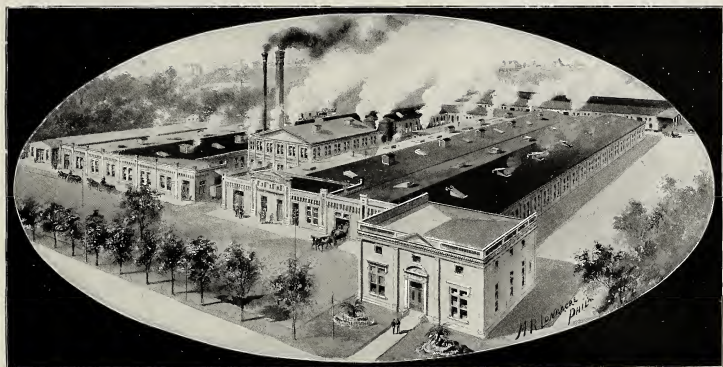
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SHEEP STUDY.

FRONTPIECE
THE INLAND PRINTER
JANUARY, 1900

Executed on a Silex 1 Cell's Armory Press
(John Thomas & Sons Co.)
NEW YORK
THE HENRY O. SHEPARD CO.
CHICAGO



THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXIV. No. 4.

CHICAGO, JANUARY, 1900.

TERMS: \$2 per year, in advance.
Foreign, \$1.20 per year extra.

ESTIMATING BY PERCENTAGE

BY HENRY E. SEEMAN.



It is generally admitted that there is no subject connected with printing of greater importance, and none needing more thorough ventilation and discussion, than that of making estimates.

The fact that there are many employing printers who are entirely dependent on their annual inventories for information as

to their financial condition, and the further fact that their estimating is done in a haphazard way, without any particular method, is conclusive proof of the desirability, if not absolute necessity, of a practical system of estimating, based upon principles that do not admit of error in this regard.

The modern printing establishment is to a very great extent a manufactory, and as such the cost of its products should be as easily ascertained, and the selling price as intelligently regulated, as are the products of the typefoundry, cotton mill, tobacco factory, or other industry. How? *Simply by a rule of percentage.* By this method alone can equable selling prices be maintained, otherwise great disparity in prices do and will continue to prevail. In support of this statement, take any piece of work and submit it to a dozen or more reputable concerns for estimate, and the result will be astonishing, as the prices quoted will range in difference from five to twenty-five per cent. This is sufficient proof that in many offices the systems of estimating are unreliable and should be discontinued.

There are many proprietors and managers of large printing establishments throughout the country, especially in large cities, who, through years of earnest endeavor and hard study, have inaugurated various systems of making estimates quite satisfac-

tory to themselves. Some of these offices employ a large number of workmen and consequently have to organize into departments, in order to systematize their operation, and through a system of separation of the various branches of their work (keeping strict account of profit or loss, as the case may be, of such department), have been able to locate exactly where there is a loss or where a gain, and profit by this experience, provided they are fortunate enough to steer clear of the sheriff while the experiment is going on. There is another class of proprietors whose patronage is derived from customers who exact the very highest grade of work that art can produce, and consequently such patrons do not demand a fixed price on the product, but simply ask that the work be done as low as is consistent with the quality of goods sold.

For these two classes of employing printers this article is not intended, as the first named, by an experimental investment, so to speak, has profited by perhaps a sad experience, while the last-named class, through a display of genuine art, has built a business which demands recognition, and can independently say: "We will give you the cost when the work is done, as we prefer to take minutely into account the time spent in each department as the work progresses." By this method there can be no possible loss, as every minute of time and every item of expense is strictly accounted for in making the charge on completion of work.

The employing printer who is to derive benefit from this article is the one who last year, with a plant valued at \$10,000 and working capital and merchandise amounting to \$5,000, made sales amounting to \$15,000, which gave him a net profit, outside of his own salary allowance, of \$1,500, and this year, with the same or larger sales, made a net profit of only \$1,000. There are thousands of just such firms in the United States, and the mystery to them is, How did it happen? Where one comes in

contact with such an establishment, can usually be found a composing-room, pressroom and book-binding, all under one head, without any possible way of ascertaining which department is a loss to the business and which a gain — no system of checking receipts and disbursements of any one department, consequently producing an unsatisfactory, if not ruinous, condition of affairs.

The majority of printers still adhere to the old system of making estimates, namely, to include a

expense and profit, without knowing what the percentage of expense is. This system, although better than the first, will not give satisfactory results.

By a uniform method of adding expense and profit by percentage to cost of stock and labor, no department will be operated at a loss, and no plan of keeping *separate* expense accounts of the various departments will be necessary, for the profit in each department will be equal, in proportion

SALES AND COST BOOK--THE SEEMAN PRINTERY.

MONTH OF *Nov* 18*99*

DEPARTMENT ESTIMATES OF LABOR. <small>[Taken from Job Record Book]</small>			JOB NUMBERS.	COLLECTIVE ESTIMATES. <small>[Taken from Job Record Book]</small>				
BINDERY.	PRESS ROOM.	COMP. ROOM.		STOCK.	LABOR.	EXPENSE.	PROFIT.	AMOUNT.
<i>700</i>	<i>185</i>	<i>75</i>	<i>6458</i>	<i>2480</i>	<i>960</i>	<i>1140</i>	<i>720</i>	<i>5300</i>

small profit on each item of labor expended on the work — profit on stock, profit on composition, profit on presswork, and so on; the largest profit being given to the pressroom. By this system, the printer making estimate infers that a sufficient margin of profit has been added to cover all necessary expenses and have something left for his pocket. This system is the very worst now employed, and is fallacious in every particular, as it is a matter of guesswork from beginning to end, and should be discarded by every progressive printer. By this

to the amount of stock consumed and work done. One of the most important considerations with the successful manufacturer and merchant in establishing a selling price for the article manufactured or goods sold is a strict accounting of every item of expense entering into the manufactured product or attending the sale of goods, and this is usually done by computing the sum total of all expense by percentage, based on past experience or future expectation. If this be the most accurate method for the manufacturer and merchant, why not for the

JOB RECORD.

Ledger Folio.	Name and General Information.	Stock Cost.	Labor Cost.	Expense.	Profit.	Amount.
	<i>Job No. 6158 Date of Entry Nov. 18, 99</i> <i>Name J. Seaman Book Binders</i> <i>Address 5 M 16th City Bk Bk</i> <i>Kind of Work 1000 Pages Chromolith. 1000</i> <i>Wks out of 14th Chromolith</i> <i>Cap. 0.17 1.00 1.00 1.00 1.00 1.00</i> <i>Copy 1000 1000 1000 1000 1000 1000</i> <i>Follow copy throughout</i> <i>When Completed</i>	<i>2460</i> Paper, Ink, Bronze, Cloth, Leather, Boards, Thread, etc. Gold Leaf, Staples,	<i>75</i> Composition, Imposition, Press Work, Cutting, Proofing, Bronzing, Ruling, Binding, Numbering, Folding, Finishing, Gathering, Stitching, Stamping, Sewing, Padding.	<i>75</i> <i>35</i> <i>300</i> <i>200</i> <i>200</i>		
		<i>2480</i>		<i>960</i>	<i>1140</i>	<i>720</i>
						<i>5300</i>

system the only real profit made is in the pressroom, and even there is cut down considerable from the profit intended, while the composing-room is operated at a loss. The composing-room should, in proportion to money invested, be required to earn a profit equal in percentage to that of the pressroom.

There is another class which, in estimating, will put down every item of stock and labor at actual cost and then add a certain per cent to cover

printer? It is true that on account of the great diversity of work performed and the varying differences in grades of paper and other stock employed by the printer, he is required to make separate estimates on almost every piece of work executed, and for this reason alone, if for no other, should be more cautious in the matter of proper and necessary allowance of all expense items entering into the product, other than labor and material, which items

are easily accounted for on any piece of work, by a competent and painstaking printer.

For more than six years the writer has made all of his estimates on the basis of adding all expense items to cost of stock and labor by percentage, and during this period has never been able to add less than $33\frac{1}{3}$ per cent of the cost of stock and labor to stock and labor, as actual and necessary expenses incurred on any one job, and can confidently say that there is no printing establishment in America doing an annual business of less than \$25,000 whose expense percentage is less than twenty-five per cent of the cost of stock and labor entering into the work.

This statement is made mainly to show that *unless a proper consideration is given to all necessary expenses, other than cost of stock and labor, the inevitable result will be either a loss which will terminate in failure, or unjust discrimination, one job with another.*

It is contended by some members of the craft that a fixed per cent can not be added to represent all items of expense entering into a job. This is a mistaken idea, as no person making an estimate based on actual cost of stock and labor consumed but will acknowledge that something must be added to cover expense, and if no fixed per cent, how is such a person to determine how much should be added? There can be no way possible of determining what the percentage of expense is on any piece of work other than by establishing same by past experience or future expectation and then making it a uniform per cent for the year on all jobs.

EXPLANATION OF SYSTEM.

Herewith will be seen illustrated forms of Memorandum of Estimate blank, Job Record book, and Sales and Cost book. The Memorandum of Estimate blank should be arranged to suit the class of work the printer is engaged in; also the Job Record book. The forms here shown are mainly for an office doing general commercial work, and is by no means intended for an office doing bookwork. The Sales and Cost book, in addition to giving all costs *as estimated* of stock, labor and expense, together with *estimated* profit and *actual* sales, gives in the three left-hand columns amounts *estimated* in each department of labor. This book contains nothing but figures, and entries need not be made therein oftener than once during inventory period, as it is purely a book of reference and is not essential to any of the ledger accounts.

The reader will observe that in the illustrated forms above referred to is entered a sample job, on which is expended work from the three departments as usually classified, namely, composing-room, press-room and bindery.

The first step to take in adopting this system, providing the plant has been in continuous operation for at least one year, is to ascertain from your books

the total amount of sales made for the year. From this you take the profit made, which will leave remaining stock consumed, labor and all expenses. Now find out from your Ledger what your total expenses have been for the past year, including in this every expense account on your books, other than labor, as labor is to be accounted for the same as stock, and will enter into every estimate in the same way; now take the total expense from the remainder and you have actual cost of stock and labor consumed during the year. After doing this compute the percentage of expense on what is left, namely, the stock and labor consumed.

To illustrate: Suppose, after taking inventory, your sales for the past year amounted to \$15,000, and on the \$15,000 you made a net profit of \$2,000; this would leave a balance of \$13,000 for stock, labor and all expenses; now suppose your various expense accounts (not including labor*) amount to \$3,000, you would have \$10,000 left as representing stock and labor consumed, so your percentage of expense for the past year would have been thirty per cent on cost of stock and labor.

Thus—	
Stock and labor.....	\$10,000.00
Expense account, including management, proof-reading, bookkeeper and others employed, whose labor does not otherwise enter into an estimate, together with rent, power, insurance, taxes and all other expenses, thirty per cent of \$10.....	3,000.00
	<hr/> \$13,000.00
Profits	2,000.00
	<hr/> \$15,000.00
Total sales for the year.....	\$15,000.00

In addition to the foregoing, which is for an established business and is based on past experience, we give the following low estimate as being the possible expense items of a plant worth, say, \$15,000:

Rent, \$35 per month.....	\$420.00
Power, \$28 per month.....	336.00
Insurance, taxes and loss	375.00
Wear, tear and breakage, 5 per cent of \$15,000.....	750.00
Fuel and lights.....	75.00
Rollers	60.00
Water, waste, oil and office stationery	70.00
Other expenses.....	70.00
Errand boy, \$8 per month	96.00
Help in business office and superintendent	1,000.00
Management and proofreading (by proprietor).....	1,500.00
	<hr/> \$4,752.00

The annual output of this plant should be about \$25,000, on which should be made a profit of ten per cent or \$2,500 for the year. Now, take the \$2,500

*NOTE.—By labor is meant every item of labor taken into account under the heading "Labor" in the Memorandum of Estimate, and does not include management, proofreading, bookkeeping and all other expenses, which should be reckoned in expense account by percentage. All items of labor considered with percentage of expense should be charged to "Office Labor" or some such account other than the regular "Labor Account," so comparative statements can easily be made whenever desired in order to ascertain if too much or too little is being allowed.

profit from the \$25,000 sales, and we have \$22,500 as representing the total cost, from which take the \$4,752 expenses, and \$17,748 will be found as representing stock and labor consumed. So it will be found that the percentage of expense which should be added to cost of stock and labor in this estimate is about twenty-seven per cent.

In this schedule there is no allowance made for soliciting, advertising, nor for a number of other expenses incurred during a year, which it is impossible to take into consideration. In some localities the matter of rent would be greater than the allowance made in this exhibit, and we think that the allowance here made for management, proofreading, bookkeeping and work of a like nature, is none too great. If at any time, by comparing expense footings of Sales and Cost book with actual expense accounts as shown on the Ledger, it is found that too small or too great a percentage is being allowed, the same can be increased or diminished at will. If it is desired to give a close price on the work submitted for estimate, the item of profit should be the only matter considered in the reduction, for nothing can be taken from the other items, as they represent actual cost and of course can not be reduced.

HOW I PROCEED.

Thinking the reader may possibly have a better insight by an explanation of my individual operation, I will in a brief way relate my method of procedure.

As soon as a job is received, I fill out my Memorandum of Estimate blank, and enter same in Job Record book. I then enclose copy of job, together with time and general instruction ticket, in job jacket, giving jacket same job number as entry number in Job Record book. On the outer side of jacket is written the customer's name and when job is to be completed. Each pressman is required to place on file a printed copy of each job. When all jobs for one week are completed and jackets are returned to the office, a printed copy of the work is placed in each jacket containing written copy, and date of completion entered in Job Record book and on jacket, and same filed away. As all jobs are posted from Job Record book to Ledger by job number, in addition to which the number of copies is also entered, it is always an easy matter to obtain the original copy with printed sample should a duplicate order be given. I have found this to be a great convenience.

About four times a year I enter in proper columns of Sales and Cost book all the "job numbers," "stock costs," "labor costs," "expense percentage," "profits" and "sales" for every job completed, as shown by the Job Record book. The "sales" item is the only absolutely correct item, as all the others are *estimated*.

Just before taking inventory I enter in the three left-hand columns of job number, in Sales and Cost

book, the various amounts as *estimated* (as shown under "labor cost" in Job Record, for labor in each department), and when everything is entered for the year in the way of estimated labor, I ascertain from my time book the amount *actually* paid for labor during the period above named, and make a comparative statement showing how each department comes out as to amounts expended for labor and labor as estimated.

At inventory time I credit sales account in Ledger with sales made during the year, and charge

MEMORANDUM OF ESTIMATE

Job No. *6458* Date *Nov 8th 1899*
 Name *Gurham Bookstore*
 Address _____
 Kind of Work *5 1/2 16 pp Copy Books*
Size of paper (trimmed) 8 1/2 x 8 1/4
General Instructions Make out of 14 lb
Macramental cop @ 72 1000
Tag Requilla cover Copy only
To be printed. Follow copy
 When Promised *Nov 20th 1899*

Stock Cost:

Paper	246.9
Ink	2.0
Bronze	
Cloth	
Leather	
Board	
Thread	
Gold Leaf	
Staples	

LABOR COST:

Composition	75
Imposition	
Press Work	35
Cutting	1.50
Perforating	
Bronzing	
Ruling	
Binding	3.00
Numbering	
Folding	2.00
Finishing	
Gathering	
Stitching	2.00
Stapling	
Sewing	
Padding	

Expense (Added by Percentage),

Profit (Added by Percentage),

Total,

same account with every item of expense as shown by the various expense accounts on Ledger, and balance same with yearly profit. At the same time I make a comparative statement of what is *actually* paid out, and what *estimated* for stock, labor and expenses, and also ascertain the difference between profits *actual* and profits *as estimated*, so I can readily see at a glance whether I have underestimated or overestimated in any column, and how much. All goods I purchase in the way of stock is charged to merchandise, and at the end of the year an inventory is taken of stock on hand, and the difference between the inventory and merchandise debit leaves amount

of stock consumed for the year, amount of which consumption is credited to merchandise account and charged to sales account, same as the other expense items and labor, and merchandise account balanced by "Balance Down" of merchandise as per inventory. In case of fire, this system will enable the insured to have a speedy and equitable adjustment of his loss.

During the entire time I have employed the above-mentioned system of making estimates, there has been only one class of work which I have charged differently, namely: printing postal cards where I furnish the same. In this case I charge the customer with postals the same as I would cash, and enter the order in the Job Record book for printing only.

The Sales and Cost book, as already stated, is not essential to any ledger entry, and, consequently, can be written up at any spare time. This I consider one of the most valuable books I keep, for by this I can, at any time, see exactly what I am doing.

This new departure in the way of making estimates will no doubt appear to many printers as being faulty, but I feel confident that a fair and impartial trial of the system will convince the skeptical that there is none better for the average office; especially for that class referred to in the opening of this article.

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XXVIII.—BY F. HORACE TEALL.

ONE of the most recent books on choice of words says that "straightway" is better than "immediately," and another book says that "here is a good Anglo-Saxon word of two syllables whose place, without any good reason, is being usurped by the Latin word 'immediately,' of five syllables." The first of these assertions may easily mislead some persons, too susceptible to such influence, into an attempt at substitution of the shorter word for the longer; it is an attempt that should not be made. Many good Anglo-Saxon words have been displaced by vocables of Latin origin, and mere brevity is not always allowed to dominate, though often it is a weighty consideration. In fact, the good Anglo-Saxon in this instance is not only having its place almost usurped by the Latin word, but has been actually supplanted by it. "Straightway" is now so seldom used that it might almost be called archaic.

It is better to speak of "so extravagant a young man" than of "such an extravagant young man," yet it is absurd to say, as C. W. Bardeen does, in "Verbal Pitfalls," that the second expression is indefensible. No more defense is needed than the fact that this use of "such" is almost universal—so nearly so that it is perfectly safe to call it an established idiom. Alfred Ayres says: "I have never

before seen such a large ox.' By a little transposing of the words of this sentence we have, 'I have never before seen an ox such large,' which makes it quite clear that we should say 'so large an ox,' and not 'such a large ox.'" He does not say how this is made quite clear, and it is not so clear to some other persons as it may seem to him. Many locutions that could not be transposed and retain their good sense are nevertheless as good as any others. Yet Mr. Ayres carries this still further, as follows: "As proof that this error in the use of 'such' is common, we find in Mr. George Washington Moon's 'Dean's English and Bad English' the sentence,



"A HAPPY NEW YEAR TO ALL."

'With all due deference to such a high authority on such a very important matter.' With a little transposing, this sentence is made to read, 'With all due deference to an authority such high on a matter such very important.' It is clear that the sentence should read 'With all due deference to so high an authority on so very important a matter.'" It is hardly right to consider one instance a proof of common usage, and the nonsense made by transposition does not constitute legitimate evidence of error. Our lexicographers are all careful in making their records of such usages, and no one of them fails to include the expressions under consideration without condemnation.

When the meaning is clear that one is served with a summons, it is correct to say that he is summonsed, although this verb is not common in literary usage. The meaning is properly and elegantly

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expressed by "summon," and that is the better word; but no stronger objection will stand against "summons" as a verb than that it is colloquial, and possibly inelegant. Analogous uses of noun forms as verbs are so common that they need not be specified, and analogy is of great weight in determining such usage. The proper plural of the noun "summons" is "summonses." Some writers say that this form of the plural has fallen into disrepute, but in the absence of proof their saying is of no value.

Some critics tell us that "superior" is often used instead of "able," "excellent," or "gifted," that instead of speaking of a superior woman we should

speech." It is no worse to speak of superior or inferior persons than of superior and inferior courts; which is equivalent to an assertion that these locutions are beyond censure. Of course, the fact that it is right to use these adjectives in this way does not detract from the advisability of using others, as "able," "excellent," when such specification is intended; but individual writers or speakers are fully entitled to make the choice for themselves.

"Supposititious" means, etymologically, put in place of another, substituted, especially by fraud, and it has been said that the use of the word in any other sense is improper. But all the recent



Photo by A. H. McQuilkin.

THE SWANNANOA RIVER, NEAR ASHEVILLE, N. C.

say an excellent woman, and that instead of a superior man we should say an able man. The reasoning generally given in support of this is that "superior" is a comparative word, and should be used only in comparing one with another. Very well; but we may claim the right to use the word in general or indefinite comparison as well as specifically. In speaking of a superior or an inferior man or woman, the subject is impliedly noted as superior or inferior to others, presumably to the average individual. The Standard Dictionary says that "inferior" is "in constant and approved use in such expressions as 'an inferior man,' 'goods of an inferior sort,' corresponding to such expressions as 'a superior man,' 'materials of superior quality'—all of which may be regarded as elliptical forms of

dictionaries give another definition, "hypothetical, supposed," and such use is considered by the lexicographers as legitimate, although it is said to be rare. A better way to state what is probably intended by the critics who condemn this latter use of "supposititious" seems to be found in saying that calling anything conjectural, hypothetical, supposed, imaginary, or presumptive is preferable, when one of these words expresses the intended meaning.

"Synonymous" is not well used in such a sentence as, "Our interest in Persia is synonymous with that of the Persians," the meaning of which would be far better expressed by "interest is identical," or "the same." Nevertheless, this is a literal decision, that overlooks probable justification on metaphorical grounds. Nothing could be more

inutile than an attempt to confine all expression within the bounds of literalism. It may not be possible to find any stronger reason to criticise the saying that things are synonymous, when of course the application of that adjective is etymologically confined to names, or words, than to utter objection to such sayings as that we read an author when we mean that we read his writings, or to any of the similar figures of speech that are so common. In such sentences as the one quoted it seems advisable to use literal expression, since that leaves no possibility of legitimate censure.

(To be continued.)

Written for THE INLAND PRINTER.

ESTABLISHING A NEWSPAPER.*

BY O. F. BYRNES.

NO. III.—CHOOSING A TITLE, ARRANGING SIZE AND NUMBER OF PAGES, AND PRICE.

IN selecting a title for a projected newspaper the first consideration is its "wearing" qualities. Dignity combined with suitability are more to be desired than oddity or individuality. Straining after something new has evolved such titles as *Blazes*, *Bud*, *Cyclone*, *Epitaph*, *Eye*, *Fly Paper*, *Gaslight*, *Moon*, *Why*, and many others fully as ridiculous. There are a number in common use, some of which are held by papers of national repute, that have not stood the test of time—the circumstances of their environment have changed, bringing their name and their efforts at cross purposes. There are several *Democrats* and *Republicans* that are respectively Republican and Democratic, and a *Farmer*, started as a weekly, grows into a daily, its town into a city, and the farmers are crowded farther and farther away from its home and its subscription list, but the title, in all its incongruity, "goes on forever." *Farmer* is but slightly removed from *Rustic* and *Countryman*, whose homes may sometimes also be in cities. A few of the titles in general use which are consistent with the mission of a newspaper and suitable for all time are *Chronicle*, *Gazette*, *Herald*, *Journal*, *News*, *Observer*, *Press*, *Record*, *Recorder*, *Register*, *Review*, *Standard*, *Times* and *Tribune*. I would not even advocate the use of *Sun* unless there was already in a community one of each of the above.

The title chosen, the next consideration is the type in which it shall appear. This should invariably be plain and distinct, with neither illustrations nor "ears" to detract from its being read at a glance. One of the more desirable letters is 48-point Monarch, and either this or the same style in 60-point make a very neat head. The 48-point Newspaper Title is somewhat similar to the Monarch, but a little more extended; and 60-point Canton has one particular point in its favor which the others lack—there are no hair-lines.

*This series of articles was commenced in THE INLAND PRINTER for November, 1899. The next subject will be, "Ready-Print, Plates, or All-Home Production."

When considering the number of pages and their size there is one point which I would make emphatic: Do not start too large! If in a few months it is found that the quantity of advertising warrants an increase in the number of pages, the change can be accomplished with little trouble or expense—in fact, at less cost than an oversized paper could have been produced for the preceding period—subscribers will be pleased, the general public will consider the increase a sign of prosperity, and it will be the means of swinging doubtful merchants into line. On the other hand, if a paper is started too large, the publisher feels that he must keep up the pace or lose prestige, which he most assuredly will if he reduces in size, besides making subscribers dissatisfied.

Several of the more progressive weeklies are adopting the four-column-page, and it has several points in its favor. It is easy to handle and gives more desirable positions for advertising, and this latter consideration is important. The advertiser whose announcement, particularly if it is a small one, is removed more than two columns from reading-matter, is inclined to the belief that advertising does not pay, and very frequently it does not when so placed. It is doubtful, however, if this size of page will ever become popular for a daily paper, even if it is adopted to any extent by the weeklies, as such a paper is looked upon as too insignificant, and the close of the opening century will in all probability see the six and seven column page still in the majority. In starting a paper, either daily or weekly, I would advocate either a six or seven column folio, or, at the largest, a six-column quarto. A seven-column quarto is too large for a new venture, even if the outlook is unusually bright. This question will receive further attention next month in considering the advisability of the use of plates and ready-prints.

In setting a price on the new paper it is advisable to view the question from a position in some respects the reverse of that discussed above. A price that later experience shows to be too low is extremely difficult to raise, and for this reason it is inadvisable to consider a figure that is at all doubtful as to satisfactory results. There is little or no profit in a small-city daily when sold at retail for less than 2 cents a copy, 10 cents a week and \$5 a year. It is only in large cities where circulations can be made to approach or exceed 25,000, and when increased advertising rates can be enforced, that a publisher can hope to profitably issue a penny paper. I admit there are exceptions to this rule, but they are extremely rare. For a weekly the price should be 5 cents a copy—\$1.50 or \$2 a year. The profitable dollar weeklies are as rare as the profitable small-city penny dailies. Put a living price on your paper and then give subscribers their money's worth. (To be continued.)



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AN EQUAL DIVISION.

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A. H. McQUILKEN, Editor.

Published monthly by

THE INLAND PRINTER COMPANY,

212-214 MONROE STREET, CHICAGO, U. S. A.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.
A. W. RATHBUN, Treasurer. J. G. SIMPSON, Advertising Manager.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: 602 American Tract Society Building,
150 Nassau street.

ROGER B. SIMPSON, Eastern Agent.

VOL. XXIV.

JANUARY, 1900.

No. 4.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

Two DOLLARS per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.
SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CANNOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make foreign money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type foundries throughout the United States and Canada.

Fratrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, Phoenix Works, Phoenix Place, London, W. C., England.
W. C. HORNBY & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.

JOHN HADDON & CO., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.

RATHBUN, LAWRENCE & CO. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

P. T. WINDLE & CO., 87 Clarence street, Sydney, N. S. W.

HERBERT BAILLIE & CO., 29 Cuba street, Wellington, New Zealand.

G. HEIDELER, Grimmerische Steinweg 3, Leipzig, Germany.

J. W. PENROSE & CO., 4 Rue Notre Dame des Champs, Paris, France.

JAMES G. MOSSON, 12 Neustrasse, Riga, Russia.

JOHN DICKINSON & CO. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

REGARDLESS of whether 1900 begins a new century or not, THE INLAND PRINTER extends to all its readers, advertisers, agents, correspondents and friends, a "Happy New Year," and many of them.

THE prize for cover-design for this month's issue has been awarded to Henry A. Anger, with the Carson-Harper Company, Denver, Colorado, and a check for \$25 has been mailed to Mr. Anger. Another type-set design will be used for February.

IT is rather significant to note that the binders, who gave extensive credit to a publisher who recently failed for a heavy figure, although mostly large concerns, are all outside of the Bookbinders' Association. The members of this association came to a distinct understanding on the question of the publisher's credit several months ago. The protection this association offers against similar pitfalls is alone sufficient reason for any bookbinder's seeking membership.

PUBLISHERS frequently send their flat sheets to a binder, and after a lapse of time—sometimes years—give the binding order to a competitor and have the sheets removed. That such a state of affairs is possible is only due to the binder's willingness to take work under any such conditions. The remedy for the binder is not to receive flat sheets unless accompanied by the proviso that at any time previous to receiving the binding order he may fold, gather and collate. In this way not only is the printer's count verified so that a shortage may be reported at once, but it also clinches the bargain so that the job can not be peddled around for a lower price at a less busy season of the year.

AT the present date there is no question so universally agitating the bookbinding trade as the possibility of establishing a uniform standard for binding prices. The difficulty is that while binders can all figure with reasonable accuracy the cost of folding, sewing, backing, headbanding, etc., and establish an understood price for this part of the work, it is a very different proposition when it comes to estimating and putting a price on the book-covers. Every job of stamping presents a different problem, and possibly a lurking difficulty, that while one binder may recognize it at the first glance, another will ignore it entirely. The publisher of a new book seeks for novelty in his cover-design—knowing that the sale will be considerably affected by the outside appearance of his book. So that nearly every new job differs from its predecessor, and it does not seem possible that any man could write a schedule that could cover the cost and give a fair price for book-binding as it runs.

PROBLEMATICAL WONDERS IN NEW TYPESETTING MACHINES.

"THE man who hesitates is lost" is an adage which, inverted, applies rather forcibly under certain conditions to printers whose business demands composing-machines of some kind, yet who hesitate to purchase because of the phenomenal claims for mechanisms "being perfected." The trade is full of rumors of new things and of revolutionary methods in all its various departments, but printers are not holding back in the purchase of new type lest the styles should change, or from the purchase of presses until they can get a mechanism that will run without ink or rollers and have a perpetual motion attachment that will do away with ordinary power and its concomitants of shafting, pulleys and belting. Many printers are a little feverish about type-composing mechanisms, and it certainly would be the part of wisdom for such to get their ideas centered on the fact that, if they can figure a saving on machine composition, the time to purchase is now.

THE BEGINNING OF THE TWENTIETH CENTURY.

THE authority of Prof. W. H. M. Christie, the astronomer Royal of England, has settled the mooted question whether the next century will begin January 1, 1900, or January 1, 1901, who decides in favor of January 1, 1901, for the following reasons, submitted in a special cable to the *Chicago Tribune*:

ROYAL OBSERVATORY, GREENWICH,

Editor of *The Tribune*: LONDON, October 21, 1899.

In reply to your inquiry I beg to inform you that the twentieth century begins on January 1, 1901. It has been generally agreed to call the first year of the Christian era Anno Domini 1, not A. D. 0, and consequently the second century begins with A. D. 101, 100 years after the beginning of the first year, and so on for the succeeding centuries.

The question was fully discussed at the Century Dinner at Glasgow on April 15, 1870, when the Lord Dean of the Guild, after quoting various authorities, gave his decision as arbiter that the nineteenth century did not commence till January 1, 1801. An account of this meeting was printed for private circulation at the time. Yours faithfully,

W. H. M. CHRISTIE,
Astronomer Royal.

A DEPARTMENT OF COMMERCE AND INDUSTRY.

ON another page will be found an account of a meeting of the Chicago Trade Press Association, at which a report was made favoring the establishment of a department of commerce and industry by the Government of the United States. The subject is one which has been agitated for some time, and its importance to the mercantile and manufacturing interests of the country is without question. Publishers in all parts of the country, without regard to class or political affiliation, should carefully read this report and use their best efforts to bring about the establishment of such a bureau.

Attention is also called to the recommendation regarding revision of the postal laws made at the

same meeting. No question is of greater importance to the legitimate publisher, as well as to all business interests, and the sooner the matter is brought to a successful termination the better it will be for all concerned.

LITHOGRAPHIC WORK ON LETTERPRESS MACHINES.

NOW comes the report that lithographic work can be done on ordinary printing machines, with ordinary printing ink. The *British and Colonial Printer and Stationer* had a preliminary announcement in its issue of May 18 last, asserting that the new method of printing was likely to lead to a complete revolution in the present methods of producing lithographic work, whether in one or more colors, and combining many advantages calculated to render it not only profitable to the printer who adopted it, but enabling him to turn out the finest color-work at a high speed on his ordinary letterpress machines. The process is the invention of George R. Hildyard, and is known as "wharf-litho," and may be perhaps best described as a system of litho printing on letterpress machines, the following being a brief summary of the process. Prepared zinc plates are used on which a chemical solution has been put during their manufacture, and to these plates the original design is transferred; in the case of a small job it may be multiplied four, eight or more times, just as is done when putting a design on a litho stone. After transferring, the design is etched by a special method, and when finished is covered with a "resist," and the entire plate is evenly etched in an acid bath that dissolves the unprotected surface of the plate, and leaves the protected designs very slightly raised above the general surface. The white parts of the plate and all the surface not required to print up are so affected by the preparation of the plate that the ink does not adhere to any part but that desired to print. The plate is put on the machine and worked like an ordinary letterpress job. There is no damping of the paper, and either litho or letterpress ink can be used; and, notwithstanding that the inking rollers pass over and come in contact with the entire face of the zinc plate, the whites or blank parts will not accumulate or transfer any ink to the paper while the sheet is under the impression of the cylinder; this result being due to the action of the special chemical treatment already mentioned which the zinc plate undergoes, and is a remarkable effect that is rather surprising to watch during printing.

The use of gum or acid is entirely obviated, and only a very simple make-ready is required. The whites are not routed out or chiseled, and thus the edges of the design are printed as soft as if from a litho stone, while the machine may run for hours at a time without a wash-up, or any danger of filling up the fine lines of the picture. The plates are cheap and easily produced, and the results so certain that

the inventor claims for the process many advantages, for while it retains all the good points of litho and letterpress, it avoids the disadvantages of either.

The etching of the plate is quite a simple process, and no hand-work or engraving is required, the printing surface being quite ready for work when the plate comes from the bath. There are, of course, no expensive litho stones to purchase, maintain and stock; the necessary zinc plates are cheap, easily handled, easily stocked in little space, and not liable to breakage. There is no water to stretch the sheet of paper, so that when printing in a number of colors the register is not lost, as is often the case in stone work, owing to the necessary damping. These are but a few of the advantages offered by the "wharf-litho" method of printing, and it will be seen that it puts a new power into the hand of the ordinary letterpress printer, who, by adopting the method, can compete with the lithographer for color-work, and that, too, at a price which will secure him the work, for with the increased speed which his letterpress machines can attain to, he will be far and away ahead of the slow-moving litho machines of his competitor.

The "wharf-litho" process is certainly one of the most novel inventions hitherto produced in connection with the printing industry, and its merits should be investigated by all interested in practical printing processes. The invention is fully covered, as many as twenty-one patents having been taken out in different countries.

The process has now quite passed the experimental stage, and a company has been formed with the title "Wharf-Litho," Limited, with plate-making and printing works at Latona road, Peckham, S. E., and a city office at 2A Plough court, E. C. At the works the new method is being worked with much success, and it has been freely demonstrated that the process is a practicable one, the owners of the patents having the fullest belief in its efficiency as a substitute for litho work, and that its appreciation by the entire trade is only a matter of such time as it may take to get printers to perceive its advantages over old methods.

The company has decided to issue licenses to printers to work the process, and with a view to bring it within the reach of the smaller firms, as well as the large houses, has decided to sell complete licenses outright for the sum of £250. No doubt a very much larger amount could have been obtained by limiting the licenses to the larger houses and charging an increased rate, but in the interest of the trade generally, and to avoid creating a monopoly, the company has decided to adopt the amount stated, which is not prohibitive to the smaller printers, and it believes that in this way the company itself will reap a greater benefit for its shareholders than by having a limited number of licenses at the higher rate. Printers interested can obtain all particulars

and be shown the methods of working on making application to Harvey Dalziel, at the city office, 2A Plough court, Fetter lane, E. C.

THE INLAND PRINTER has no further information at present than the foregoing, "lifted" from its esteemed exchange. It admires the liberality of the company in avoiding the creation of a monopoly but is puzzled to reconcile the statement that the company has waived the opportunity of making more money by confining its sales to large concerns, yet hopes by selling largely to the smaller printers that it will reap a greater benefit for its shareholders.

This admirable and ingenious process should have grafted to it the adjunct of inkless electrical printing, which also hails from England and which we are told will shortly be exploited in New York.

CLASSIC ART FOR ADVERTISERS.

TWO styles of illustrations have for some years been particularly popular with advertisers: children and handsome female faces. More recently a third is being added: handsome forms lightly draped. Not in many years has nude art been more popular among the middle and higher classes than it is today, and those who refrain from using it through fear of giving offense might learn a valuable lesson by a study of the pages of almost any of the most popular illustrated magazines. It is perhaps not advisable for a general advertiser to make use of an entirely nude picture, unless he has exceptionally good taste in selecting it. In the first place there are, of course, many people who would object to the "all face" who would not be seriously repulsed by a lightly draped figure. Some of the draped patterns are quite as attractive for those who like classic art, while they are not so repulsive to those who do not like it. Then there are many who would actually enjoy one of these compromise classics who would consider the more pronounced type vulgar. The fact of the matter is some of them are vulgar, second-class artists having, in their desire to meet the popular demand for nude art, furnished the nude without the art. Nakedness in itself is not beauty, and in any but the most skillful hands is very likely to degenerate into vulgarity. A well-selected nude figure, woven into a carefully prepared composition, is probably unsurpassed at the present time in popularity, but let the novice beware of his treatment of it, and take *Punch's* advice: "When in doubt—Don't!"

THE CONCISE AND EXPLICIT CONTRIBUTOR.

EDITORS have many grievous faults laid to their charge, among the most flagrant being remissness in returning answers to letters about contributions submitted to the paper. Few papers of any standing have less correspondence of this kind than makes the work of answering a dreary

and profitless task. The editor knows that refusals carry disappointment with them; and no one properly constituted enjoys the task of giving disagreeable information. Then, again, contributors very frequently forget to enclose a self-addressed stamped envelope, or a stamp of any kind. The enclosure of a postage stamp is not sufficient, for the editor is thus compelled to give his time and stationery for work unsolicited by him. A lady who contributes to many papers and who has a just appreciation of the value of system in all things printorial, uses the following style of blank, which we cordially commend to the attention of all contributors to the press:

To the Editor:

I herewith submit MS. as follows:

Title words.
Length words.
Classification
Terms.—At usual rates.
Enclosure.—Stamped addressed envelope.
Remarks.—If not available please return.

[Date].....1900.

Respectfully,

Will the Editor kindly mark opposite the appropriate paragraph if this MS. is unavailable:

1. Too short—too long.
2. Style—composition—construction—faulty.
3. Not appropriate for our publication.
4. Too much matter on hand.
5. Pleased to have you submit other MS., for this has merit.
6. This MS. might be accepted if revised.
7.

.....Editor.

Written for THE INLAND PRINTER.

BOOKBINDING FOR PRINTERS.

NO. VI.—BY A BINDER.

GATHERING.

WHILE gathering is supposed to follow immediately after the sheets are folded, practice has shown the binder that on editions it is much easier to "tip on" the title-page, frontispiece, blank sheets and linings before the sheets are gathered than after the book is sewn. Illustrations are also pasted in place and tissues, if necessary, put in. Of course, this procedure is not followed with extra work or jobwork, but with the usual runs of commercial and edition binding.

Few books are the same in respect to the leaves preceding the first signature. Commonly the first chapter, and often the first page, begins on the outside of the first section, especially on the reprints of old books. A 12mo novel will often have the title of the book in small lettering on the first page of the first signature; the second page blank, with the frontispiece tipped in, and opposite this the real title-page of the book with the author's name and publisher's imprint. The other side of this page is blank, with the copyright in fine lettering, and opposite to this is the contents with the next page also blank. Then comes the opening chapter on page 1. And yet this has all been a part of the first signature, requiring

from the binder only the tipping on of a doubled outside waste sheet and the frontispiece.

Frequently the contents, title-page, copyright page, etc., are printed on a half sheet and sewn in as the first section, with the frontispiece tipped into the center.

The waste sheet is a piece of paper that, when folded once, is the same size as the book. It may be plain white, lithographed or marbled. If a marbled paper, it is first mounted on white paper, to give it the required strength.

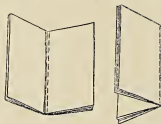
Waste sheets or frontispieces to be pasted must be taken in a bunch and fanned out, about an eighth

of an inch or more of each sheet projecting, and then pasted with a brush, after putting a piece of paper across the top sheet to protect it. Only as many sheets are pasted at a time as the operator can handle without drying. Sometimes two and three leaves are tipped on the front of a book, and, as stated before, few books are alike in this respect.

On books larger than 12mo size having any value the loose leaves are sewn on to the first signature on a sewing-machine, at about one-eighth inch distance from the back fold. As shown in the illustration, the machine sewing goes through to the center of the signature.

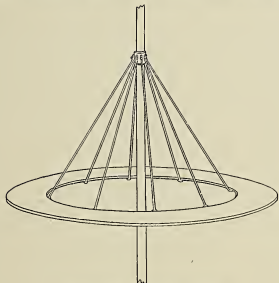
This method is economical, especially in Bible binding, where there are many plates and maps at the front and back, and also makes a strong and durable book. Where a sewing-machine is not available these sheets are whip-stitched on by hand, but generally after the book is sewn. This will be written of later.

Gathering is the simple operation of collecting the folded sheets in proper order so as to form complete books. In the small bindery, to which the earlier pages of this article were devoted, the process of gathering would be accomplished by placing the several bunches of folded signatures in their proper order along the edge of bench No. 2, or, better yet, half on bench No. 2 and half on bench No. 3. Thus, with the head of the book toward the operator, beginning with the last signature, the gatherer takes one from each pile until at the end she holds a completed book and is in position to start another. If the book is an ordinary 12mo, the girl will gather two or three before stopping to jog up. It used to be that a number or letter was printed at the bottom of every signature to show the proper position of each in the book, and as a guide for gathering and collating; but on edition work this is dispensed with now to a great extent, and the binder depends entirely on the page numbering. Lower prices, and



the binder's necessity, which compels him to economize every foot of space, have evolved many schemes for gathering where large editions are handled. In time a machine will be produced that will do the work automatically, but efforts so far made in that direction have not been successful. The inventor of such a machine would no doubt make a good thing out of it.

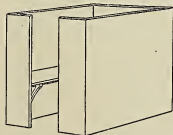
Among other contrivances is the revolving gathering-table, that has come into some little use. This table is round and revolves in front of the operator, who stands or sits in one place. It has the advantage that several girls can gather at the same table and that folded sheets may be added without interfering with the work. But there is the



REVOLVING GATHERING TABLE.

rather vital objection that the average girl becomes dizzy if the table is run fast enough to be of any advantage.

Perhaps the best scheme is the gathering bin. As shown in the cut, this is a box about four by six feet and five or six feet high, with an opening at one end. Around the inside is a shelf upon which



the folded sheets are piled in such order that the gatherer begins at one side of the entrance and, turning around as she goes, finishes the book at her starting point, and is ready to go straight ahead with another. The girl has the advantage of being undisturbed from the outside, and also is not required to move very far in accomplishing her work. Some soft papers, after folding, are very spongy and unmanageable; in the bin the pile of signatures may lean against the sides and be safe from the danger of toppling over. Girls acquire great proficiency in time, and will gather as many as 12,000 signatures in one day.

(To be continued.)



SUGGESTIVE CUT FOR PRINTERS' ADVERTISING.

"Now is the time to 'get a hump on' your business for 1900."

"YELLOW JOURNALISM."

The following letter has recently been received at the office of THE INLAND PRINTER:

THE ENGRAVER AND
ELECTROTYPYER.

WM. HUGHES, PUBLISHER,
7134 WENTWORTH AVENUE,
CHICAGO, December 15, 1899.

Henry O. Shepard, Pres't.
C. F. Whitmarsh, Sec'y.

The Inland Printer Company, Chicago:

GENTLEMEN,—On page 472 of THE INLAND PRINTER, issue for January, 1899—Vol. XXII, No. 4—there is a libelous boycott on and against the *Engraver and Electrotypy*, which has caused me considerable loss in advertising business in said publication.

The injurious matter is in about the middle of the second column on the page mentioned, and is side-captioned "Yellow Journalism Denounced."

This matter has only just been brought to my notice, and, as the time for action will expire with this month, whatever is done must be done quickly. I knew that George H. Benedict, C. S. Partridge and others had done their utmost to boycott my paper, but it was only recently that I learned one of the boycott slips which they circulated had been reproduced photographically from THE INLAND PRINTER. And I am informed that Mr. Whitmarsh was present at the meeting in which that boycott was concocted, and that it was published by you with the deliberate intent to injure the *E. & E.*

What are you going to do about it?

Yours respectfully, WM. HUGHES.

Mr. Hughes seems to labor under the impression, from the above, that the paper he publishes is sacred and beyond criticism. THE INLAND PRINTER, in the interest of the trade and the public generally, maintains and will continue to maintain the right to criticize acts of individuals, corporations and publications, whenever it deems comment necessary. The resolution referred to purports to represent the unanimous sentiment of the Chicago Electrotypers' Association. While severely denouncing "Yellow Journalism," such resolution is universal in its characterization. If William Hughes considers the *Engraver and Electrotypy* falls within the category of a "yellow journal," and takes comfort therefrom, far be it from us to remove the impression. Presuming the Chicago Electrotypers' Association is amply able to defend itself, and knowing our position, in view of said threatening letter, it is with complacency we await what Hughes and the future has in store for us. "What" (in the chaste and graphic language of Hughes) "we are going to do about it" depends entirely upon himself. We will meet the direful emergency when it comes.

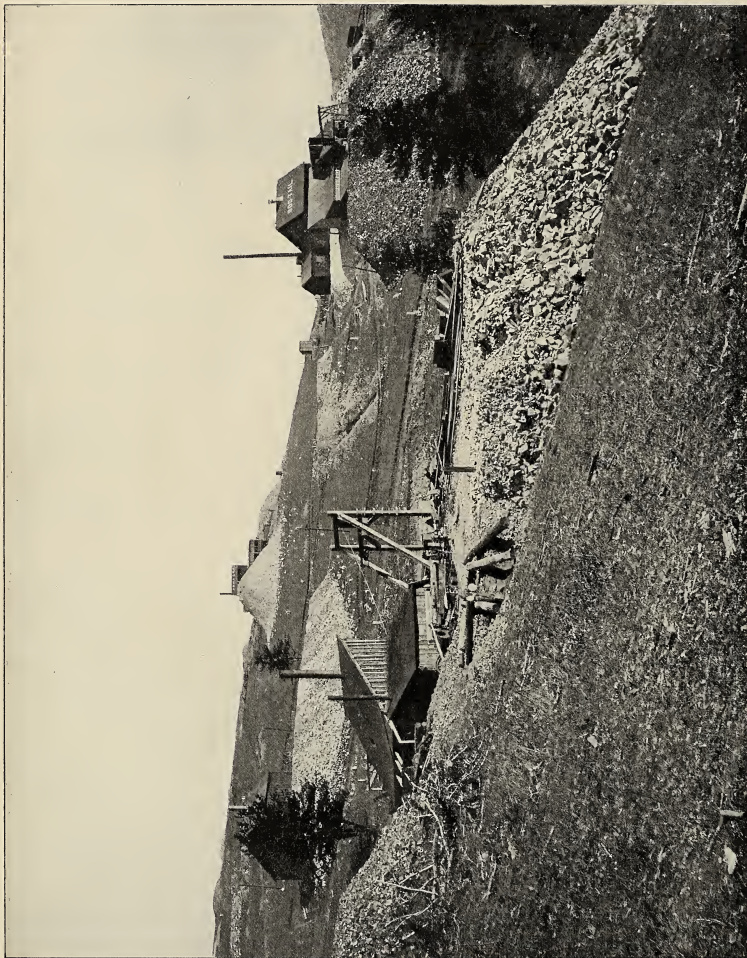
Following is the item to which Mr. Hughes refers:

YELLOW JOURNALISM DENOUNCED.—At the December meeting of the Chicago Electrotypers' Association the following resolution was unanimously passed:

"WHEREAS, There is published in the City of Chicago a journal which depends for its support on the advertisers of electrotypers' supplies; and,

"WHEREAS, The said journal does not represent the electrotypers of Chicago, but on the contrary continually and persistently misrepresents them; it is therefore

"Resolved, That the continued patronage of the said journal by the said advertisers will be construed as evidence of an unfriendly disposition."



Overly by Dittman process.

Engraved by
THE WILLIAMSON-HAFFNER ENGRAVING CO.,
423 MADISON ST., DENVER, COLORADO.

THE PORTLAND GROUP OF MINES.
In the Famous Cripple Creek District of Colorado. One of the richest gold mines in the world.



While our columns are always open for the discussion of any relevant subject, we do not necessarily endorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

THE TYPOTHETAE AND THE UNION IN KANSAS CITY.

To the Editor: KANSAS CITY, Mo., December 5, 1899.

The Typographical Union, through the Attorney-General of Missouri, has brought suit against the Kansas City Typothetæ to have the same dissolved and the charters of all the printing companies that are members of the organization forfeited, with all the penalties fixed by the anti-trust laws of the State. They set up that the organization is a trust in violation of the laws.

The employing printers are perfectly satisfied to leave this issue with the court before whom it will be heard.

Following is the text of a published "Statement by the Employing Printers of Kansas City":*

Although the present strike among the printing and allied crafts in Kansas City has now been on four weeks, the facts have never been properly presented to the public. A statement, therefore, of the facts on the side of the employing printers may not seem improper under present conditions.

To begin with, the matter of wages has apparently been one of minor importance to the strikers, and has not been a factor in the present strike. This is manifest from the fact that some time ago a committee from Typographical Union No. 80 offered to have its scale of wages reduced from \$17 per week to \$15 per week, if the proprietors would unionize their establishments—that is, employ none but members of the unions. It is also to be remembered that the employing printers of Kansas City have, in accordance with the action of the Syracuse Conference, reduced the hours per day from nine and a half to nine, and although that Conference did not so provide, they are paying the same wages for nine hours' as they were paying for ten hours' labor before said Syracuse Conference. The aim and object of the present strike is to make the city absolutely and strictly "union," and to have no "open" offices tolerated therein. By "open" offices are meant those where both union and non-union men are employed.

The scale for compositors in Kansas City has been \$17 per week, and 35 cents per thousand ems; while for pressmen and feeders the wages, of course, varied as the circumstances and classes of work in the different offices seemed to necessitate, yet without complaint on the part of the men.

The first intimation that the offices had of dissatisfaction was the presentation of a proposed contract by a committee from the Press Feeders' Union, who left it, with a request for the employer's signature thereto, in most instances, within twenty-four hours. In some cases the time was longer than this, and in other cases but a few hours was to be given the employer to consider the matter. Said contract contained upon its face a provision that none but union members be employed. The offices refused to sign the proposed agreement, and the union feeders went out on a strike, and on the noon following the day on which the feeders were called out (which, by the way, was on the 8th of November), the compositors were ordered to leave their positions, which they did. In a few days they were followed by the most of the pressmen.

While this strike has, of course, been annoying, it has not assumed a serious aspect until within the last week. Then the old tactics of argument and of persuasion of a semi-threatening character were for a few days done away with. Crowds that formerly loitered around establishments in order that they might get at the working employes as they left the different houses to go to their homes, seemed to entirely disappear for a few days. During the time the crowds omitted to congregate about the offices employes have been waylaid at night on their way home from work, and some of them assaulted and brutally beaten. Employes have been assaulted almost at their own doors, and have been attacked, when working after dark, in close proximity to the offices of their employers. The strikers are beginning now to realize that the demand to "unionize" the printing offices in Kansas City has failed, and that, while they have

* Elsewhere in this issue, under the heading of "The Artisan," will be found a statement from the employes presenting their side of this question.—Editor.

caused their former employers considerable expense, and themselves loss, not to speak of suffering in their families, they have failed to gain the point they were after, and that it will soon be necessary to seek employment in order to support their families.

It is the same old story of a body of apparently sensible and well-balanced men being manipulated as though they were men of clay, and acting under direction of those who have the least to lose in case of failure of the strike.

Applications have poured in from all sections of the country until it would be a very easy matter to supply for each place made vacant by a striker many competent non-union men from the outside. Advertisements sent out from Kansas City invariably asked for "non-union workmen," and from the almost multitudinous answers received only one conclusion can be drawn, and that is that the strength of the Typographical Union throughout the country is waning, and that the non-union printers in numbers are far in excess of the membership of the union.

The employing printers of Kansas City have won in this fight by standing for their rights without sign of wavering. They have been confronted with questions that may soon confront every employer in the country. The questions are: Does a man own his business or not? Is he entitled to control and manage his business himself, or must he yield its control and management to some one else? Can he employ non-union men, or must he employ only union men? The courts say that business is property. If yes, does it belong to the owner and proprietor, or must its control and management be turned over to the employees or to the union to which they belong?

The force of this ought to be felt by every employer, and especially when it is recollected that another demand is that every foreman shall be a member of a union, and that an employer must not have as a foreman a non-union man. This practically turns over to the unions the control of the shops.

It would seem that the day of usefulness for the Typographical Union had long since passed, and it is to be devoutly hoped that wherever demands are made by it similar to those made in Kansas City, the employers will face the conditions like men, and will stamp out for once and for ever, in their respective localities, the idea that employes or their unions can dictate to the employers whom they may employ, a matter in which the law guarantees freedom of choice to the employer.

F. P. BURNAP STATIONERY CO.
LECHMAN PRINTING CO.
HUDSON-KIMBERLY PUBLISHING CO.
UNION BANK NOTE CO.
BURD & FLETCHER PRINTING CO.
GERARD PRINTING CO.
WOODY PRINTING CO.
RIGBY BINDING CO.
MODEL PRINTING CO.
FLINT ADVERTISING CO.
J. W. HALLMAN.
AMERICAN ADVERTISING CO.
STANDARD PRINTING CO.
REGISTER PUBLISHING CO.
PANTAGRAPH PRINTING CO.
BERRY PRINTING CO.
CHAS. E. BROWN PRINTING CO.
BEKOWITZ & CO.
BRAMHALL PRINTING CO.
TIERNAN-HAVENS PRINTING CO.
IRVIN L. BUNKER.
HOON PRINTING CO.
FRAZER & CO.

The Kansas City Typothetæ is composed of sixteen of the leading job printing firms of this city. The petition alleges that the Typothetæ is a "pool, trust, agreement, combination, confederation and understanding among themselves and with each other to regulate, fix and control the prices to be paid for the product of the business of book and job printing, and to prevent full and free competition in that business."

The State law against trusts provides that each member shall pay to the school fund as a penalty \$100 for each day the trust was in operation. The suit was inspired by the union printers and pressmen who are out on strike.

EMPLOYER.

BUYING AN OFFICE WITH SMALL CAPITAL.

SOUTH HAVEN, MICH., November 6, 1899.

To the Editor:

In your November number some one asks for information as to job type to the extent of \$100. I take it for granted that he has no type to start with. In that case, I should buy about \$50 worth of the smaller sizes, and then buy as necessary required. Now, I started in the printing business without capital or experience, and based my entire effort on

the information I gained from *THE INLAND PRINTER* and on hints received from time to time from a friend in Chicago. At the end of the first year I had cleared \$1,000 and had on hand the following type:

6, 8, and 10-point Howland.
6, 8, 10, 12, 18, 24, and 36-point Jenson.
12 and 18-point De Vinne Extra Condensed.
6, 8, 10, and 12-point De Vinne Extended.
12, 18, and 24-point Invitation Script.
6 and 8-point Engravers' Roman.
12 and 18-point Laclede.
18 and 24-point Bradley Extended.
10-point Cushing body type.

I found that this met every demand, though, if I could have afforded, I should have added a few fonts of De Vinne and

24, 36, 48, and 60-point Schoeffer.
72, 96, and 120-point Howland, and
96 and 120-point Jenson Heavyface.

It might be thought from the above that I was partial to the American Type Founders' Company, but the list can be practically duplicated by any foundry.

I owe my entire success, as stated before, to my friend and to *THE INLAND PRINTER*. Their advice, I might almost say, has been worth every cent I earned the first year.

R. L. PAYNE.

CONCERNING "CEROTYPES"

To the Editor: NEW YORK, December 9, 1899.

Your issue of December contains an ad. of Bormay & Co., of this city, in which they advertise "Cerotypes." We wish to say, for the protection of your readers, that we are the originators and the only makers of cerotypes. We can demonstrate this, if necessary. But we wish chiefly to call your attention to the fact that the reading matter of the ad. mentioned is taken, word for word, from our eight-page booklet on "Cerotypes," issued by us about two years ago, which we use now, and a copy of which we send herewith. We have heard of instances where other men's ideas have been appropriated, but dressed in different style, but in this case Messrs. Bormay & Co. had not even the wit to change the wording. We wish your readers to be thoroughly acquainted with these circumstances, as this is an act of piracy that we do not believe you would knowingly allow in the columns of your paper, especially to the detriment of one of your regular patrons. We trust you will give this letter a place in your January number. Yours truly,

FRANK MCLEES & BROS.

PENMANSHIP OF THE BOERS.

The Boer may be fairly good at handling a rifle, but he is sadly deficient in his ability to handle a pen. When the average Boer has to attach his name to a document an air of importance pervades his dwelling for several hours. The children are constantly chided. The patient "vrouw" has a preoccupied look, and the husband himself puffs even more vigorously than usual at his pipe. Eventually a corner of the table is cleared and carefully wiped. The family Bible is placed in position, and the sheet of paper requiring the signature placed upon it. An expectant silence falls upon the company. "Stilte," cries the wife. "Stilte, kindetes, papa gaat sein naam teken" ("Hush, children, father is about to sign his name"). The family stands round open-mouthed, and all eyes gaze expectantly upon the paper. With arms bared for the fray, and with pen carefully poised, the Boer bends to his task. The pen is gripped firmly between his horny fingers. In thick, ungainly scratches, and with slow and painful motion, the pen begins to work, and at the end of, it may be, four minutes, the deed is accomplished.—*London Mail*.



BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

THE INAUGURATION OF THE SHORTER WORKDAY.

It is a matter of congratulation to both the employing and employed printers that the inauguration of the shorter workday, on the date fixed by the Syracuse conference, transpired with so little friction. In many of the larger cities, the unions gracefully recognized the necessities of the case and yielded a small proportion of their wage-scales for the greater benefit of shorter hours and thus assisted the employers in adjusting their business to the new conditions. Here and there come reports of trouble, occasioned chiefly by the over-reaching attitude of the unions, whose members can not see that there is any side of the question but their own.

In Kansas City perhaps the greatest difficulty was encountered, and there the members of the Typothetæ were obliged to resort to the courts for protection against lawless strikers. A temporary injunction was granted without delay and the employers assert their readiness to contest for the right to manage their own affairs to the uttermost point. Considerable merriment was occasioned among the employers by the announcement, with a loud flourish of trumpets, that one of the international unions involved had placed the sum of \$10,000 at the command of the strikers. The source of the merriment was inside knowledge as to the resources at the command of the organization making the boast. However, the feeling among the employers generally, as revealed in communications to this department, is one of regret that the unreasonable action of the employees forced a strike; but being in, they are prepared to carry it to an issue.

A correspondent from Detroit relates that the inauguration of the shorter workday there was accompanied by a strike of short duration and that the employers' association yielded everything that was demanded rather than enter into a prolonged and vexatious struggle. The circumstances, however, he points out, illustrate in a striking manner the greedy and selfish spirit pervading the unions when they believe they have the employers at their mercy. The movement in Detroit dates back a year ago. At that time an agreement was signed by both employers and employed to begin the nine-hour day on November 21, 1899. The unions further agreed, in the meantime, to use every effort to "unionize" the various cities within a prescribed competitive district and to prevent as far as possible work being taken out of the city by low-wage competitors. When the time rolled around for fulfilling the agreement, some of the employers raised the question as to whether the unions had, in good faith, complied with their part of the compact. However, it was agreed to waive close inquiry on this point, but to do as many employers in other cities had done, ask the employees to stand a pro rata share of the loss occasioned by the curtailment of the working hours. Objection was at once raised and insisted upon. The employers' association then withdrew the request and offered to put the nine-hour day into immediate effect without any reduction of wages. The unions were requested, however, to enter into a further agreement that the scales should not be reopened for a definite period. The employers suggested this because they had found by experience that business could be done on a

surer basis when they had some sort of a guarantee that wage conditions would remain stable for a certain time. This request was emphatically, if not insultingly, refused. The unions stood upon their "dignity." It was not so nominated in the bond, hence they would insist upon the pound of flesh and the sooner it was delivered the better. With a meekness born of dear experience the employers' association yielded the point and the men returned to work. The unions boast of having gained a great victory. But did they?

In most of the big offices in Chicago the shorter workday was put into effect without trouble or reduction of wages. In others, the employers insisted upon reducing wages to a nine-hour basis, and in some instances carried their point.

In Milwaukee, the employers not only yielded the shorter workday, but acceded to a demand for an increase of wages for pressmen, aggregating almost twenty per cent. Employers in other cities are wondering how their Milwaukee brethren are going to do it, but they concede that the Cream City master printers always were an optimistic lot, anyway.

In Pittsburgh, the employers decided they would rather stand a struggle than yield to all the demands made upon them.

AN ENGLISH TRADE SCHOOL.

The *Journal of Printing and Kindred Trades* (London) publishes an elaborate account of the St. Bride Foundation Institute, of London, for the instruction of typographers and lithographers. By approval of Queen Victoria, the school was established in 1891. The instruction, which is given by competent teachers, is intended to be supplementary to and not a substitute for the practical training to be got only in actual employment.

In the typographical school there are accommodations for 120 students. The rooms are well lighted and ventilated. They are equipped with many labor-saving devices, a Linotype machine, 170 fonts of book and job type, a cylinder and several platen presses, in which the American manufacturer is represented. Similarly equipped is the lithographic school, the outfit of which includes a double-crown litho machine, two litho presses, a colortype press and a copper-plate machine.

Instruction is graded. Elementary, advanced and honor grades are provided and opportunity is given for practical work on evenings not devoted to the regular classes.

Three afternoon classes are conducted each week for apprentices in composition, machine-tending and lithography. These classes are well attended, and employers are said to be taking advantage of them to insure a correct early training for their apprentices. One of the finest and most extensive libraries on printing, bookbinding and papermaking is at the disposal of the students of the school, and the fees charged are merely nominal. Money prizes and medals are offered to stimulate original efforts. Several graduates of the school have won distinction in outside competitions.

The school is equipped with a fine gymnasium, baths, a dancing hall and other auxiliaries, and is yearly growing in popularity.

A LITTLE SUNLIGHT.

Only a few short weeks ago the *Unionist*, a New York printers' paper bearing earmarks of being an official mouthpiece for the Typographical Union, was telling what valiant things were being done by the union against a New York newspaper which no longer employed union printers. I confess that the *Unionist's* onslaughts gave me some concern, for being a reader and an admirer of the newspaper thus set upon I was not particularly desirous of seeing it suppressed. In fact, only the daily receipt of the paper in question reassured me of its continued existence. But looking at recent numbers of the *Unionist*, I find that something has occurred to change its tone. It now refers to the boycott which was to prove an eclipse as "dull, flat, stale and unprofitable." It

says Somebody and Somebody Else "managed to get themselves arrested for criminal libel by attaching their names to documents written by others," to add a little variety to the game. It talks about Somebody-who-ought-to-be-doing-something-else, "hanging around the office, assuming mysterious airs, writing vouchers and ringing up the telephone." It says "let us no longer delude ourselves," and calls Somebody's committee a "jellyfish." It even boldly asserts that "if our resources are simply being exhausted without any noticeable progress being made the membership ought to know it." All of which is very, very mystifying to a man looking for an eclipse. Perhaps Mr. McCraith can explain it all?

NEW YORK TYPOTHETIC DINNERS.

The master printers of New York are holding evening dinners every month this winter. The December dinner was given on the 19th of that month. The after-dinner program included reading and discussion of the following papers: "Why Composing-rooms Do Not Pay," by Isaac H. Blanchard, of the Blanchard Press; "Composing-machines of To-Day," by Charles H. Cochrane, recording secretary of the New York Typothetæ; "Management of a Composing-room," by C. A. Frailey, of the John Polhemus Printing Company.

On January 17 the anniversary of Franklin's birth will be celebrated by the usual banquet, and prominent men will be asked to make the speeches. The committee in charge of the affair is as follows: Hon. Joseph J. Little, John C. Rankin, Jr., E. Parke Coby, Edward D. Appleton, J. Thorne Harper, S. P. Avery, Theodore L. De Vinne, William Green, I. H. Blanchard, O. W. Brady, Frank A. Munsey, Joseph Gantz, Paul Nathan, Philip Ruxton, James A. Rogers, B. H. Tyrrel and Horace G. Polhemus.

An elegant souvenir for the occasion is being prepared by Mr. S. P. Avery, who is president of the Grolier Club, and an honorary member of the Typothetæ. It is a reprint of Franklin's "Poor Richard's Almanack," of 1733, together with choice quotations from various writings by Franklin, published by the Century Company. The souvenirs will be appropriately bound in leather, ornately stamped, with gold edges, and will be highly prized.

THREE TALKS ABOUT THE MASTER PRINTER.

The second of a series of four evening dinners of the New York Typothetæ was held November 17, the program having been arranged by Messrs. E. Parke Coby, J. Clyde Oswald and R. L. Stillson, committee of arrangements. A hundred members and invited guests participated in the affair, which was most enjoyable. Theo. L. De Vinne presided and announced the speakers, the first of whom was William Green, his talk being on "The Printer and His Employees." He discussed the development of unions, the causes therefor, and the strength of their organization, and lamented the weakness of the employers' organization, which passed resolutions of condolence when a member was struck, instead of helping him out of the fight. He said the unions bound their members by oath, and the employers bound their members by nothing, the result being that the men stuck together, and the employers went each a way of his own. He believed that the unions were a benefit to employers, in so far as they regulated the prices of labor, obliging competitors to pay the same wages. If he were a workman he would be a union man; being an employer, he wanted to see better organization on his side. At the close of his paper he called attention to the fact that the New York unions were demanding that price-and-a-half overtime be paid on the new nine-hour basis, and reminded the members that the only agreement or understanding on the subject was that it should be paid on the sixty-hour basis.

Joseph Gantz read a paper on "The Printer and His Competitors," in which he mentioned with the utmost frankness a



"NOW I LAV ME."

Photo by W. E. Culver, Topeka, Kan.

number of personal instances in which members of the New York Typothetæ had come into clash in figuring on work, and dealing with customers and each other. He strongly advocated more intimate and friendly relations between competitors, and said that what was needed was a fraternal association of employers and managers, tacitly agreeing on prices of standard work. He criticised competitors who accepted work from other printers, pretending to do it as a favor, and then did it worse than they would have done it for a customer. He objected to religious organizations entering the printing business and making prices below competition, and thought the Typothetæ should take them in hand and bring them to their senses. The speaker closed with an apology for personalities, saying that it was better that a few should be wounded than that the truth should remain untold.

Benjamin H. Tyrrel delivered an encomiastic address on "The Printer and His Customers." He lauded the printer to the skies, and clothed him with nobility, ability, reliability, and all the other -ilities. In his opinion, honesty and integrity were the weapons with which to handle the customer, and make him allow the printer a fair profit. He pointed to the success of Franklin and De Vinne, and went on to punning on the names of prominent New York Typothetærs. The reason so many printers got poorer and poorer every year he held to be their own fault, and that if they would handle their customers more intelligently, and act together, they might make money. He closed with a quotation that suggested the printer going up in glory to the realms above, "At last the victor's wreath to wear," and this brought down the house.

All the speakers were vigorously applauded at times, and a vote of thanks tendered to each. Another evening dinner

will be held the latter part of December, and in January the annual Franklin dinner will be held.

PAUL NATHAN TALKS TO THE CONNECTICUT TYPOTHETÆ.

The Connecticut Typothetæ is a very live body of master printers. At its meeting on December 11, Paul Nathan, of the *Lotus Press*, New York, was present, by request, to deliver an address outlining the methods undertaken in New York for the good of the trade. In this work Mr. Nathan has been prominent, devoting a great deal of his time, as chairman of the Committee on the Improvement of the Printing Business.

After describing the methods taken by that committee to interest and instruct New York printers as to cost and how to make prices, he took up the "Schedule of Minimum Prices" of the Connecticut Typothetæ, adopted last July, and praised it because it was arranged so as to apply to small plants, as well as large plants. He said:

On presswork you show charges for make-ready and prices for quantities from 500 impressions up, on the different sizes of machines, and the percentage to be added on the cost of stock. It is simple and complete. In composition you take up "Time work," and "Book composition." The smaller printer, I find, wants to know what is the right price and the easiest way to arrive at the composition on all jobwork, including reading, corrections and distribution. By your method of figuring I should say that \$1 per hour, based on the compositor's time, would be your minimum price. That is to say, if it will take a compositor one hour to set a card, the price to the customer should be \$1, plus the presswork and stock and percentage on stock. If a job take three hours, it should be \$3, and so on. This rate would include proofreading, distribution, etc.

By example you give of ordinary composition, which takes six hours to set, the prices figure nearly 90 cents an hour; on jobwork it would be fully ten per cent more, as the corrections, proofreading and revising would take longer, and you must include the time of lock-up. So that I would say that a safe minimum price to quote on any job is to base it on the time it would take to set the work at \$1 per hour, and add to this the presswork and stock, with percentage on stock. When we say time-

work 60 cents an hour (as you do in your schedule), we mean the time of one individual whose salary shall be not more than 30 cents per hour, and we expect to make an additional charge for correction, distribution, proof-reading, revising, lock-up; when we say \$1 per hour, based on the time required for composition, it includes all these other items, and even the advice can compute it pretty accurately. You then make estimating on composition as simple as estimating on presswork. I think you will grasp my meaning. For instance, you have large cylinder cut-work (make-ready and running) \$1.50 per hour, without separating the items of each part; why not job composition \$1 per hour, without going into details of correcting, distributing, proofreading, revising, etc.? It would make it so much simpler. Any one competent to judge the time it would take to set the job could then estimate safely.

"THE WAIL OF THE WORKER."

Under the above title a writer in a recent number of the *Saturday Evening Post* sets up the somewhat novel plea that the workman's condition would be greatly improved if every man resolved himself into a sort of jack-of-all-trades, ready to take the employment coming first to his hand. After absolving capital for the blame usually placed upon it for the condition of the unemployed, he says:

The many sudden changes of demand and supply are at the bottom of the troubles of labor and capital alike, with the important difference, in result, that at the worst, capital can keep the wolf from the door of its owner, while labor that has not been in close touch with the savings bank becomes helpless, hopeless and desperate.

Evidently the time has come for the so-called workman to go back to first principles by taking a hint from his country cousins, most of whom are "all-around" men. To know one trade or business, however humble, and know it well, is the duty of every man, but to know nothing else is as bad as to put all of one's eggs in one basket. Capital, despite its supposed serenity and security, seldom commits this blunder; when it does, we hear of enforced liquidations and the failures of banks. Aside from men who have become rich by inheritance and are taking care of the property bequeathed to them, capitalists are continually venturing into new fields, and are learning, by close attention and experience, to "keep up with the profession."

In like manner the inhabitants of the many thousands of American villages—men whose sole capital consists of muscles and wits—are alert for anything and everything new that may turn up. In the course of a single year they will work at a dozen different industries. The countryman who is an expert at cutting ice does not waste nine months of the year in bemoaning the dullness of his trade; neither does he who can earn large wages during the harvest season by binding wheat sheaves. When the country carpenter finishes a house and can find no other work for his plane, saw and hammer, he looks for a different job—no matter how unlike—to which his wits have already made him equal.

Sometimes this type of man, tempted by the promises of steady work and high wages, ventures into a city, but when work and wages end he can not be found where unemployed men congregate to complain of the slowness and hardness of the times. He knows something besides



"NOW DON'T YOU TELL A LIVING SOUL!"

his trade, and usually he finds some place where his knowledge is available. It is a fact well known to close observers, that in all departments of business activity in cities the successful men are seldom those of city birth and breeding and of lifelong attention to a single avocation; they are generally men from the rural districts, who have learned to "put their hand to anything," and to "prove all things and to hold fast to that which is good"—so long as it remains good.

Should reverses overtake them—and no man "can boast himself of tomorrow," much less of a few days after—he does not lose his grip and grit and take to drink at the expense of his friends; on the contrary, he looks for something new, and usually he finds it.

The man of one idea generally becomes a monomaniac, and to that extent he becomes helpless; the man of only one ability is in a similarly dangerous position, especially if, as is frequently the case, he handicapped himself with wife and children before he had acquired any money or property to serve as an anchor to windward in case of a storm. The man with sense and strength sufficient to any one trade is physically and mentally fit to do something else; to have determined in advance how to use his faculties in case of sudden misfortune is to have acquired the best

kind of life insurance policy—the kind that yields something while the owner is alive, not after he has died of poverty and worry, and has dragged his family down with him.

It is hardly likely that the *Post* writer's argument will find many supporters among a trade that is continually tending toward the production and employment of specialists in every branch. Still, among the old-time printers who could do everything, from making ink to making up a 48-page form, it may find some advocates.

NOTES.

THE American Federation of Labor wants Congress to require the use of the union label on all books and documents issued from the Government Printing Office.

THE Hall & Paige Company and the Iowa Printing Company, of Des Moines, Iowa, have united. James A. Hall became secretary and general manager of the new concern, and G. H. Ragsdale, for many years president of the Iowa company, retired.

THE new officers of the Toronto (Ont.) Employing Printers' Association are: President, R. Southam; vice-president, D. A. Rose; secretary, Atwell Fleming; treasurer, Mr. McComb; Executive Committee, A. F. Rutter, A. E. Chatterton, R. G. McLean, J. Murray, J. Johnston, A. Williams, F. H. Newton, F. S. Thomas.

THE regular monthly meeting of the Chicago Typothetae was held on December 7, at the Athletic Club, twenty-two members being present. T. E. Donnelley, chairman of the Franklin Banquet Committee, reported that it had been decided to hold the banquet on Franklin's birthday, February 17, and that an entertaining program was being arranged. An interesting paper on "The Trade Journal," by H. A. Pawly, publisher of the *Typothetae* and *Platemaker*, was read.

THE membership of the New York Typothetae has grown to 180, there being nine additions at the December meeting, as follows: Actives—William G. Hewitt, The Manhattan Press, De La Mare Printing and Publishing Company, Brooklyn *Daily Eagle*; Associate—Photo-Electrotype Engraving Company, Gill Engraving Company, Electro-Light Engraving Company, Central Bureau of Engraving, and Sterling Wallace. The accession of so many engravers is the direct result of the strike of photo-engravers in New York, the proprietors recognizing more forcibly than ever before the need of organization.

THE question of overtime has created some friction in New York city, both the Typographical Union and the Pressmen's Union making demands on the book and job printers for an increase of rate on night-work, in keeping with the reduced hours during the day. The question was settled as far as compositors are concerned, by the subjoined agreement. A somewhat similar agreement with the pressmen will probably ensue.

Overtime in all machine offices, operators, 55 cents per hour; hand compositors and proofreaders, 50 cents per hour. Overtime in part time and part piece offices, operators, 55 cents per hour; hand compositors and proofreaders, 45 cents per hour. In the event of any piece office going out of the transitory state the machine scale shall prevail. These rates shall continue until April 1, 1900; beginning with that date overtime shall be paid for at the rate of 55 cents per hour for machine operators, and 50 cents per hour for hand compositors and proofreaders, in all book and job and weekly newspaper offices.

The above shall in no way be construed as to interfere with the overtime rates for special and legal holidays provided for in the scale of prices.

JOHN H. DELANEY,

On behalf of Typographical Union, No. 6.

JOSEPH J. LITTLE,

On behalf of New York Typothetae.

NEW YORK, December 8, 1899.

NEARLY EVERYBODY DOES TAKE IT.

THE INLAND PRINTER should be regularly in the hands of every one who is in any way connected with the printing or allied trades.—J. H. Ferguson, *New York, N. Y.*



CONDUCTED BY AUG. M'CRATH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

Two centuries ago scales of prices were fixed by the courts. Every employer who gave more than the authorized sum, and every employee who received more, was liable to punishment. Wages of agricultural laborers—and four-fifths of the working class were employed in agriculture—were fixed in summer at 4 shillings a week without food, and in winter at 3½ shillings. As the "commons" were open to squatters, and also much that was not common, land having at that time no rental value, the laborer could engage in farming on his own responsibility if not receiving fair wages. Timber for fuel and game were also in abundance. As population increased and the commons were gradually taken from the people for the favorites of the crown, the competition between laborers for opportunity to work reduced wages. There was no law to prevent wages from going down. (It is nowadays popular to charge competition with reducing wages, but monopoly is the cause, as here seen.) After this complaints were heard from the working people that they were not being treated fairly. There was no assemblage or public discussion, and no newspaper told of their woes. It was in ballads that their voice was made manifest. An employer is made to say in one of these popular songs:

"In former ages we used to give
So that our workfolk like farmers did live;
But the times are changed, we'll make them to know.
We will make them to work hard for sixpence a day,
Though a shilling they deserve if they had their just pay;
If at all they murmur and say 'tis too small,
We bid them choose whether they work at all.
And thus we do gain all our wealth and estate,
By many poor men that work early and late.
Then hey for the clothing trade! It goes on brave;
We scorn for to toy and moyl, nor yet to slave.
Our workmen do work hard, but we live at ease;
We go when we will and we come when we please."

Child labor was then introduced, and one writer exultingly claimed that boys and girls of a very tender age created wealth exceeding what was necessary for their own subsistence by £12,000 a year. The miserable system of parish relief and poorhouses came into existence. The poor rate was then computed at £700,000 yearly, and increased rapidly. About one in twenty-three died. The press was crude. The proceeds of letter-carrying were settled on royalty, and competition and improvement tabooed as an interference with its prerogative. A few newspapers of a single small leaf appeared twice a week by permission of the crown. At one time this privilege was withdrawn and the endorsement given to royalty's organ only, the contents of which were generally a royal proclamation, two or three Tory addresses, notices of promotions, an account of a skirmish, descriptions of a highwayman, a grand cockfight, and an advertisement for a lost dog.

When the laborers had been sufficiently driven and beggared, then it was that organizations came into existence to protect their members from the innumerable impositions practiced upon them and to secure living wages. All manner of decrees were directed against them, but persecution made them the stronger, as is usual in such cases. The struggle of the working people thenceforth is the history of the march of civilization. Their efforts were not confined to wages and hours of labor, but to enfranchisement, petitions of rights,

vote by ballot, abolition of property qualifications, the right of assemblage, free press, and all those liberties that we now enjoy, culminating at one period in what is now known as Chartism, the history of which is a striking parallel to the agitation of the present time going on about us for economic reforms, and which must ultimately be crowned with success as was achieved at that time. Chartism had its rapid advances, its reactionary and stationary periods. It prospered when times were bad, and was again lulled to sleep by a wave of prosperity. It had its riots, where now there are strikes; its agitations and gatherings, its encouragements and bitter disappointments, such disappointment as to strike despair into the hearts of the people. "As long as I live I shall curse them as refused to hear us, but I'll not speak of it no more," was the sullen utterance at one time. Its leaders were imprisoned, and troops with gun and bayonet let loose upon its members. At times the ruling classes flattered themselves they had smothered the sedition, only to later see the flame break forth with greater brilliancy, until finally the principles represented were firmly established and civilization took another leap forward. So will history persist in repeating. So will labor's aspirations be ultimately fulfilled.

CARROLL D. WRIGHT AND THE LABOR PROBLEM.

The Chicago *Tribune* says, editorially:

Carroll D. Wright, the United States Commissioner of Labor, speaks of the labor problem in a hopeless fashion. He says it has plagued mankind since the beginning of recorded time and never is to be solved until the coming of that distant time when man shall have attained a higher plane of intelligence and shall know enough to solve the problem. . . . While holding out a dim hope that "some day we will solve the labor problem," Mr. Wright contends that all the solutions thus far advanced are valueless [factory inspection, shorter hours, arbitration, coöperation]. Compulsory arbitration he denounces unreservedly. He says: "It would lead to the militarism which existed in the ages we have happily escaped, for a large army only could maintain the findings of an arbitrary board of arbitration. It would mean the disruption of trades unions and a destruction of the freedom of contract."

Some men contend that prohibition will solve the labor problem. Mr. Wright points out that prohibition will throw back on the farmers sixty million bushels of grain, remove a million men from their positions, and take a thousand millions of dollars out of the channels of trade. Mr. Wright does not deny that it may be worth the cost, but he believes other ills greater than those of intemperance would be let loose. Voluntary temperance, not legislative prohibition, must be relied on to eliminate liquor from the labor question.

In the opinion of the Commissioner of Labor "decent treatment of employees is the nearest approach to a panacea." His advice to employers who wish to avoid labor disturbances—and what employers do not?—is to eliminate from the minds of employees all suspicion of unfair treatment and give them an insight into the business. . . . "Suspicion," says Mr. Wright, "lies at the base of all strikes." Therefore it should be eliminated. It can not be, however, so long as some walking delegates are busied in sowing the seeds of distrust in the minds of workmen and making them believe the employers necessarily must be their enemies.

In reply to which Commissioner Wright advises THE INLAND PRINTER:

"The clipping is a brief report of a lecture recently given at the University of Illinois, and has never been printed. The editorial is fairly correct, only not complete enough to show my thought. I did not speak of the labor problem in a hopeless fashion; on the other hand, in a most optimistic way. I undertook to show, however, that alleged panaceas could not remove the difficulties; that it was work all along the line, etc. I believe in arbitration, in coöperation, in profit-sharing, and in almost every other suggestion advanced for the assistance of the great struggle which makes up the labor question, but I do not find in any one of them a panacea. They are all helps, and some of them great helps, toward a better condition."

That the methods referred to, a reduction of hours, factory inspection or arbitration, can be made of permanent and universal benefit, it would be idle to contend, for the good reason that none of them increases the total product that is to be divided among the laborers. Neither the means nor the sources of production have been liberated ever so little.

The usual totality of products is divided differently; that is all. Nor does the division take place between employer and employee, for capital will have its per cent. Mark that. Note that employers are now increasing prices to meet the increase in wages. It is needless to add who pays the increased prices. If that per cent can not be secured in printing, then capital diverts to other callings. Commissioner Wright, then, is quite correct in stating that none of them are panaceas. Neither is "decent treatment of employees." For how will that decrease the unemployed ranks? If employers did take their employees into full confidence, show that profits would not permit more than \$2 or \$3 a day, how would that settle the problem, when employees can barely live on such wages, and know that they produce double that amount even if the surplus does not go into the pockets of employers? Where does that surplus go; who gets it? A solution of that will be a panacea beyond suspicion.

While libertarians can not favor prohibition, and voluntary temperance is undoubtedly correct, yet the statement that "prohibition would throw back on the farmers 60,000,000 bushels of grain, remove a million of men from their positions and take \$1,000,000,000 out of the channels of trade," is only half a thought. First, money is not removed from

were told in a communication signed by the president of the Typotheta that our proposition for a peaceful settlement had failed to secure the requisite number of votes at their meeting (such resolutions requiring unanimous consent) and therefore did not pass.

At the November meeting of the union a resolution was unanimously passed saying that No. 80 would no longer recognize open offices, and left the date for its enforcement to the discretion of the executive committee, which order was put into force November 9, by calling all union men out of the open offices, and asking all nonunion men to join with us, which they did to such an extent that even the dreams of the most enthusiastic members of the union have been more than doubled. Since then we have obligated very nearly, if not quite, one hundred men into our union (as loyal a lot of men as will ever be found), and now all the offices in the city (Typotheta offices) are practically tied up. None of the strictly union offices are included in the original trouble, but one that was union and Typotheta has since been closed on account of not paying the scale for the nine-hour day, which went into effect November 21. Up to that time it had withstood the protests of the Typotheta, and finally yielded and refused to pay the scale, and all printers, pressmen and feeders walked out at the call of the union's officers. So it is purely a fight between the union and the Typotheta offices at this date.

Up to this time there has been no yield on either side, but the courts have been resorted to, and cases are now pending in the police and circuit courts. Union men were enjoined from interfering, patrolling, picketing, etc., in front and around the premises of the proprietors, but it will be tried tomorrow (December 2). The officers of the union had the president of the Kansas City Typotheta arrested for brutally assaulting a president seventeen years old, and his trial comes up Saturday. This has been a very aggressive fight, and the Typotheta has been whipped on every move it has made. One of the trusted lieutenants of that organiza-



ISLETA, NEW MEXICO.

Photo by F. W. Voorhes, Albuquerque, N. M.

Isleta is a Pueblo Indian village, situated about twelve miles south of Albuquerque, New Mexico on the Santa Fe Route.

the channels of trade even if put in banks. The four per cent that such institutions are willing to pay for it shows that it must be working. But, more important, money that is not expended in intemperance is used in divers other ways, chiefly in home-building. While rum-sellers may thus be displaced or farmers sell less grain, they are reemployed in different callings. The workers exchange an existence in a tenement next door to a "dive" for comfortable homes in the suburbs.

The remark of the *Tribune* about "walking delegates sowing the seeds of distrust" reminds us,

"For that which is or is not in the head

A sounding phrase will serve you in good stead."

It suits the advertisers, probably, but advertisers should remember that such remarks affect the circulation department.

THE KANSAS CITY STRIKE.

George C. Thrasher, secretary of the Kansas City Union, favors THE INLAND PRINTER with the following account of the difficulty in that city: *

For several years Typographical Union No. 80 and allied trades have had trouble with the job offices in this city, and three years ago the proprietors of the Typotheta offices resolved to run "open" offices, which they did until three weeks ago yesterday. After repeated attempts to come to an amicable settlement with the Typotheta, the officers of No. 80

tion went to Chicago for men, and succeeded in getting fifteen nonunion pressmen and feeders to come on. These nonunion people were met at a station fifty miles from Kansas City by a committee from No. 80 and converted to unionism before reaching this city. They left the train at a suburban station and came to headquarters on an electric line, and joined the union. When the trusted lieutenant got off at the depot his flock of nonunion men had disappeared.

The printers, pressmen and feeders are concerned in this trouble, and if it were not for the intense hatred of the president of the National Typotheta, and the original cause of the trouble in this city, things could be arranged in twenty-four hours, but his hatred for unions and his personal pride is all that is in the way, in my humble judgment, to a speedy and amicable settlement. They are scouring the country far and wide for men of all three branches, but as fast as they get them the newcomers are persuaded to "join the movement" and come into the union of their respective branch of the business. The "good wages" paid some of these men is one reason why the Typotheta can not come out before the public and make an honorable fight. Here is a short story of one man told to myself: "I worked five days last week and made \$6.20. I can't keep my family on that, and the men sweeping the streets get \$1.75 for eight hours, which is much better than I am doing." That is only one of the many.

The nonunion men of Kansas City have been shown that the union is their friend instead of their enemy (as they had been led to believe), and the work these men are doing in persuading nonunion friends to join the union is proof positive of this assertion.

To sum up the trouble: The Typotheta refuses to recognize the allied trades, and they are in about all the hot water they care to get into.

NEW YORK UNION'S FARMING EXPERIMENT.

The report of the committee on the farming experiment at Bound Brook, New Jersey, undertaken by New York Union, is printed, and any one can get a copy by addressing J. W. Sullivan, 18 Chambers street, New York. By it we

*In the correspondence column of this issue will be found a statement presenting the view of the employing printers in this dispute.—EDITOR.

learn that the year's crop cost (not including the keep of the men), \$2,516.22. Its value was \$3,075.27, leaving a profit of \$559.05 for forty-four men.

The keep of the men (board, lodging, rentals, beds and bedding, kitchen and table ware, railway fares, etc.), cost \$3,594.69. This also included overalls, hats, shoes and underwear.

There is now \$1,000 worth of stock and implements on the farm. Thus we find:

Cost of farm.....	\$2,516.22	
Keep of men.....	3,594.69	
		\$6,110.91
Derived from crop.....	\$3,075.27	
Stock on hand.....	1,000.00	
		4,075.27
Loss.....		\$2,035.64

There were some drawbacks which may be fairly set against this. A drouth of seven weeks destroyed about eleven acres of the crop, and more was damaged. Many of the men were not in good physical condition. The planting



THE TWINS.

was begun a month late, which destroyed the selling value of the bean and corn crops. The land was also worked out. If we deduct about \$500 for these, we have a loss in round numbers of \$1,500.

That is what, it would seem, a batch of forty-four green men can do on a farm in a season.

Should the experiment be tried another year, which will be decided by the union ere this is in print, these advantages would exist:

The plowing cost \$800. The men can now do this themselves. The land would be in a better condition and better understood. Small vegetables and fruit could be grown. About \$150 for extra labor and railway fare would be dispensed with. The men would be familiar with the work and in better health. Crops could be doubled. The cost of fertilizers could be lessened. The hauling could be done by the men, and the committee concludes the value of the crops very much increased, to the extent of double the present yield. The report continues:

The Home kept the men better fed, better housed, in better health, and under better moral and physical conditions than most of them had been for years. The table, at all times well supplied, was for the last months abundant and varied, while the cooking was unusually good. The sleeping-rooms were spacious and airy, and furnished comfortably for men at farm work. The chapel was supplied with two daily papers, with magazines and weekly papers, and free books from the village library. The medicine bill averaged less than a dollar a week, and only twice in the six months was there a visit to the house from a doctor. With hardly an exception, the men who worked to the close of the season earned enough from their labor to buy their winter's clothing and pay their board at the Home (\$33) from October 28 to the first of next April—twenty-two weeks. Ten members of the chapel, having advanced the

\$33, are remaining at the farm for the winter. Two others, the chapel chairman and the farmer, are under salary. If the rest were not inclined to stay, it was because some of them, being improved in health and pocket, decided to take their chances at work in New York, while others were not wise with their money.

The results of this Home experiment, in the opinion of your committee, justify all its outlay.

The details of the Bound Brook Home were in large part carried on by the men themselves. Their Chapel Executive Committee ordered the provisions and checked them when brought in, and at a weekly meeting, held Thursday evening, revised and approved the bills. At their Friday evening meetings the Land Committee Chairman-Treasurer paid the bills to the Chapel Chairman, who afterward paid the tradesmen. At these meetings, also, the good and welfare of the Home and Farm was discussed, complaints heard, and decisions made. The Home was governed democratically in almost every respect, discipline, however, finally resting with the Land Committee.

The conclusion would seem to be that farming requires an apprenticeship, and that it would take at least three years to get returns. Should the success of the venture be ultimately proven, there is no doubt that the union would buy the farm and save the \$300 rental. It is thought that other unions would do likewise, and the necessity for a Printers' Home miles away from their friends be dispensed with, and a considerable saving be made in that direction.

NOTES.

In England there is practically no agitation for a republic.

The Iowa *Unionist*, Des Moines, is the latest labor paper.

W. R. HEARST, of the New York *Journal*, has gone on a trip around the world.

RECENT developments show that labor does not commit all the violence in times of trouble.

WASHINGTON UNION's fair opened in a blaze of glory on November 27 and was a success in every way.

AFTER reading a Madrid journal, which is printed on linen, the subscriber washes it and has a handkerchief.

NEW YORK UNION has presented a handsome set of resolutions to the family of the late James J. Dailey, treasurer of the Printers' Home.

DURING the past year Harvard, Cornell, Stanford, Pennsylvania and Wisconsin Universities have applied for information on the union label.

It is said the New York *Herald* will soon use the new stereotyping process, which will displace twenty-five per cent of hand labor, it is claimed.

NEW YORK UNION has at least demonstrated that these vacant-lot schemes and Pingree potato patches are not what they are "cracked up" to be.

BOTH the counsel for the union and the court, in the *Sun* matter, displayed a woeful lack of information on the legal standing of organized labor at this day.

THE farmers of Broome county, New York, have formed a union and adopted a label with the cut of a plow upon it. The secretary is Ernest B. Gates, 149 State street, Binghamton.

CHARLES WILLIAM EDWARDS, who tried to make trouble between the unions and the Typothetae at the New Haven convention, is now suing the *Sun* for \$10,000 for breach of contract while ratting that paper.

ACCORDING to the late Ottmar Mergenthaler, he suffered in some degree at the hands of capital. A quarrel of that kind hardly appeals to their victims. It is the patent laws, in conjunction with others, which depress trade.

PRESIDENT EDWARD BOYCE, of the Western Federation of Miners, in a signed statement severely arraigns John L. Kennedy, printer, of the Industrial Commission, as lending support to the outrages committed on the miners at Idaho.

THE photo-engravers of New York presented a request for an increase from \$18 a week to \$21. The small houses

granted it, but the large are on strike. The newspapers are not affected. They also ask for double time on Sundays and holidays.

PROF. GEORGE D. HEKRON, in resigning from Iowa College because of his advanced sociological views, hopes that "truths that are new will not always be outcast and vagabond upon the earth until accepted and made a part of the past."

THE German-American Union of Philadelphia calls attention to the fact that in the recent Linotype contest in that city each operator had two assistants and one copyholder, and "we classify such contests in the same category as prize-fights in which the combatants are trained and 'rubbed in' weeks before."

THE *Ledger Monthly* (formerly *New York Ledger*), which recently discarded the Linotype for hand composition, states that it was toss-up as to cost, while the running around cuts could not be done artistically with the type-bars. The work was farmed out; all the old employes have been taken back, the company being well satisfied with their services in the past.

THE brave, faithful, obedient Bill Anthony, hero of the Maine, was worth—nothing. "Good heavens!" said Carlyle, "a white man, standing on his two legs, with his two five-fingered hands at his shackle-bones and miraculous head on his shoulders, is worth something considerable, one would say."

On the application of the *Sun* for an injunction against members of New York Union, Judge Bookstaver rendered a somewhat ambiguous opinion, stating that boycotting, picketing, etc., were unlawful; that such acts had been committed by the defendants, and closing with: "An injunction against the further commission of such acts will not affect the defendants if they have not in fact committed them. Notwithstanding the injunction they will be left free in the future to do all that they concede they have done in the past." While the printers were congratulating themselves upon this, one week later Judge Bookstaver delivered another document of a sweeping character, enjoining the members from picketing, approaching advertisers or newsdealers with reference to the *Sun*, or boycotting in any way. The union is much at sea as to the cause of the conflicting documents, and divers opinions are advanced of an uncomplimentary character. Just what the consequences would be from a legal standpoint could not be defined readily, but at the December meeting there was no uncertain tone or spirit manifested. The members avowed their fidelity to "Big Six" and resolved to make a test case of the injunction by carrying it to the highest courts if necessary, and determine if organized labor can not get fair treatment in such matters.

THE case of the Pinkertons who assaulted the *Sun* stereotypers at last reached the courts. Four witnesses swore that one Johnson did the slugging, yet Magistrate Flammer refused to hold him to the grand jury. The delay was caused, it is said, by Johnson having his hand blood-poisoned on the teeth of one of the stereotypers whom he is charged with assaulting. At first it was found necessary to amputate one finger, then four fingers, and finally his whole hand. On the other hand, there was no difficulty found in indicting the president and vice-president of the union for libeling the *Sun*—that its agent had given the figures of one merchant to another in an advertisement, thereby enabling one to advertise as cheaply as the other in the Sunday paper—and it is expected, judging from recent happenings, that they may be imprisoned, notwithstanding they have several affidavits to prove their charge. The printers throughout the entire country are rallying to the support of New York Union, and the Commercial Association of New York has taken up the fight of the locked-out employes of the *Sun*, and will use its best endeavors in their behalf. Up to date the union has not got

the worst of the battle by any means, aside from Judge Bookstaver's strange actions. It is said that two assessments have been levied upon the *Sun* stockholders; the composing-room is in a bad state, and general dissatisfaction exists. That the union will eventually win there can be no doubt.

THE peaceful inauguration of the nine-hour day on November 21 last has been productive of much congratulation, and the Typothetae is deserving of all credit for the faithful fulfillment of the agreement. That the members of the book and job trade are happy needs no saying, and the result will undoubtedly effect a wholesome influence and better feeling throughout the craft. Secretary Bramwood, of the International, writes that "the reports received up to date indicate that the shorter workday became generally effective on the 21st. Some few towns have not as yet been able to shorten the hours, and a few are also having trouble, but taken all in all we have reason to congratulate the trade upon the success obtained. Nearly every union succeeded in getting the fifty-seven hours' scale for fifty-four hours' work, while three or four unions succeeded in getting an increase of wages. The locals which failed to inaugurate the fifty-four hour week are about the same that failed a year ago, and it will require time and hard work to accomplish much for the unions in question."



Photo by F. W. Voorhees, Albuquerque, N. M.
MARIETTA.

NO COMPEERS.

THE INLAND PRINTER this month (October) begins a new volume, and is a delightfully strong number. We know of no magazine that can compare with it in the beauty of its illustrations, and in the practical value of its articles. It is especially strong in three-color work, and contains three examples of a very high excellence indeed. It should be in the hands of every printer who loves fine printing.—*Scottish Typographical Circular*.



THE LITTLE FORTUNE-TELLER.



WINDING GRANDFATHER'S CLOCK.



THE LITTLE HOSTESS OF THE TEA-PARTY.



MEDITATION.

HAROLD MORGAN SMITH.



HAROLD MORGAN SMITH.
Photo by himself.

O be a successful photographer in this age of rapid advancement means not only a thorough understanding of the photographic art, but a natural gift of genius. Many people have a mistaken impression that a photographer need not necessarily be an artist, that it is purely a mechanical operation. For this erroneous idea we are largely indebted to the influence of the ever-present kodak. Yet it is natural in this "press-the-button" era that such an idea is entertained when we consider that the average manipulator of the kodak is acquainted only with the primary rules of photography, and judges the skill of his professional friend

accordingly. As Matthew Surface has said, "the amateur photographer is a funny fellow. Let him spend a guinea on his outfit, and you will find in the course of a week or two that he knows all about photography, chemistry, art, and those things, and unless he is quite an exception to the average he will in that short time have fixed his affections upon one or another aspect of photography; that is to say, he will either be a technical or an artistic man. If the former, he will pronounce every photograph bad that is not microscopically in focus on every plane; he will turn scornfully from every form of printing paper which has not a plate-glass-like surface, and he will devote all his time to experimenting with different developers." True, not many years ago the average professional photographer was well satisfied when he had produced a technically correct picture, without consideration for anything artistic; while today the fact is apparent that the photographer has abandoned many of the earlier theories of his profession. In portraiture the conventional rocks, rail fences and trees that were brought into use as substitutes for nature simply spoiled any approach to a pleasing effect by the introduction of such artificial agencies. These pictorial delusions have given place to a mere suggestion of light and shade, nothing in particular being expressed except concentration of effect.

The accompanying pictures are specimens of work by Harold Morgan Smith, of Chicago, who has recently taken up a special line of non-studio photography that promises to attract attention from those who have an interest in art or an eye for beauty. As successor to the late Leo D. Weil, he is promoting the same branch of work that won such favorable criticism a short time since. Mr. Smith began his photographic career on the Pacific coast some ten or twelve years ago, and has worked up to his present standard along the lines of art, and in devoting special study to securing a natural expression and pose in portraiture he has been highly successful. To reveal one of the secrets of his success it is necessary to state that Mr. Smith has given up five years to newspaper illustration, and in that capacity, together with a course of instruction at the Art Institute, he has had the opportunity of studying art in many of its branches. Due reward has shown itself in a large collection of photographs that show an elegance in finish and beauty of composition very rarely attained.

One can easily imagine they hear "The Little Hostess of the Tea-party" greeting them with an invitation to have tea with her, so natural is the expression. This is an excellent specimen of flash-light photography that illustrates very clearly what may be accomplished with flash-light if intelligently operated. It is not to be denied that a great many good flash-light pictures are produced, yet how many are made that are not worth the powder that took them? In "The Village Blacksmith" we find a new version of the title that has formerly been given to pictures of brawny-armed toilers at the forge in the village, where the children stand around watching the sparks fly. But the subject of the accompanying picture is too old to wield the hammer, days of rest have come, and by the appearance of those toil-worn hands, it is well-earned rest. He is sitting on the side steps of his blacksmith shop in Park Ridge, Illinois. Just behind him in the shop we get a glimpse of his daily companion, a snow white turkey that follows him wherever he goes. It is very seldom that a picture produces a more restful and pleasing effect on the eye than this one of "Meditation." Its pure simplicity is charming. The subject of the photograph is a resident of Canton, Ohio, and a friend of President McKinley. In all of the landscapes, as well as studies from life, Mr. Smith has shown a conception of the finer grades in art that appeal to the critic on short notice, and we trust



Photo by Harold M. Smith.
FLASH-LIGHT PORTRAIT.

that photography of the future will give due recognition to these essential points so necessary toward making a successful photograph.

On page 559 will be found a reproduction of a flash-light group picture taken by Mr. Smith at a dinner of the Chicago Trade Press Association, which shows his ability in this direction.

"A GLIMPSE OF THE PROMISED LAND."

I was going to congratulate you on the December INLAND PRINTER, but I can not—words will not describe my appreciation. It comes to the country printing-office like a glimpse of the promised land.—Jay Crawford, foreman *Sentinel Shenandoah, Iowa.*



Photo by Harold Morgan Smith, Chicago.

THE VILLAGE BLACKSMITH.

(See preceding page.)



CHICAGO TRADE PRESS ASSOCIATION.

Photo by Harold M. Smith, Chicago.

Flash-light picture taken at regular monthly meeting at Victoria Hotel, Chicago, November 24, 1899.

CHICAGO TRADE PRESS ASSOCIATION.

THE regular monthly meeting of the Chicago Trade Press Association was held at the Victoria Hotel, Chicago, November 24, 1899, twenty-two members being present. A paper by John J. Bohn on "The Importance of the Trade Journal Editorial," and one by C. F. Whitmarsh on "The Trade Paper," were read. A general discussion of these was afterward taken up, many of the members giving views of service to those in the lines of trade represented.

The report of a committee, previously appointed, favoring the establishment of a "Department of Commerce and Industry" by the Government of the United States, was adopted and endorsed, and on motion it was ordered that copies of the report be mailed by the secretary of the association to United States Senators and Representatives from Illinois; to members of the Chicago Trade Press Association, with a request that they publish the same; and to such firms, manufacturers, concerns and establishments as may be interested in the extension and expansion of American commerce and the cultivation of markets abroad for the products of America. Following is the report:

A DEPARTMENT OF COMMERCE AND INDUSTRY.

The Chicago Trade Press Association, appreciating the importance to the manufacturing and mercantile interests of the United States of a department of the National Government devoted to the promotion of commercial and industrial interests, reaffirms its approval of the proposition contained in Senate Bill 624, providing for the establishment of a department of commerce and industry.

At no time has public interest in the creation of such a department been so strongly marked and so emphatically expressed as at the present time.

The welfare of the industry represented in its relation to the welfare of the whole people is the guiding principle of the representative industrial journal. In the execution of this policy every evidence of progress is carefully considered and every indication of restraint of enterprise fully investigated. The Industrial Press is the one agency in the business activity of the nation which speaks continuously, aggressively, independently and intelligently for the development of the material wealth of the country; never partisan and always patriotic.

The growth in numbers, prosperity and influence of these industrial publications furnishes a most graphic and reliable index to the growth and changing conditions of the country's business enterprises. Not only does the increasing number of these journals indicate remarkable expan-

sion of industry, but it also shows plainly the closer classification and subdivision that has been gradually taking place in the world of commercial and industrial operations.

In this growth of business literature, brought into existence to supply the demand of business evolution, is to be found a strikingly forcible illustration for the guidance of the general government in meeting the just demand of business interests. As government exists solely for the purpose of bringing greater advantages and benefits to the people whose energies it controls, it will fulfil its purpose best according to the degree in which its powers are adjusted to meet those requirements which grow up out of the activities of the people.

The idea that the United States is essentially an agricultural country appears to have prevailed up to a few years ago both here and abroad, but a few figures from the census reports will establish the fact that we can with equal justice lay claim to distinction as a manufacturing country. A comparison of statistics of the manufacturing and agricultural interests for the past forty years exhibits the fact that the aggregate capital invested in manufacturing operations has increased at a more rapid rate than the increase in the value of farming property. The following are the figures:

CAPITAL INVESTED.

Years.	Agriculture.	Manufactures.
1850.....	\$ 3,967,343,580	\$ 533,245,351
1860.....	7,980,493,063	1,009,835,715
1870.....	8,899,966,998	1,694,567,015
1880.....	12,104,901,538	2,796,766,898
1890.....	15,982,267,689	6,139,397,785

It will be observed that while the amount invested in agriculture increased fourfold in the period covered by these figures, the capital invested in manufacturing enterprises was multiplied nearly twelve times. The aggregate value of all the products of manufacturing industries in the United States fifty years ago was only five-eighths of the value of the agricultural products, but manufacturing outstripped farming thirty years ago, and the last census gives the value of manufacturing articles at more than three times the value of all that agriculture yielded. The figures on relative value of products for fifty years are as follows:

VALUE OF PRODUCTS.

Years.	Agriculture.	Manufactures.
1840.....	\$ 800,000,000	\$ 500,000,000
1850.....	1,326,691,326	1,019,106,616
1860.....	1,750,000,000*	1,885,661,676
1870.....	1,958,030,927	3,385,860,254
1880.....	2,212,540,927	5,349,191,458
1890.....	2,460,107,454	9,056,764,996

The figures of the foreign trade of the United States also show the rapid growth of manufacturing interests. Since 1850 the exports of agricultural products have grown from \$286,560,792 to \$553,210,026, and the

* This is an estimate. No official figures are obtainable.

value of foreign shipments of manufactured articles has increased from \$40,345,892 to \$183,595,543. The figures from 1860 to 1895 show the following:

EXPORTS OF DOMESTIC MERCHANDISE.

Year Ended June 30.	Products of Agriculture.	Per Cent of Total.	Products of Manufacture.	Per Cent of Total.
1860.....	\$256,560,972	81	\$ 40,345,892	13
1870.....	361,188,483	79	68,279,764	15
1880.....	685,961,291	83	102,856,015	12
1890.....	629,830,808	74	151,102,376	18
1895.....	553,210,026	70	183,595,543	23

These figures really do not give manufactured products the credit to which they are entitled, for the products of agriculture exported in 1895, for example, included \$51,500,000 worth of flour, \$2,000,000 worth of refined sugar and confectionery, \$7,350,000 worth of oil cake; in all nearly \$68,000,000 of products which were agricultural only in the origin of their raw material.

So long as the value of manufactured products of the country did not meet the demands of the home market, the need of official direction in opening foreign markets to private enterprise did not exist. The remarkable growth in volume and character of our manufactured products, how-

ever, has been such as to make thoroughly reliable statistics of domestic commerce and industry and the extension of our export trade the necessary factors in the prosperity of the Nation. In many instances the lack of exact information of the conditions envolving particular lines of industry or enterprise has led to unwise investment, entailing consequent loss and all the disasters which naturally follow to industry, commerce and labor.

It would seem that the time has arrived when the National Government should become an aggressive promoter of the material welfare of its citizens. The proportion of our citizenship which is dependent upon the prosperous operation of our manufacturing industries is so large that any policy which may have the effect of handicapping the manufacturers of this country in competition with those of other manufacturing countries, must bring great loss to the people as a whole. An important responsibility rests upon those in whose hands is placed the power to open other markets and to find work for hundreds of thousands of ready hands.

Other nations which have passed through this industrial evolution have met the problem in part by adapting the functions of the general government to the necessities of the conditions established through the enterprise of their people and have made the Government a direct and accurate agency for seeking possible avenues for the expansion of commerce. Every manufacturing nation of Europe has carefully adjusted its governmental regulations to the requirements of the productive and creative energies of its citizens. Commerce and industry are given the

greatest consideration through special agencies created to promote their prosperity. These agencies provide, through reliable and comprehensive statistics of industrial enterprise of every description, for the growth of industry along the most conservative, safe and profitable lines, and for the extension of trade into every country where aggressive, official effort will open a door through which private enterprise can push its way.

In all the period during which the United States has made its remarkable progress in material development, only one step has been taken by the Government to adjust national agencies to the changing conditions. This occurred in the establishment of the Department of Agriculture. To meet other conditions arising from the development of the country's resources, bureaus have been added to various departments, often without any consideration for logical association, as may be seen in the Treasury Department. The new department proposed in Senate Bill 624 suggests the transfer of the Consular service from the State Department to that of Commerce and Industry. As long as the Consular bureau remains a part of the State Department, so long will it be a political institution instead of a powerful agency for promoting the international commercial supremacy of the United States that it is intended to be. The bill also proposes the consolidation of the Bureaus of Statistics now maintained in the State Department and the Treasury Department; and in view of the necessity of reliable data respecting the industries of the country to direct capital and labor into proper channels, the consolidation of these two statistical bureaus, reorganized on a more comprehensive and efficient plan, would appear sufficient in itself to justify the creation of the new department.

The Industrial Press is practically unanimous in the conclusion, formed upon a comprehensive investigation of conditions and possibilities, that a department of the National Government devoted to the promotion of the interests of Commerce and Industry, substantially as provided in the bill now before Congress, would tend to secure a more judicious investment of capital in industrial enterprises, improve the character of the Consular service, establish a comprehensive and reliable statistical service, and promote the extension of American trade throughout the world. The briefest study of the systematic, businesslike, aggressive policy of German and English manufacturers directed and aided by their national governments, as also of other governments and their citizens, in comparison with the unsystematic and often wholly unbusinesslike efforts of our manufacturers, practically unaided by government direction, will indicate forcibly what the United States Government may do to promote the welfare of its people.

At the same meeting a recommendation to Congress regarding the revision of our postal laws was indorsed, and the secretary was instructed to mail copies of this recommendation in conjunction with the above report. The recommendation was as follows:

POSTAL REVISION.

The sentiment seems practically universal among business men that the present classification of mail matter is not adapted to serve in the fullest measure the best interests of our business activities and the needs of the general public; and that a complete revision of the postal laws, including a reclassification of all mail matter, is demanded alike for the protection of the Government and the improvement of the service.

The large recent increase in our foreign mail matter of a commercial character, of the first and fourth classes, suggests the importance of some modification in the rate of first-class matter and the establishment of a businesslike parcels-post system, approximating the service in other countries, through the aid of which the export trade of such countries has been largely extended.

The dishonest practices rendered possible through a too liberal interpretation of the law regulating the second-class privilege must be checked in the interest of the legitimate publication for which the privilege was created, and for the protection of the public against imposition and the burden of an unjust tax in the interest of private individuals.

The difficulties attendant upon, and the inequalities resultant from the enforcement of the existing arbitrary classification known as third and fourth classes, and to which attention has been often directed by postal officials, demands correction.

The members of the Chicago Trade Press Association believe that the time is particularly auspicious for the inauguration of a comprehensive investigation of our postal system with a view to its betterment, and therefore,

We recommend to the Congress of the United States the passage of a joint resolution providing for the appointment by the President of a postal commission of ten persons who shall be authorized to consider the needs of the postal service in all its branches and shall submit recommendations for reclassifications of all mail matter and rates thereon, and for extensions and improvements in the equipment and administration of the postal system.

Publishers are invited to assist in the reforms above referred to, and to use every effort to aid the work now started. The group illustration shown on page 559 is from a flash-light photograph made by Mr. Harold M. Smith during the meeting.



Photo by F. E. Foster, Iowa Falls, Iowa.

SHELLING PEAS.

PROCESS ENGRAVING NOTES AND QUERIES

BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may sent to *The Inland Printer Company*.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Cloth, \$2.

DRAWING FOR PROCESS.—A practical handbook on drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Cloth bound; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispiece being progressive proofs of one of the best exhibits of three-color work. The work is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. \$2.

PHOTO'S AUTOMATIC PHOTO-SCALE.—For the use of printers, publishers, photo-engravers, electrotypers and lithographers. By 12 inches, divided into transparent celluloid, divided into inches, half inches and quarter inches by horizontal and perpendicular lines, with a transparent ruler applied so that it will intersect the scale at the lower left-hand corner in whatever position the ruler is placed. \$2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Cloth \$1.

REDUCING GLASSES, unmounted, 35 cents.

ANSWERS TO A FEW CORRESPONDENTS.—If J. S. T., Jefferson, Iowa; J. McC., Leetonia, Ohio; C. L. P., Pitkin, Colo.; A. S. T., Bristol, England; J. W. R., McConnellsville, Ohio, and others who want to learn all about photo-engraving, and expect to pick it up as easily as they would a new song, will but read *THE INLAND PRINTER* regularly, and the paragraph in this number, "To Start Photo-Engraving," they will learn something to their advantage.

RETOUCHING ARISTO PHOTOGRAPHS FOR HALF-TONE REPRODUCTION.—Any one who has attempted to paint on Aristo photographs before reproducing them in half-tone has found the color crawl as if the surface was greasy. This is due to the surface being a coating of collodion. Mr. H. D. Farquhar recommends that when the entire surface is to be gone over with washes of Chinese white and India ink, the following preparation be used:

Ox-gall.....	1 dram
Alcohol.....	4 ounces
Water.....	6 ounces
Carbolic acid.....	6 or 7 drops

This preparation is spread over the photograph and dried before the retouching is done. Without having tried the above formula I would judge it to be a good one, but would suggest the substitution of 1 dram of acetic acid for the drops of carbolic acid. This will be found to be an improvement; besides, the latter acid is a violent poison. Mr. Farquhar also says that when a small amount of retouching is desired with pen and India ink, an application of alcohol will suffice, using cotton to spread and wipe off. Ox-gall can be

used in a similar manner to good advantage, and may under many conditions do better service than alcohol. The application of saliva will make an excellent substitute for either alcohol or ox-gall should both these latter be unavailable.

TO ENGRAVE WHITE LETTERS ON A BLACK GROUND.—Thomas E. Craig, Metropolis, Illinois, sends a proof from a zinc etching, in which white type-matter is shown on a black ground, and asks: "Will you please to kindly let me know, in process engraving department, how to do the kind of work on enclosed clipping? How to make a white on black from common type-form, same as enclosed? What kind of ink is used to make the transfer and matrix, and where may it be obtained? or can I make it myself? If you will answer this you will greatly oblige a twelve years' reader of your valued journal." *Answer.*—To make white on black from a common type-form I should ink the type rather full with a good quality of black and pull a proof on the very thinnest onion-skin paper to be had, then while the ink is fresh dust it over with fine powdered plumbago. The surplus plumbago is blown or lightly dusted from the type. Then this print on onion-skin paper is ready to be used to print on sensitized zinc and etched as in ordinary photo-engraving.

TO START PHOTO-ENGRAVING.—The editor of an Ohio newspaper wants to start an engraving department in connection with his newspaper. He first wrote for books on photo-engraving and these were supplied him. Now he complains that the books sent him are impractical, that he knows as little about planning an engraving plant as before, and wants to know if there is any establishment that he could go through while the work is being done and thus pick up the business. *Answer.*—If I should write this editor that I wanted to learn the newspaper business, and wanted books on the subject and he would recommend me "The Making of a Journalist" or several of the publications on newspaper-making, after reading them carefully I would complain they were impractical and ask if there is not some office where I could go through and see them get out a newspaper once, and thus learn the business, he would naturally say that I was certain kinds of a fool that would not look well in print. Still there would be much more reason in my query than his. In my experience I have known many men to step into the newspaper business without any previous experience and make a success of it, but I have yet to find a newspaper man to make a success of photo-engraving. The best plan for a newspaper contemplating a photo-engraving plant is to hire a competent engraver to run it, and if that can not be done the plant had better not be considered.

THE PUBLISHERS AND ENGRAVERS.—The recent reorganization of an old firm of publishers brings to mind a personal experience with them which shows the injury they did American engravers. In the spring of 1895 the publishers wanted me to engrave the plates for an *édition de luxe* of Abbey's Illustrations of Shakespeare. During the conversation over the work it was stated that their only reason for having the engraving done in this country was, they did not want to risk Abbey's drawings in crossing the Atlantic. This led me to inquire if they had much of this work done abroad, when I was frankly told that they would not think of having any fine engraving done here, when they could get first-class engravers in Paris at \$12 per week. I asked how they copyrighted in this country the work of the poorly paid engravers of Europe. Then I learned for the first time how they had the copyright law fixed, by leaving the word "engraving" out of it, so as to protect themselves in that matter. To show the working of the copyright law more fully, I was told that the illustrations in the *Bazaar* were drawn by foreign artists, engraved by foreigners, and even electrotyped abroad. The copper shells were then brought to this country, backed up with metal in their own establishment, printed in the *Bazaar*, and our American copyright

protected them just as if the illustrations were the product of American artists, engravers and electrotypers. Is it to be wondered at that their publications were filled with pictures foreign to our spirit and our institutions, while American artists and engravers, who brought magazine and other illustrations to the highest excellence it had reached anywhere, were compelled, after spending a lifetime in learning their art, to seek other means of livelihood or virtually starve?

DEVELOPER FOR WET PLATES.—"Operator," Denver, Colorado, wants a dispute settled regarding developer for half-tone plates. He uses the developer "my father did before me, and he was one of the greatest wet plate photographers in this country. We have a new man here who

perfect developer for half-tones. If the developer flows "greasy" on the plate, then the addition of a little alcohol will make it flow smoothly.

CHROME ALUM IN THE ENAMEL SOLUTION.—Over five years ago the writer published in this department the following original formula for the sensitive enamel solution used in half-tone:

Albumen	1 ounce
Clarified fish glue	2 ounces
Water	5 ounces
Bichromate of ammonia	120 grains
Chrome alum	3 grains
Ammonia	15 drops

The chrome alum and the bichromate of ammonia are ground together in a mortar, the liquids are beaten up



MOUNT HOOD, OREGON, LOOKING SOUTH.

Anstear photo by Lee Moschouse, Pendleton, Ore.

knows it all. He says my developer is no good, but he will not tell me how he mixes his. My developer is:

"Water	16 ounces
Protosulphate of iron	1 ounce
Acetic acid	1 ounce
Alcohol	1 ounce"

Answer.—Your formula for developer is the good old reliable one that is still used in developing ferrotypes, but is too strong for half-tones. If you will make up your developer in this simple manner you will have as good a developer as there is: When you buy the protosulphate of iron put it at once into a stoneware pot or a large bottle and cover it with water. The water will soon become almost saturated with the iron. When you want to make developer, take some of this iron solution and dilute it with water until it tests 20 degrees with a hydrometer. Sixteen ounces of this latter iron solution and one ounce of acetic acid makes a

together, and then the powdered salts are put in while the liquid portion of the formula is rapidly stirred. Through an unfortunate typographical error, when this formula was first printed the amount of chrome alum was given as three drams instead of three grains. The formula being one of the first printed, was copied extensively, error and all, but did not work on account of the excess of chrome alum. Mr. Charles W. Gamble, the Director of the Bolt Court Technical School, of London, publishes the following letter in the *Process Photogram*, which is of sufficient importance to process-men to be given in full:

DEAR SIR.—Numerous complaints reach us from time to time from various and widely different sources, as to the difficulties experienced with enamel or bichromated fish-glue solutions. The particular trouble most prevalent is extreme unsensitiveness of the coating, which renders a long exposure necessary. With insufficient exposure the film readily leaves the metal. The usual course adopted is to increase the amount of the particular bichromate used, but this is not found to improve matters.

Briefly stated, the cause of the above trouble lies in the extreme solubility of the glue. The less soluble the glue is at starting (while still retaining sufficient solubility) the more sensitive the coating will be. The causes of variation in the solubility of the glue are beyond the user's control, and such variations may be reasonably expected in substances of the mode of manufacture and complex nature of fish glue. This solubility may be reduced by the addition of chrome alum, and if this substance be not added in excess, no further effect will be noticed other than the one desired, namely, increase in sensitiveness. The amount to be added will depend upon the particular sample of glue, and varies between 1 c. c. to 6 c. c. of a 10 per cent solution to a litre of bichromated glue, or 10 to 60 minims per pint. The solution should not be kept for a longer period than is necessary, inasmuch as spontaneous insolubility is liable to set in, the period varying with the amount of chrome alum added, but with any quantity as above the mixture will keep for a week. The addition of ammonia to fish-glue solutions should be avoided, its use being based upon a misconception. A general investigation is proceeding in this institution into the subject of fish glue and its bichromated mixtures, and this will be published in due course. I think that this anticipatory note, however, may prove useful to process-workers in the meantime.

ABOUT ZINC HALF-TONES.—A correspondent sends the following clipping from one of our contemporaries, and asks an opinion as to whether it is reliable. It is in an article by Charles T. Kock on "Enamel for Zinc." This is the paragraph:

It has been but four years ago that half-tones were first made on zinc, and they in England. They, of course, were made with a comparatively coarse screen, as the zinc given was correspondingly coarse. These half-tones on zinc have been, in the course of years, improved, but there always remained a roughness about them by which they could be readily distinguished from copper half-tones.

Answer.—As to the date when half-tones were first made on zinc, I can only answer from personal knowledge that it is over twenty years ago since I called on Mr. Fred E. Ives in Philadelphia to compare notes in half-tone making. We were both succeeding, though he was far ahead of me in the results. His half-tones were typographic blocks, while mine were photo-lithographic transfers for transferring to stone or zinc. We paid little attention to dates or preserving proofs in those days; still I have before me as I write a portrait of the genial Edward L. Wilson, editor of the *Philadelphia Photographer*, printed in that magazine for June, 1881, from a half-tone block by Mr. Ives. I have also a supplement to the *London Photographic News*, of November 23, 1883, containing a half-tone zinc etching 7 by 11 inches in size. It is a stunning portrait of Sarah Bernhardt, and made by the American and Continental Engraving Company, of Munich. In Farquhar's "Grammar of Photo-Engraving," published in 1893, will be found instructions for half-tone etching on zinc. So this disposes of the statement that half-tones were first made on zinc, only four years ago, and in England. Now as to the difference between zinc and copper half-tones, *THE INLAND PRINTER* prints half-tones made on both metals, and even an expert could not distinguish them.

SONG OF THE INKLESS PRESS.

[The English trade papers have within the last six months devoted considerable space to the discussion of printing without the patents covering the process having been acquired by an English corporation.—*Publishers' Weekly*.]

How will we use this inkless press,
This marvel of the day?
Will it not give us more of "less,"
For wonders pave the way?
Pray, will it print a wordless book,
A newsless paper, too?
For what surprises shall we look,
If this report be true?

Will lineless drawings be the fad,
And truthless anecdotes?
When printing music, good or bad,
Will it make noteless notes?
May we expect a plotless play,
A chrome colorless?
Will rhymeless verses soon hold sway
Because this inkless press?

—Chicago Post.



BY A BOOKBINDER.

THE NINE-HOUR DAY.—The nine-hour day has been adopted to a great extent throughout the trade, and while many binders are holding to a nine and one-half and ten hour schedule, the final adoption of the shorter day may be looked on as a certainty. The beginning of the shorter day is rather unfortunate at a time of year when the large contracts are in a state of incompletion, and the raising of prices on old orders is out of the question.

LETTERING INDIVIDUAL NAMES IN GOLD ON POCKET-BOOKS.—A subscriber wants to know how to letter pocket-books in gold. It is presumed that the inquirer wishes to letter individual names in gold—that is, a separate name on each pocketbook. This is done by hand in the following manner: You set up brass or clean-cut lead type in a hand pallet, an illustration of which has been given in the serial on "Bookbinding" now running in *THE INLAND PRINTER*. This is simply a handle with an appliance at the end to hold the type locked up in line. Place the end of the pallet holding the type over a gas stove to heat, and using a piece of cotton apply a little gilding powder to the place that is to be lettered. The type should be heated to a point a little short of where, if touched with a moistened finger, the contact will produce a sizzling sound. When the proper heat is secured, the operator grasps the handle in his right hand and presses it gently onto a piece of gold cut on the gold cushion to a proper size, and then with the gold adhering to the type, presses firmly onto the leather in the same manner as one puts his foot down when walking—first the heel, and then the toe. If the leather is a skiver, it may first require a coat of size. Egg albumen beaten up in water, and then allowed to settle, is the usual medium.

MOTTLED EDGES FOR BLANK BOOKS.—L. A. S., Syracuse, New York, contributes the following: In making color edges for blank books it has often been the question: What color should be used and what style would be the best? Some binders use marble edges, for the reason that they have facilities for it; some will use the plain green edge, which has been the standard for years; and some use the sprinkle or wax edge, which looks well and seems to take nicely with the business men and bookkeepers. It is this latter style of edge that I wish to bring before the young binders who are seeking after information. It takes a little practice to do it, and also some patience as well, to get it to suit. First get the wax. The best adamantine candles will answer admirably. They can be procured at any grocer's. Melt them in a quart saucepan. Take the strings out. Melt until very hot without burning. Make a brush out of some broomcorn about 1 or 1½ inches thick. Wrap tight with string about 1½ inches from the end; cover the cord with a piece of fleshier and place it in the hot wax. Take the brush with the hot wax adhering, and striking it on the press pin or some other suitable article to jar the particles of wax from it, judgment may speedily be made of the size of spots needed. The best way is to take a sheet of paper and try the brush, as it may be too full of wax, and beat out until the size spots needed are obtained. Then take the color and put on with a brush. When the books have been cut on the front put them in the lay press or job backer, and see that they are screwed tight. Take the paste-brush and cover with paste. Rub dry with some shavings, and see it is dry before putting wax on; if damp, the color will run under. Sometimes it is best to rub

them with sandpaper to smooth the work. Then paste and rub dry. If two colors are needed, after pasting and rubbing dry, take picric acid and coat the books; let dry; then sprinkle with wax; then put on the red color. When dry, take a dull knife and scrape off. For three colors, put on plenty of wax; then put on a green color; when dry scrape off all the wax; then wax again; then color with red, and when dry scrape off clean, and you will find you have three colors—a white spot, a green spot, and a vein of red running through, and so on. Combinations can be made to suit the fancy. All that the novice needs to do the work is: 1, a quart saucepan—a stamped one is the best, as it is in one piece; 2, two pounds of adamantine candles; 3, a good brush made from an old broom; 4, a good lay press or job press; 5, a good deal of patience.

THE SALE OF POPULAR BOOKS.—This season's book business has developed many phenomenal successes, a few of which are interesting from the bookbinder's point of view, and to the devotee of fine cover-work. "David Harum" is still selling at the rate of 1,000 to 2,000 per day, and reaching toward the 200,000. This book is bound with plain edges in a yellow buckram, inked in white, red and green on the front cover. The design has a white center with the title in red, and a green ornamentation surrounding the white. The white is well done, and is the main feature of the cover. It is the practice to give three and four impressions to white ink ordinarily, but the Appletons have secured satisfactory results with two impressions and a powdering of dry white over the last coat. This process would not be successful with every pattern of book cloth, as on some the dry white would not wipe clean. On the yellow buckram, however, the result is in every way commendable. The sales of "Richard Carvel" are reported to be in the neighborhood of 100,000. This book is bound in a maroon T pattern book cloth, simply yet tastefully stamped with a narrow gold marginal line on the front cover, and gold titles

on the front and backbone. The narrow gold line is always an expensive and unbalancing job for the stamping-room. The cover is first blanked as a guide for the gold layers, then sized, and then laid on. A 12mo will take about three-fourths of a long sheet of gold on the line alone, and on "Richard Carvel" about a sheet more for the titles. A considerable discrepancy will be found between the estimates of cost on such a job by different binders. While one will figure that a girl will "lay on" 200 covers in a day, another counts on 350 or 400 from each girl. The facts are that a good girl will "lay on" about 250 such covers—certainly not averaging more. There are always more or less breaks that must be patched, and the cutting of gold in such narrow strips is sure to result in considerable waste. It will be readily seen that an edition of this kind requires a large force of gold layers, one stamper easily keeping up with six or eight girls, and that the exact cost can not be obtained without taking the averages of a week or longer. "When Knighthood Was in Flower," is a book with an unusually pretty cover that must have something to do with its sales of from 1,000 to 2,000 copies per day. Its cover is of a sage-green tea pattern, with gold, green ink and pink embellishment. The little castle is in pink, with the windows and outline in green ink, and the background of sky in a solid stamping of gold. On the first editions the pink was produced by three impressions of ink, but when the popularity of the book brought such large orders it became necessary to expedite the stamping, so an inlay of pink paper was used. First, a blank impression is made, then the square of pink paper pasted on, followed by the gold, and finally the ink. The cover is pretty, and in thorough keeping with the book.

THE management deserves great credit for making *THE INLAND PRINTER* the best journal for printers. Its counsels are wise, and each edition is an object lesson in perfect printing.—*Robertson Printing Company, St. Louis, Missouri.*



SOUTHERN LABOR.

Copyright, 1909, by Brock, Asheville, N. C.



BY O. F. BYXEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 163 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound; \$1.25.

CHARLES H. HOSFORD has purchased the Bayonne (N. J.) Times.

AN unusually interesting meeting of the La Salle County Editorial Association was held at Ottawa, Illinois, in November.

THE Golconda (Ill.) *Herald-Enterprise*, one of the oldest and most reliable papers in the State, has entered its forty-third volume.

THE Chattanooga (Tenn.) *News* issued its annual "Fall Trade Edition" in December—a most complete number in every respect.

THE *Weekly Avalanche*, Glen Gardner, New Jersey, is edited by a gentleman named Rush. It ought to contain plenty of "live matter."

G. W. KENNARD, Miamisburg, Ohio.—The two papers are bad, but might be worse. They are models compared with the one discussed last month.

ART E. PELTON, Grand Valley *Sun*, Grand Junction, Colorado.—Reference was made to the *Sun* in THE INLAND PRINTER for August and November.

A THANKSGIVING number of unusual excellence was published by the Lake City (Minn.) *Graphic-Sentinel*. Particularly good ad. display was a feature.

THE Grand Forks (N. D.) *Herald* has issued a booklet, "Some Bouquets," giving press comments on its anniversary edition. It is as good as the *Herald*.

ALFRED HARMSWORTH, editor and proprietor of the London *Mail*, it is said, intends to have a challenger prepared to race for the America's cup next year.

THE *Pacific Editor* is a new monthly for printers and newspaper men, published at Stockton, California. It is nicely arranged and well edited. A. R. Hopkins is editor.

FRANK GILBERT, whose sudden death occurred early in November, takes from Western journalism one of its strongest writers, and the Chicago *Inter Ocean* has lost an able man.

Northwestern Creamery Journal, Minneapolis, Minnesota.—The few changes suggested in July have been made and the paper now appears in very good form. Good presswork is a strong feature.

Cross County News, Wynne, Arkansas.—Eleven columns of ads. is an excellent showing for the second issue of a new six-column quarto weekly, with twenty-four columns home print. The paper is well arranged, bright and newsy. It is evident that particular care is taken with the ads., as

they are attractively displayed throughout. A county paper should have a full supply of correspondence and the *News* needs developing along this line.

Centre Democrat, Bellefonte, Pennsylvania.—The blotter showing the gratifying and continual increase in circulation is a good thing, but the prominent catch phrase is too obscure in its application to be practical.

THE Blue Mound (Ill.) *Leader* issued a "Souvenir Supplement" in November, consisting of twenty three-column pages and cover, descriptive of Blue Mound and its people, and fully illustrated. The work was done on an 8 by 12 C. & P. Gordon.

Swift County Monitor, Benson, Minnesota.—A little more prominent heads on the first page is the only suggestion I have to offer. Otherwise the *Monitor* is very satisfactory, its strong points being excellent presswork, careful make-up and good ad. display.

ROY PHILLIPS, *Hill County Record*, Hillsboro, Texas.—The correction suggested last August has been made, and there is little now to criticize. I would omit the short dashes after single heads. Ads. are good, and commendable care is taken with the make-up.

LAWRENCEBURG (Ind.) *Press*.—I notice two defects on the first page—plate columns are uneven at the top and the rule around the ad. of Schulz is not well brought up. Aside from these the *Press* is fully up to the high standard accorded it in this department last February.

A new weekly paper is being published by the Young Men's Christian Association of New Haven, Connecticut, with the title *Young Men of New Haven*. It comes from the press of Ryder's Printing House, which is sufficient guarantee of its continued appearance in the highest style of the art.

HENRY COYLE, *Weekly Bouquet*, Boston.—Your publication contains a fund of appropriate matter. The arrangement is very good and the mechanical work well done. "Children's Page" would be more appropriate for a heading than "Children's Column," as the department nearly fills the page.

E. W. STUTES, Grand Forks, North Dakota.—The *Student* is an excellent specimen of typography, and I have no criticism to offer. The page of professional cards, set in two sizes of italic, is particularly neat. Such a large collection of commendable inch ads. as is shown in the last few pages is seldom seen.

NEW PHILADELPHIA (Ohio) *Tribune*.—A nine-column folio is too unwieldy, but what the *Tribune* lacks in this respect it makes up in good presswork and attractive ads. The local page is a model of neatness, while the second is badly broken up. The table of election returns, four columns wide, was well handled.

CORRESPONDENTS of the Albion (Ind.) *Democrat* to the number of thirty-five enjoyed their first annual reunion on November 18, which proved a most interesting and inspiring occasion. Such gatherings are helpful not only to the paper and its reporters but to the publisher as well, which Editor McEwan gracefully acknowledges.

Atchison County Mail, Rock Port, Missouri.—Ads. set in the style of that of Traub & Fahseler are always conspicuous, and the others, while in no way wrong as regards proper display, are ineffective by comparison. The paper is properly made up and nicely printed. The short dashes after single heads could be omitted to advantage.

RIVERSIDE (Cal.) *Press*.—The new dress is very becoming and the new press does excellent work. The *Press* is in reality a newspaper, as the daily happenings are plentifully chronicled in an attractive manner on each page. The new ad. type is well chosen, and appears to good advantage in the well-set ads. The burr at the top of plate columns

should be removed; otherwise I have no improvements to suggest. Your advertising rates are very reasonable and consistent, and the discounts liberal.

THE Topeka *Capital* quotes the comment on the Russell (Kan.) *Record*, which appeared in this department in November, and adds: "There is no higher authority on matters of this kind than THE INLAND PRINTER, which ought to be in every print shop in the land. No shop is too small to afford to take it; no shop too big to profit by its counsel."

MISSISSIPPIANS are planning to give the members of the National Editorial Association a royal reception when they pass through their State en route to their annual meeting in New Orleans. A barbecue will be tendered them at Grenada, a reception and banquet at Jackson, with possible entertainments at Vicksburg, Meridian and Natchez, and an oyster roast on the Gulf coast.

JAY CRAWFORD, Shenandoah (Iowa) *Sentinel*.—The number of the *Sentinel* issued upon the return of Company E was certainly a stroke of enterprise, and must have been a very popular edition. The most striking feature was the reduced facsimile of the first page of the *Sentinel* of eighteen months previous, showing the account of the departure of Company E for the Philippine Islands.

THE Council Bluffs (Iowa) *Nonpareil* issued a "Soldiers' Edition" upon the return of the 51st Regiment, Iowa Volunteers, consisting of twenty-four seven-column pages, which had many admirable features. Good half-tones of the regiment by companies were shown, with exhaustive accounts of their doings. There was a large amount of advertising, including one each of thirteen and fifteen columns.

THE *American Boy* for December contains an interesting article on "The Little Merchants of the Street." It tells how well Mr. George G. Booth, of Detroit, the manager of the Grand Rapids *Evening Press*, and the Detroit *Evening News*, takes care of the newsboys who distribute his papers. Excellent illustrations are shown of the *Evening Press* assembly hall and the *Evening Press* newsboys' school.

CAIRO (Ill.) *Commercial*.—A wide-awake daily with all the news, which is attractively presented, all items of any length having prominent heads. Ad. display and make-up are good, and the presswork is commendable except that the register is way off, the principal trouble being too little space between the home-print pages. The date line on the first page would look better with one or two more leads on either side.

E. B. AULT, Equality (Wash.) *Young Socialist*.—Your little two-column quarto, "a paper of, by and for the young people," is nicely arranged, bright and well printed. Another lead on either side of the date line is advisable. I trust the end of the present quarter will see a large increase in your subscription list, and thus avoid the fulfilment of the dire prophecy in the "Salutatory"—"if in three months there are not three times as many subscribers on the books as there are now, the paper will go to everlasting smash."

CHARLES L. COKE, *Hedding Idea*, Elmira, New York.—Your little monthly, published by the Young People's Society of Christian Endeavor, is one of the most wide-awake religious publications I have examined. The lines across the bottom of the pages are a good feature, and fine presswork adds to the attractiveness of the paper. If the short items could be got together on one or two pages it would be an improvement. Your booklet, "The Idea," used to secure advertising, is convincing in its argument and well gotten up.

THE *Blue Earth County Enterprise*, Mapleton, Minnesota, published a sixteen-page Thanksgiving number that for completeness of contents, artistic make-up and effective ad. display was probably unsurpassed. It was enclosed in a

cover entirely original, the design, drawing and presswork all being done in the office. While the drawing was a little mechanical, it was still a long way ahead of syndicate covers, the design being well balanced and neatly executed. The two half-page ads. on the back of the cover were at once dignified and striking.

GAUGA Leader, Burton, Ohio.—An exceptional amount of local news and correspondence, and the first page is particularly neat. If all items of correspondence were given the same treatment as the items under "The History of a Week" it would better the appearance of the paper. Good ideas are shown in the ad. display. Where wording is



Photo by Vernon Royle, Paterson, N. J.

"The Past and Present here unite
Beneath Time's flowing tide."

—Longfellow.

grouped like the four words in H. A. Dayton's ad. there should be more space between the lines—one or two more leads would be a great improvement. Few papers publish as many items of real news as the *Leader*.

FINGAL (N. D.) *Herald*.—To say that a paper has too many ads. is an unusual criticism, but four pages of ads. to one of news (home print) is out of proportion. If the amount of advertising can be maintained it is advisable to abandon the ready-print and the supplement and use all eight pages for local ads. and local news. Excellent taste is shown in the ad. display, the page ad. of Peterson & Ramsett being particularly well arranged. "Local Overflow" is a poor head for the first page—departments should *begin* on this page. The presswork shows an uneven color.

GENEVA (Ohio) *Free Press*.—There is but one slight criticism to pass upon the *Free Press*, and it is one not at all peculiar to it alone. Correspondents should be made to understand that they are to write news items so that they will appear as if written on Saturday, and not two or three days previous. Keep this fact before them and then omit the date line, and have the entire contents of the paper appear up to date. From a mechanical standpoint it is in every way well

handled, and the good effect of these efforts would be more noticeable if a little better quality of paper was used.

C. H. BOWDEN, Piscataquis *Observer*, Dover, Maine, writes: "Am sending you the last two issues of the *Observer*. Would like to have you point out their defects. Our flat rate is working nicely, and our advertisers all seem to like it, as the paper will show." It is evident that something about the *Observer* attracts advertisers—probably it is the flat rate coupled with a good subscription list. The latter quantity is seldom wanting when a paper is so well filled with news. Real defects there are none. If you could arrange to place three or four larger heads at the top of the first page, it would give it a more attractive appearance, and I would omit the head "Correspondence" unless this can all be placed together.

J. HARMON CASKEY, Dawson (Youkon) *News*.—The "Special Mining Edition" of the *News* is a fine piece of work, the whole number, from contents to mechanical execution, being a long way ahead of usual special issues. You ask for criticism, but there is little to offer. There is a tendency to crowd the matter too close to the brass dashes separating articles, and I think a more suitable letter than the old style italics could have been chosen for the headings. I have examined the copy of the regular edition of the *News* with much interest, and find it an exceptionally fine daily in many ways, despite the many difficulties surmounted. I should advise the omission of subscription rates from copies sent this way, for when the brothers of the craft learn that \$4 a month can be secured for a daily paper, I fear you will have no end of competition.

LOTT VAN DE WATER, publisher of the Hempstead (N. Y.) *Sentinel*, writes: "I wish to thank you for the very kind criticism of the *Sentinel* in the November issue of THE INLAND PRINTER. We will start right in to remodel the paper according to your views, with one possible exception, and that is separating ads. by a full length rule, regardless of their being surrounded by a border. That is a pet scheme of ours, and we dislike to give in so easily. But wait and see. We are striving to publish a paper of good appearance, plenty of news and good ideas, and the careful reading of your criticisms and THE INLAND PRINTER are valuable helps in that direction." I don't wish to interfere with pet schemes. The criticism excepted is largely a matter of personal preference, and is not materially detrimental to the neat appearance of a paper.

THE following from the Portland (Me.) *Review*, giving a new and elaborate version of an old story, makes interesting reading:

Did you ever hear of the man who was too economical to take his home paper, but sent his little boy to borrow the copy taken by his neighbor? In his haste the boy ran over a four-dollar stand of bees and in ten minutes looked like a warty summer squash. His cries reached his father, who ran to his assistance and, failing to notice a barbed-wire fence, ran into that, breaking it down, cutting a handful of fish bait out of his anatomy and ruining a four-dollar pair of pants. The old cow took advantage of the gap in the fence and got out into the cornfield and killed herself eating green corn. Hearing the racket, the wife ran, upset a four-gallon churn full of rich cream into a basket of kittens, drowning the whole lot. In the hurry she dropped a seven-dollar set of false teeth. The baby, left alone, crawled through the spilled milk and into the parlor, ruining a brand-new twenty-dollar carpet. During the excitement the oldest daughter ran away with the hired man, the dog broke up eleven setting hens, and the calves got out and chewed the tails off from four fine shirts.

S. P. POXB, publisher of the Degraff (Ohio) *Journal*, sends the following series of clippings as published in the Delphos (Ohio) *Courant*:

D. H. Tolan was in a reminiscent mood yesterday, and while talking to a *Herald* man about advertising, said: "When I ran the Delphos *Herald* I ran an advertisement for a grocery in Delphos for eighteen straight years, and during all that time the reading matter was never changed." It would certainly be hard to beat this record.—*Lima Herald*.

We can go D. H. one better than the above. A few years ago the writer of this, when foreman of the St. Marys *Argus*, "killed" the grocery

ad. of F. Koehl, which had been running twenty-three consecutive years without change. Come, boys, scare up your old relics in the way of ads. —*Spencerville News*.

We O. K. that *News* item, as we put that ad. in type for the St. Marys *Courant* in the summer of 1872, when we moved the office from Wapak. Mr. Koehl got at last to think so much of it that he wouldn't let the boys touch it.

It is a good thing that ad. was "killed" a few years ago." The groceryman who would attempt to enter the twentieth century with such an ad. would have nerve enough to make a success without advertising—a condition difficult to conceive.

SOME of the copy sent out by the firm of Edward Ridley & Sons, New York, for their advertisements furnishes much food for thought. Here is the copy for an ad. of one and one-half inches, with the instructions.

Edward Ridley & Sons.—3-1. *De Vinne*.

Millinery Ribbons.—*Italics*.

Dress Goods, Gloves.—*L. P. Old Style Caps*.

Holiday Goods.—*ff*.

Toys!—2-1. *De Vinne*. Dolls!—2-1. *Italics*. Books!!!—2-1. *Gothic*.

Mail Orders Solicited.—*ff*.

309 to 321—*Italics ff*. Grand—3-1. *Bold*. Street, New York.—*Italic Caps*.

The writer evidently intended to be very explicit, but in several instances has failed to designate the size of italic and full-face desired. Does he intend "Holiday Goods" and "Mail Orders Solicited" to appear in the same size type? Imagine the line "Toys, Dolls, Books," set as indicated! It is not surprising that such instructions go unheeded by papers having any regard for the neat appearance of their advertising columns.

AMONG the many innovations adopted by the Philadelphia *Bulletin* is the automobile for the quick delivery of its papers, it being the first newspaper in the United States to recognize its value for this purpose. The two vehicles in use, an illustration of one of which appears herewith, are provided with storage batteries and are capable of covering twenty-five miles of ordinary roads without recharging. They readily



ascend grades fifteen feet in one hundred, and on level roads can travel at the rate of twelve miles an hour, though they are never driven at this rate over the newspaper routes on account of the ordinance governing the speed of vehicles on the public highway. They are objects of intense interest, particularly in some quarters where the automobile has never been seen, and often when one of them is stopped to distribute papers to the newsboys, the crowd has practically to be driven away from in front of it before it can be started. The automobile effects a saving of about twenty-five per cent in time and enables the *Bulletin* to place its papers at the most distant point of the city within half an hour after leaving the presses.

In looking over the columns of a recent number of the *Fourth Estate* I was sufficiently impressed with the conciseness and soundness of the following paragraphs as to give

them a second reading. They might be used advantageously by some newspapers in a similar connection:

Every newspaper man who receives a specimen copy of the *Fourth Estate* may properly consider it an invitation to subscribe.

If, when he unfolds it, a little 3 by 6 sheet of white paper flutters out and falls on the floor, it is no doubt a subscription blank, and the chances are ten to one that it was put there in the joyful expectation that he will write his name and address upon it and return it with \$2 to 19 Park Row, New York.

If it is allowed to remain upon the floor it means that the newspaper man has lost one of those golden opportunities which only comes to him once in so often.

To say that the opportunity may never return would be to predict the improbable, but there is no time like the present, and no better use to which the \$2 earned today could be put.

It would be idle to pretend that the motive underlying this great and earnest campaign for the subscriptions of newspaper men is entirely disinterested, yet it may, perhaps, reasonably be assumed that the subscriber will be benefited fully as much by the receipt of fifty-two issues of the *Fourth Estate* as the latter will by the receipt of the subscriber's \$2.

AD.-SETTING CONTEST No. 6.—At this writing, one week before the close of contest No. 6, there is every indication that it will be fully as successful as any previously conducted. The last week of a contest usually brings the greatest number of specimens, and before these closing days there were entered 104 samples. The judges have been selected and have signified a willingness to undertake the task of making a choice from this large number, and the result will be shown in *THE INLAND PRINTER* for February. They are E. P. Wheeler, Paterson, New Jersey, the merchant

One dealer offers you a diamond, perfect,
clean, brilliant, weighs 1 carat, fine white, \$100;
another offers you one for \$75 and tells you that
in every respect it is as good as the one at \$100.
Either he tells the truth or not. Is he the sort
of dealer that would

MISREPRESENT ?

We have some very choice 1 carat diamonds
at these prices, but there is a difference in
them, perhaps you can see it. We will try and
show you,

204
Market St. Wheelers.

Our store closes at 6:30 p. m. during July and
August except Saturday.

whose ad. was used in the competition; C. F. Whitmarsh, secretary of The Inland Printer Company; Ed S. Ralph, editor "Notes on Job Composition," *THE INLAND PRINTER*; William M. Lathrop, Paterson (N. J.) *Press*, and Fred M. Buckley, Paterson (N. J.) *Call*—both being excellent judges of advertising display. The ad. as set from the original copy appears herewith, but it is misleading without a few words of explanation. The writer of the ad. had used another word where "misrepresent" appears, but changed his mind, ran a pen through the word and wrote "misrepresent" above it, thus giving it unintended prominence, a fact which the compositor evidently eagerly took advantage of. In the absence of a like condition pertaining to the present

contest it is doubtful if any of the specimens approach this form.

HARRY M. LESLIE, of Leslie & Leslie, publishers of the Robinson (Kan.) *Index*, writes: "I have sent you two copies of our paper for criticism and will be glad to act on any suggestions made. There is one criticism that you have made on the make-up of several papers in which I do not agree with you, and while I may be presumptuous in doing so I am going to give my view of the matter. The matter I have in view is running the readers in with regular news items instead of running them in a separate column as you advocate. A publication that charges 10 cents an inch for display ads. will charge 5 cents per line for readers, which if measured by the inch would amount to 40 cents. I know of one paper that charges 15 cents for display and 10 cents per line for locals. It seems to me that when patrons pay that kind of a price they are entitled to all the publicity they can get by having preferred space. This is my view of the matter and may be wrong. Would be pleased to see a discussion of the subject." *Answer*.—A publisher has no right to deceive his readers and inveigle them into reading paid matter simply because he derives a good profit therefrom. Well-paid advertising is essential to the successful paper, and equally so is a good list of satisfied subscribers. The plan that meets with my greatest approval is to run paid readers separately and adjoining local items; but if a publisher feels he cannot take so radical a step, then I believe it is only a just due to his subscribers that such items should be preceded by some distinguishing mark. As Mr. Leslie suggests, I should be glad to give space to the views of publishers on the question.

THE KELMSCOTT PRESS.

In 1890 or thereabout, William Morris, artist and social reformer, founded the Kelmescott Press, and began to print books as they ought to be printed. Every ambitious book that came from his press was a typographical gem, printed from type made by himself, on specially selected paper, hand-illuminated, and most conscientiously treated all the way through, from printing to binding. The issue price of a complete set of Kelmescott books was £144. Today they can not be purchased for £550. The remarkable appreciation in their market values has been going on steadily since Morris' death in 1896.

Last week the Chaucer, the last book printed by Morris, came up for sale and was bid up to £64, an appreciation of £5 10s during the last few months. At least one book-price expert prophesies that within a year or two many of the Kelmescott books will double in value. As for the Chaucer, it has steadily advanced, despite the many copies that have this year come up for sale, and, to use a phrase prevalent in Wall street, it is being "talked up" to £100 and more.

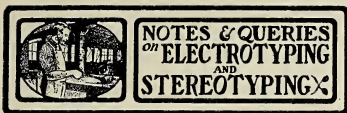
The price of over \$300 for a book printed in this decade is most remarkable. It is not only a tribute to artistic and honest work, but to the indefatigable bibliophile who must have a sample of the Kelmescott Press in his collection or he would not think for a moment of dying happy.—*Editorial in Minneapolis Journal*.

ADVERTISEMENTS.

BY WILDER GRAHAM.

Two bakers of Bungtown are rivals.
One hustles from morning till night.
His ads. are in all the town papers.
And rake in every dollar in sight.

His rival still leads in one feature:
Although he does not advertise,
And gathers less dust in his coffers,
He gathers far more on his pies.



CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Type—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth: 150 pages: \$1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-mâché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, Instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches: 50 illustrations: \$1.50.

ELECTROTYPERS' ASSOCIATION ELECTION.—At the annual meeting of the Chicago Electrotypers' Association, held in November, the election of officers resulted as follows: President, George H. Benedict; vice-president, Theo. Theis, of Rand, McNally & Co.; secretary, C. S. Partridge, of A. N. Kellogg Newspaper Company; treasurer, Charles Juergens, of the Juergens Bros. Co. The meeting was well attended, and each of the members spoke enthusiastically of the benefits which have resulted from association. With the promising outlook for the coming year, the continued success of the organization seems assured.

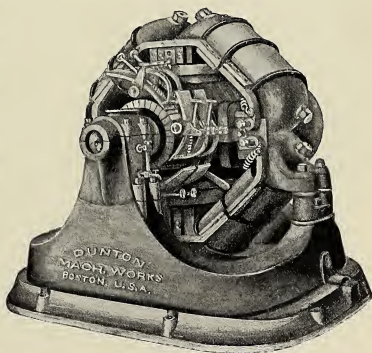
AN ALLEGED NEW EMBOSSEING PROCESS.—On page 255 of the November INLAND PRINTER is given a description of "A New Embossing Process," which has been patented in England. By this process the male die is produced by forcing one or more sheets of celluloid into the matrix or female die, "by means of a press heated to a suitable temperature," the female having been engraved in the usual manner in wood or metal. While this process may be new in London, it is old in Chicago, the writer having produced dies by this method for the past ten years. This fact is mentioned in evidence of the truth of the old saying that "there is nothing new under the sun."

TO MOUNT HALF-TONES ON METAL BASES.—L. A. D., Dubuque, Iowa, writes: "Please answer the following questions in column of Electrotyping and Stereotyping Notes in THE INLAND PRINTER: 1. I have a fine-lined engraving (electro) on which I wish to cast a metal base; lines too fine to admit nailing. How can I make the stereotype metal adhere to the plate firmly so as to be worked on a flat-bed plate? 2. How can I curve a half-tone and insert in a curved plate?" *Answer.*—1. The best way to secure your half-tone electro to a stereotype base is to "sweat" it on. The operation is performed as follows: Shave the top of the base and the back of the plate so as to have clean smooth surfaces. Do *not* shave the bottom of the base. Brush over the shaved surface of the base with soldering fluid, made by dissolving scraps of zinc in muriatic acid to saturation, and diluting with an equal bulk of water. After covering the surface of the base with a sheet of tin-foil place it on an iron plate and float it in your metal pot. When the tin begins to melt remove the base from the metal pot, place the electro upon it and immediately clamp them together. The back of the electro should have been previously brushed over with

the soldering fluid. The plate and base may be clamped together with an ordinary hand clamp, or more than one if the plate is large, first protecting the face of the plate by laying upon it a piece of smooth board. In this method of blocking advantage is taken of the fact that tin fuses at a much lower temperature than stereotype or electrotype metal and also that clean bright metal fuses much more readily than old metal or, strictly speaking, metal which has become oxidized. Because of this latter fact it is important that the bottom of the base should *not* be shaved, as the film of oxide protects it to a considerable extent and insures the fusing of the tin before the base metal is attacked. Your second question was answered in the last number of this paper.

ANOTHER LETTER ON DRY STEREOTYPING.—"London, England.—Mr. C. S. Partridge: Dear Sir,—As per your request, I have visited the exhibition room of the Dry Stereotyping Company, and met there their practical man, and saw the process. They claim a considerable number of regular customers scattered through England, but admitted that they had made practically no headway in London, and said there was no place where their process has been employed for any considerable time. They say that the extreme conservatism of the London printer, and the fierce opposition of the labor unions, are responsible for their slow progress in London. Their process, as exhibited, ran smoothly, and seemed to accomplish everything claimed. It certainly was all accomplished in a very few minutes, and without any drying process, and the result was good. They said that the process has been in large and successful use in Berlin for over a year. If you desire I will, when there, investigate and report the result. Yours truly, T. H."

A NEW PLATING DYNAMO.—The new Samson dynamo, shown in the accompanying illustration, is designed to work with the agitated bath; it is of the multipolar type, compound wound, of the style known as the "long compound



shunt"; a very efficient combination of the series and shunt windings. The peculiar combination of the arrangement and location of the windings promise an efficiency and perfectly automatic regulation, without the sacrificing of energy, never before attained in the electrotyper's dynamo, while the construction of the frame of the field magnets is such that it will be possible to reach a much higher degree of magnetization, and develop a greater per cent of energy per pound of metal used in construction, than in any plating

machine yet produced. The dynamo is designed by George E. Duntou.

TO CALCULATE THE CAPACITY OF A METAL POT.—A subscriber writes: "I have had a controversy with my foreman about the capacity of a stereo metal pot which we are thinking of purchasing. The pot is 25 inches in diameter and 12½ inches deep. He claims it will hold not more than 1,500 pounds of metal, while I believe it will hold considerably more than that. Which is right?" *Answer.*—The content of a sphere is found by multiplying the cube of the diameter by the decimal .5236. The content of a sphere whose diameter is 25 inches would be 8,181 cubic inches. As a stereo metal pot is one-half the sphere, its content would be one-half of 8,181, or 4,090 cubic inches. Referring to the specific gravity tables, we find that lead weighs 11.32 times as much as water, and antimony 6.71 times the weight of water. From these figures it is easy to calculate that the combination of lead and antimony in stereo metal weighs 10.63 times as much as water, or 10,630 ounces per cubic foot. We have found that the content of the pot is 4,090 cubic inches, which is equivalent to 2.367 cubic feet. Multiplying the content in cubic feet by the weight per foot, gives us 1,575 pounds, the capacity of the pot.

A NEWSPAPER'S TEST OF "DRY STEREOTYPING."—The publishers of the *Terre Haute Gazette*, having made a preliminary test of the new dry stereotyping process, are inclined to have faith in its future. This is what they say:

Mr. C. S. Partridge, Chicago:

DEAR SIR,—We have received samples of prepared paper for dry stereotyping, referred to in the September number of *THE INLAND PRINTER*, and herewith make the report of test, as per our agreement of November 14. We enclose a matrix, also a proof-press proof. We were considerably disappointed at the small size of the samples, which have made it impossible, with our facilities, to make a fair test. We hoped for a sample large enough to take an entire page so that we could roll it on our new matrix-roller machine, cast it in our curved casting-box, compare results on the block, as to amount of chipping-out necessary with other pages dried out in the usual way, and, finally, see how the print compares for clearness, in actual running, on the press with pages made in the usual way.

The test we made consisted of rolling the small matrix, casting the plate in a flat box, mounting the same and proving on a proof press. While the proof enclosed is not good, it is about the same as we usually get on a proof press from mounted cuts. Some of the defects in it are due to the cast, which would be improved upon in large curved casting box.

We did not chipping-out of high places and are in doubt how much of that would be necessary. Of course, if a great deal; the loss of time there would offset the five minutes gained by eliminating the usual steam drying and there would be no advantage in the new system. We are, however, very much interested in the process and not without faith in it; and we wish to make a thorough test, such as we described above. Please procure for us as soon as possible a half a dozen or more samples, each 20 by 24 inches, the size of our eight-column page.

We have not yet learned the price of this paper. Please inform us about that and where to order. If it proves to be a success for rapid work, as we are now inclined to think, in advance of a thorough test, we will want a quantity of it, provided the price is not excessive.

W. C. BALL & Co.

MAKING REVERSE ELECTROTYPES.—F. B., Cincinnati, Ohio, writes: "For a certain purpose which would be too lengthy to describe I need an electro of a tint of which I enclose a sample with a few lines of lettering in the center. This tint has to be engraved on wood or metal, but what I want is a reversed plate from the one I have. That means the dots or stipple must be sunk instead of raised, or in other words I want a female plate. To get this I know of only one way, and that is to cover the engraved metal plate with a thin layer of wax, hang it in the bath and deposit right against that. I suppose it will not be an easy matter to put such a coating of wax over the plate, and the best way certainly would be to take some kind of an impression from the original and then an electro from this. If you can give me any pointers in this direction or know of any other way to get such a female plate I would be greatly obliged for the information." *Answer.*—You could not get a female plate

by taking an impression of the original and making an electro from such an impression, as it is obvious that such a procedure would bring you back to your starting-point, or in other words you would only succeed in securing a duplicate of your original. If your original is a metal plate you may obtain a reverse by suspending the plate in the bath and depositing directly upon it. If your original is a wood plate you must first make a metal duplicate in the usual way. To prevent the reverse from adhering to the original it is only necessary to interpose the slightest possible film of foreign matter. For most purposes it is sufficient to flow over the original a little wax in solution, which may be prepared by dissolving a small piece of wax in half a pint of turpentine. The plate should be warmed before flowing it, and care should be taken not to leave streaks. If the lines or hatches are *very fine* the following method may be found preferable: Impart the thinnest possible wash of silver to the surface of the original by immersing it momentarily in a silver bath, which may be done without affecting even the finest lines of the engraving. Then by pouring over the silvered surface a small quantity of water containing sufficient tincture of iodine to give it a pale sherry color, and rubbing lightly with a cloth or a soft brush, a scarcely visible film of silver iodide is formed upon the surface, which will guarantee an easy separation of the plates.



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

PROOFREADING.—By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, \$1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

A PLURAL FORM.—B. & Co., Watsonville, California, ask what is the proper plural of "blackberry," as used in a catalogue printed by them, thus: "Is the heading 'New Blackberries,' correct, as printed, or should it be 'New Blackberrys,' as referring to a new variety of blackberry? The customer required us to print it as it is, although we do not consider it correct." *Answer.*—The spelling as printed is correct, and the first impulse on reading the letter was one of amazement at the possibility of doubting it. All common nouns that end with *y* change to *ies* in the plural, and the name in question is a common noun, just like any other. Proper nouns do not follow this rule, and a number of persons named "Berry" should be "Berrys." Presumably a supposition that the word as used in the heading was like the personal name misled our correspondents; but the analogy is non-existent.

QUOTATIONS.—W. W. B., Middlebury, Vermont, writes: "We are putting in type a book in which almost all the matter is made up of conversation between two persons. There is much quoting (from memory) from scientific text-books. These quotations are frequently ten lines or more. As a matter of appearance would you set these quotations in the

body type of the book or in a smaller type? If paragraphed in smaller type, what punctuation would you use? In suggesting style to the author, I proposed running short quotations in the body type, using quotes, as it seemed that the use of a lot of small-type paragraphs scattered throughout the work at frequent intervals of space would detract from the appearance of the pages, giving them a ragged look. I could not, however, suggest the limit of lines for the two styles. The writer thought that a uniform rule should be followed. A point which influenced me was the fact that the quotations were given offhand in conversation, without reference to books by the speakers, though the quotations are literal. It looks peculiar, in my judgment, to use two sizes of type in conversation." *Answer*.—Smaller type is nearly always used in newspapers for such quotations, or solid of the text size when the article is leaded. In conversation each paragraph should begin with quotation-marks, whether the type is all the same or not. Punctuation should be the same, whether in a newspaper or a book. My personal preference in such cases is to use one size of type all through, as I concur in the judgment expressed in the letter; and this applies to newspaper as well as book work, although newspaper practice almost universally favors variation. If smaller type is used, but not for the shorter quotations, a good limit would seem to be from four lines up for the smaller type, anything less than four lines to be run in. Certainly a uniform style is preferable.

"SINCE" AND "AGO."—W. P. R., Medina, Ohio, does not find in the dictionary treatment of these two words a clear discrimination, and requests an explanation of the real difference between them. The difficulty is in the fact that "since" has been and is so much used, even by the best writers, where the literal sense requires "ago," that the lexicographers have felt themselves obliged to give a definition to the first of the two words which properly belongs only to the second. Strictly, "ago" is the right word for reference to past occurrences, reckoning back from the present, and "since" should be used only in reckoning from the past to the present; thus, it is now two years since the occurrence that took place two years ago; a little while ago his letter was received, we do not remember just how long it is since we received it. The Standard Dictionary says that it is right to say that something happened "an hour since," but not "a century since." It does not seem possible to make such a distinction, based merely on length of time, and no evidence is available that such distinction has ever been common. The Century Dictionary cites from various sources such expressions as that a church was built four hundred years since, and that if something had been different, "long since we had shook hands," meaning "we would have shaken hands long ago." It is beyond question that "ago," and not "since," in such meaning, is much more accurate use of English; but that is all that need be said about it. The very best writers have used, do use, and will continue to use the wrong word, and that fact has influenced lexicography sufficiently to make the wrong use a part of the record not omitted from any dictionary.

INTERRUPTED COMPOUNDS.—A. T. R., New Haven, Connecticut, writes: "I and a fellow compositor have had an argument on the use of a hyphen and a comma. I claim that it is grammatically wrong to use a comma after a hyphen, in any case, as a hyphen compounds or divides words, and if the comma is used after a hyphen it takes from the hyphen the power of dividing or compounding, and changes the sense of the sentence. My friend claims the opposite. The argument came with these words in an advertisement: 'Gelatin honey sugar-coated pills.' I claim the proper way to punctuate these words grammatically is, 'Gelatin-honey-sugar-coated pills'; by so doing you compound all the words with 'coated.' My friend says the

comma can be used after the hyphens. I say it would mean by using the comma after the hyphens, to an intelligent reader, gelatin pills, honey pills, and sugar-coated pills, only one compound in the sentence, 'sugar-coated.' There may be magazines or business firms that have adopted that style, but that does not make it grammatically right. The question I would like you to decide is the grammatical one, not one of style. I have received an answer from a professor of English literature in a university, claiming my idea right, but it does not seem to convince my friend." *Answer*.—Grammatically, the commas should be used, and the use of the hyphens also is right, and the only form logically defensible,



THE YOUNG NAPOLEON.

though very seldom found in English print. English grammar text-books commonly prescribe omission of all hyphens in such cases, when they say anything of them, and such is the commonest practice, and much better than use of hyphens and omission of commas. According to this the words would be "Gelatin, honey, and sugar coated pills." The most logical form, and the best grammatically, is "Gelatin-, honey-, and sugar-coated pills," since this shows unmistakably that each of the first two words stands as part of a compound, and the participle "coated" is the only word with which they can be compounded. One form—and one only—would indicate to an intelligent reader the meaning gelatin pills, honey pills, and sugar-coated pills, and that form is, "Gelatin, honey, and sugar-coated pills." This abominable form, which is an outrage on common sense and grammar, is actually used by some editors who pose as being among the best. It seems probable that the university professor must have misunderstood the question, for the commas are indispensable. We doubt, however, whether any reader would construe the words in question as meaning anything but what is actually intended, no matter how they are printed.

A FRENCH OPINION OF THE BOERS.

Here is what Max O'Rell says about the Boers in his book, "John Bull and His Island": "Take all that is dirtiest, bravest, most old-fashioned and most obstinate in a Breton, all that is most suspicious, sly and mean in a Norman, all that is shrewdest, most hospitable, and most puritan and bigoted in a Scot, mix well, stir and serve, and you have a Boer, or, if you will—a boor. No, the world of today goes round too rapidly to allow the Boer to stand still. He will have 'to mend or end.'"



From painting by E. H. Blashfield.

"RING OUT THE OLD, RING IN THE NEW."

Engraved by
ILLINOIS ENGRAVING COMPANY,
336 Dearborn street, Chicago.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM R. LOV.

NO. XXIV.—CHARLES E. HEYER.

THE West has developed its own class of designers and engravers, and there has been wrought out by them a style of work free and untrammelled. The advocates of the antique or conventional models probably look with disfavor on these Western innovations, but at the same time the popularity and immense sale of many of them is proof that the printers and the public saw something to attract the eye.

The time was, and within recollection of middle-aged printers, when Western type-founders only cast romans, italics, and plain job faces, leaving the production of the ornate and novel to the older foundries of Boston, New York and Philadelphia. With the growth of the art of letter-designing and letter-cutting the positions in the Eastern foundries became scarce, and at the same time

Western enterprise and push saw its opportunity to enter the field as competitors for a class of business which always proved profitable. The rapid rise of the Great Western Type Foundry and the Chicago Type Foundry, of Chicago, and the Central Type Foundry, of St. Louis, contested the palm of popularity for a time, or until the American Type Founders Company bought out so many typefoundries.

One of the early members of the guild of type designers and engravers to come West was Charles E. Hoyer. This gentleman was born in Berlin, Germany, September 30, 1841, and in due time entered the establishment of Decker (which later, in 1870, became the Government printing-office and typefoundry), where he learned his trade. Like all able-bodied young Germans he had to do military duty, and at the proper age he entered the army, serving through two wars, those of 1864 and 1866. Mr. Hoyer came to America in 1867; he traveled a few months in the West, when he returned to Boston. There he met the late John K. Rogers, manager of the Boston Type Foundry, and entered his employ. He continued with this foundry for ten years, during which time he was constantly employed in his profession, and he produced at this time many new things. In 1877 he came West, to Chicago, and with the exception of a few months spent in traveling in Colorado and California for his health, the remainder of his life was spent there. His active work in Chicago began in November, 1879, when he engaged his services to Barnhart Brothers & Spindler, a connection suddenly terminated May 1, 1897, when he died from heart failure.

Mr. Hoyer's productions for Barnhart Brothers & Spindler's foundry embrace the larger portion of the new faces brought out since they began to produce original designs. The list is a long one, and enterprising job printers will readily recall most of them, as follows: Armenian, Armenian Extended, Maltese, Maltese Open, Occident, Occident Shaded, Lyric, Sylvan Text, Challenge, Emerald, Arcade, Castle, Solar, Grant, Princeton, Fair, Avon, Canton, Canton Open, La Salle, Mazarin, Mayo, Opaque, Hoyer, Lightface Era, besides the long list of popular scripts, Lakeside, Princess, Jewel, Grace, Myrtle, and Plate. He also designed and engraved Elite, Wave, Florette, Art and Leaflet Ornaments, Midway Midgets, Brownies, etc.

Mr. Hoyer was trained early in life in freehand drawing, and the effects of his early training may be seen in his type-designing, which is characterized by a departure from all

that is conventional in the alphabet. In his private and social life he was popular, and his loss is keenly felt. He was a keen observer of men and events, and was well posted in many departments of human knowledge.



CONDUCTED BY J. I. C.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interest of the printing trades. All letters for this department should be marked "J. I. C." care The Inland Printer, and addressed to 212 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. \$1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, \$5; 200 pages, 1,000 jobs, \$3.50. Specimen page and descriptive circular on application.

CAMPSIE'S VEST POCKET ESTIMATE BOOK. for the convenience of solicitors of printing. Contains thirteen pages of useful information for estimators, and ninety pages of printed blanks adapted for making detailed estimates on any class of work. 50 cents, prepaid.

THE HARMONIZER. by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. \$1.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. 45c.

31 COLORED COPIES.—This contains seventy-three specimens of cover paper of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. Reduced price, 40 cents.

ESTIMATE ON 500 RECEIPT BOOKS.—A subscriber writes: "I gave an estimate some days ago upon 500 Receipt Books, 3½ by 8½, including the stub. There were twenty-five receipts in each book, and the same were perforated at the same time the printing was done. The paper was an ordinary 24-pound folio, which we figured in at 7½ cents. We lost this order, and we are at a loss to know how our competitors who secured the order can make any money, or even a living at this price. Our estimate was as follows:

12,500 Receipts, bound in books of twenty-five, with Manila, 100-pound cover, same printed on the inside, one page all in black ink, bound with two wire staples, reinforced on the outside with cloth strip on back, covering staples.

Paper, 17 by 22, 24-pound, and Manila for covers..... \$4.00
Composition (setting up two) and inside cover..... 2.00
Presswork, 5,000 impressions..... 4.00
Binding 500 books, at 1 cent each..... 4.75

\$14.75

Answer.—My friend, has it ever occurred to you that there are many ways to get out this job? Why not take a little more time, and figure this out upon another plan? It is well often to imagine that you are your own competitor, and at the same time your own customer. The writer would have figured to do this work upon 17 by 28, 32-pound. On this size paper you would get 16 out, and a more convenient way to run two on. The folio sheets give you a long strip 32 by 17 to feed, and can not bind two on. You will find it a very hard sheet to handle and make time on your presses. The double cap gives you two on, the square way, and I have no

doubt saves two hours' time getting them off the press. I would also bind them (two on) without cutting, making the margin in the center right for cutting through, and no trim except on top, bottom and front. I would have made the estimate as follows:

Paper, 17 by 28, 32-pound, 16 out and cover stock	\$4.50
Composition (setting up two) and inside cover	4.00
Presswork	4.00
Binding	2.50
	<hr/> \$13.00

You will note we get the same for presswork that you do, we get a little more on paper, and much less on binding. The writer will agree with you that it is a custom to charge 1 cent for binding a small book of this kind, but why should we adhere to a custom when it is entirely unreasonable? The counting, the laying-in of covers, the wiring and the trimming, will cost not more than \$1.25, and why a job printer should charge 300 per cent profit upon this one item I am at a loss to know, it being understood that you are equipped to do this binding. Wire-stitcher, glue-pot and brush, and paper cutter is the outfit necessary.

PRICE LIST ON COMMERCIAL WORK.—W. A. Chalfant, of the *Inyo Register*, Bishop, California, sends the following: "Herewith please find partial list of prices charged by this office. Will you kindly indicate wherein you think it incorrect, taking into consideration that I do the job composition myself, that straight composition is 50 cents, and the prices of stock shown. Anything like much variation in prices for different jobs of the same class is out of the question, and I desire to fix fair average prices. What should price be on 250 copies premium list, as per sample herewith? An article showing the average value of composition on the different classes of ordinary commercial work would be helpful to many printers, I should think.

PRICE LIST.

CLASS.	COST OF STOCK, HERE Per 1,000.	PRICE FOR FINISHED WORK.			
		1,000	500	250	100
Letter-heads, 10-lb	1.90	\$5.00	\$3.25	\$2.25	\$1.25
Bill-heads, 28	5.75	5.75	3.75	2.50	1.66
" 48	1.40	4.10	2.75	2.00	1.25
" 66	1.30	3.50	2.50	1.90	1.25
Envelopes, 66	1.35	3.50	2.25	1.50	1.00
" 108	3.20	5.50	3.50	2.00	1.25
Shipping tags, 48 .....	.75	3.15	2.00	1.40	.90
Receipts, etc., common		4.50	3.00	2.00	1.25
Ordinary cards		4.50	3.00	1.75	1.25

Work in tablets. Work done by proprietor generally; straight composition 50 cents. No steam power used." *Answer*.—In reply to above would say that 250 copies premium list, size 3½ by 6½ inches, consisting of twelve pages and cover, with three pages of matter on cover, set in 6 and 8 point type with display front cover-page, should be figured as follows:

Paper: body, 1½ quires 32 by 44, 100-pound, M. F., @ 5 cents	\$.40
" cover, 1½ quires 17 by 22, 24-pound folio, Eng. S .....	.25
Composition, @ 50 cents (your scale)	8.40
Makeup and lockup, @ 10 cents per page	1.60
Presswork: cover, 4 pp	1.50
" body, 12 pp	3.50
Binding	1.00
Total	<hr/> \$16.65

Your customer no doubt would not object to paying at least \$17.50 for this job, but in competition you should get at least \$16.65. In regard to your price-list, would say that were all your customers to order the smaller quantity you would lose money. Take, for example, 100 letter-heads for \$1.25. Every printing-office has many letter-head jobs where the composition costs more than \$1.25, and some which cost three or four times that amount, and others where 75 cents

will pay it; but there are few where you can figure less for composition and lock-up for press; 75 cents is certainly not too high for an average.

EXAMPLE.

Stock, @ \$1.90 per 1,000, with a few spoiled	\$.20
Composition .....	.75
Presswork and make-ready .....	.75
Binding .....	.05
	<hr/> \$1.75

If you keep tab on your time your average will never fall below above price. If your orders were all for lots of 1,000 you would fare much better, but why do you make a difference of 60 cents in your price on one-fourth and one-sixth sheet bill-heads when there is only 10 cents difference in your cost? You can set and print a one-fourth sheet as quickly and easily as you can one-sixth sheet. Your price-list shows a difference of \$1.30 in cost of stock on one-half and one-fourth sheets, and \$1.65 difference in selling price. By going over your list you will find that the same difficulty exists all through it. I have given the matter of a scale of prices a great amount of study, and claim it is impossible to make a scale that will apply in all cases or even in one-half the cases. In the first place, you would not find two orders in ten with exactly the same amount of composition, and again you may find two in the ten that have as much composition as the other eight. In the second place, the man in Montana pays more freight than the one in Iowa or some other State near the base of supplies; the man in Montana pays more rent and higher wages also, and must get more than the Iowa man for the same class of work. If we all took into consideration each individual order and based our price on amount of work and stock required to produce that particular job, figuring not less than twenty per cent advance over actual cost of stock and forty per cent over actual cost of labor, we would come nearer getting the correct price for our work. In your letter you speak of doing most of the composition yourself. That fact should not lessen your price on the order but should be your gain. If you have competition in your town or a neighboring town, your aim should not be to beat the other fellow's price but to get a fair price for everything, and turn out your work so much better and neater than the other fellow. It is not always the cheapest place that does the most business. Learn to please your customer in style and quality, and you will find he will come back and pay you more for your work and find less fault than he would with a poor cheap job.

HISTORY OF THE "RUBAIYAT"

An interesting article regarding the work of the genial old Persian poet and a number of quatrains of marked beauty are found in the *National Magazine*. The writer says:

"It was in 1859—just forty years ago—that Fitzgerald's now celebrated paraphrase of the 'Rubaiyat' of Omar Khayyam made its first appearance in England.

"It was published anonymously, and is described by Bernard Quaritch, the well-known London publisher, as 'a little, insignificant-looking, brown-paper-covered pamphlet.' This first edition included only seventy-five quatrains, and of the 'little brown-paper-covered pamphlets' but two hundred and fifty were printed. Of these Mr. Fitzgerald kept fifty and gave the remaining two hundred to Mr. Quaritch, who sold a considerable number of them for 1 penny each—for the simple reason that he could get no more.

"Remembering this fact, it is interesting to note that in 1898 a single copy of this first edition was sold at auction in London for 21 guineas. Yet the poem, obscure and unattractive as was the guise in which it first appeared, commanded a certain attention, and it is said that Swinburne and D. G. Rossetti were among its earliest admirers."



CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them in case of misquoting. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTO-TRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochran. 10 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS. By C. H. Cochran. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

GUIDE TO PRACTICAL EMBOSHING. By P. J. Lawlor. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WITZ'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

Because of the frequency of inquiry and the divergent opinions expressed regarding the causes and remedy of electricity in printing paper, and which have from time to time found place in this department, the Editor desires to secure the co-operation of about one hundred pressmen, located in different parts of the world, to write him their personal experience with the trouble: as to how it affects the operations of feed and delivery of paper at press, and what, in their experience, has been found to overcome its action. If ten or twenty pressmen in each city or town will lend their aid in the manner indicated, their letters will be published in this journal. From the data of such a body of practical workmen, a complete remedy may be found to rid the pressroom of its most annoying enemy. Address communications to William J. Kelly, 762 Greene avenue, Brooklyn, New York.

ELECTRICITY IN PAPER—EFFECT AND REMEDY.

FINDS MORE ELECTRICITY IN ONE ROLL OF PAPER THAN IN ANOTHER ONE.—Mr. Fred L. Ellis, of Los Angeles, California—who has taken THE INLAND PRINTER for years and says it is perfect—writes as follows: "Will tell you what I don't know about electricity. Am running a Kidder press, which prints from a forty-eight inch web of paper (tissue, for orange wrappers), then cuts, gathers and passes down the fly, five sheets at a time. At times the electricity is so bad that the paper will curl and follow the blade of the knife; also only slide about half-way down the fly. Every time the fly goes down sparks are visible at ends of each wire on the fly. Nine months of the year here are hot and dry—no rain; the balance of the year is very rainy and afterward dry. The electricity is slightly more perceptible during the rainy season, although bad, at times, in the dry season. By running ink very thin I can avoid some of the annoyances of electricity, as this seems to decrease the friction of rollers; but I would like to know why one roll will run all right and the next one run bad, so far as electricity is concerned, both rolls being taken from the same freight-car and stored in the same place, and run at the same time?"

ELECTRICITY IN PRESSROOMS.—Mr. F. W. Gage, of William C. Gage & Sons, Battle Creek, Michigan, writes: "Not long ago, a graduate of one of our public schools immortalized himself by opening his address with these most weighty words, 'Electricity is a great thing.' Certainly the

modern industrial trend is altogether in the direction of proving that it *is* indeed 'a great thing,' but to the oft-times harassed and annoyed pressman, electricity ceases to be a good thing and becomes a great nuisance. Noticing in a recent issue that you desired to obtain the views of pressmen representing many sections of the country, the writer ventures to give you a few leaves from his diary of practical experiences in connection with this troublesome problem. Certainly if the most learned of our scientists are themselves unable to formulate any exact definition or description of electricity, we humbler printers and pressmen must not be expected to go beyond them in wisdom, but must simply content ourselves with the knowledge that electricity is a form or manifestation of force. That there are many phases of this manifestation is well known to all, but the electricity usually encountered in presses seems to be of the 'static' variety, which is so frequently met with around running belts or at other points where friction exists. That this manifestation, particularly on the delivery board of the press, seems to partake of the nature of magnetism has been stoutly contended by some and as warmly disputed by others. Certain it is, that it would be practically impossible to magnetize a pile of paper so that the sheets would adhere to each other as we have often seen them on the delivery board of the press, hence it is fair to suppose that the charging of sheet after sheet with a small quantity of static electricity is responsible for the great aggregate amount which the printed pile will sometimes possess. As every pressman who has experienced this difficulty well knows, this charge is oftentimes sufficient to cause a visible spark to jump from a 'lift' of paper, when removed from the delivery board, to the elbows or other portion of the body with sufficient force to give a sharp sting and to make a noise quite audible to those near the machine. Usually the greatest difficulty seems to be experienced in getting the sheet to deliver properly from the cylinder, and next to this comes the annoyance of having the sheets, after printing, so firmly adhere to each other that, even when the 'color' is cut down to the least presentable amount, the offset will be as serious as though a very corpulent gentleman had sat himself down on the freshly printed pile. Sometimes the electricity seems to change its polarity, or in some way to reverse its action, so that sheets after being laid on the delivery board will suddenly, of their own volition, start back toward the machine, off onto the floor, or, as in one instance actually witnessed by the writer, fly to the walls of the room, there to remain almost as firmly fixed as though pasted into position. There seem to be many causes for these diabolical manifestations, but the chief one is apparently the pressure of printing the sheet. Doubtless every pressman has observed, particularly when making ready, that he will frequently find his trial sheets firmly adhering to each other and to the cylinder of the machine, without the sheet passing over onto the delivery where more or less friction might in itself generate some electricity, thus proving quite conclusively that the impressional force is, in this instance, the generating element. This is usually very largely neutralized by the use of various compounds on the draw-sheet of the cylinder, even common machine-oil affording marked relief. Some years ago, before our establishment was in its present location, we experienced a great deal of trouble with electricity on all the machines we had running. As usual, this trouble began with the first frosts of autumn and stayed with us until the robins came in the spring. At that time we tried the experiment of hanging a pipe with tiny perforations at regular intervals underneath our delivery apparatus, this pipe being connected with the gas-pipe overhead, and each perforation giving a tiny flame. The aggregate amount of heat given out was quite considerable, and as each sheet passed almost dangerously near to this row of flames, it seemed to part with the greater part of its electricity before going to the delivery board. This

scheme was tolerably effective, but conspicuously dangerous around machinery where benzine was frequently used, and largely on this account we finally abandoned it. In common with others, we tried all kinds of wiring and 'grounding' schemes, but with indifferent success, and usually to no results whatever. Our present building is built entirely over the water of a running stream, and we were very curious, when moving into it, to know whether the proximity of so much water would work any solution of our electrical problems. Rather to our surprise, the difficulty was even worse than formerly, and we had to take immediate steps toward its alleviation. In the place of burning gas in the perforated pipe, we admitted to it live steam under very low pressure, putting a sort of hood over the top of the pipe to prevent the steam from sputtering out to the injury of the paper or press, and a trough-like arrangement underneath it to carry away the condensation which would occur at that point. In

on any of the presses. We also noted, as have doubtless other pressmen, that while the extreme frostiness of the outside air always aggravated the trouble, and cold paper or that which had been left for a long time in a cold stockroom, gave the most trouble, it always reduced the annoyance to keep the pressroom at about as high a temperature as could be endured by the feeders and rollers. So, to sum up, as it were, our existing knowledge of the matter, we would put it in this wise: Keep your pressroom warm both day and night, if possible, and see that paper which is to be run is brought into the warm room in ample time to lose all its chill before being put on to the feedboard. Use plenty of oil on your draw-sheet, or, if you find some other compound to work better, use that. Run with as light an impression as will do the work properly. (Oftentimes, after starting up a form, it will be found perfectly practicable to reduce the impression by one or two sheets). If you still have trouble, try letting a



Photo by A. H. McQuilkin.

VIEW DOWN THE FRENCH BROAD RIVER FROM BINGHAM HEIGHTS, ASHEVILLE, N. C.

effect, this kept quite a little cloud of steam constantly arising in front of the cylinder of the press, through which the printed sheet passed on its way to the delivery board, and the previously troublesome electricity disappeared in this little steam cloud as magically and effectively as did the evil spirits which were so long ago transferred to the herd of swine. This seemed to work no injury whatever to even the finest calendered stock, as, of course, there was not time for any real moistening of the surface of the paper. But, in addition to the feeder and pressman occasionally blistering their bare arms on the hot pipes, it was also found that the bright work of the press in the immediate vicinity of this steam cloud was very apt to rust, and that all tapes in the delivery were quickly stretched so badly as to interfere with their use. So we tried the plan of suspending one of these steam-distributing pipes near the center of our pressroom, and found, greatly to our relief, that if the air in the room were fairly well saturated by the moisture of the escaping steam, but very little trouble from electricity was experienced

little live or exhaust steam into some central point in the room and saturate the atmosphere up to the point where the steam will condense and run down in streams on your windows, keeping a good lookout that the bright work on your machines does not become affected by the moisture. If none of these expedients will answer, try the steam direct on the machine, arranging it, if possible, so that the sheet will pass through the steam cloud on its way to the delivery board, which is very easily arranged for on most types of modern front-delivery presses. This latter the writer believes to be an absolutely certain cure, even when all else may fail, and any of your readers who may be driven to this last resort can easily construct the apparatus by the aid of the plumber and tinsmith. Probably no other thing in the pressroom has done more to increase the use of forcible cuss-words than this mysterious force, and if this contribution will enable any brother pressman to solve the problem for himself without losing what little religion he has left, the writer will feel amply repaid. Let all other pressmen who have light to

shed on this subject make their experiences known, as there may be easier and simpler methods of obviating the difficulty than those outlined above."

RUBBER-STAMP INK.—De L., of Council Bluffs, Iowa, writes: "Please tell me how to make rubber-stamp ink." *Answer.*—Letterpress copying ink, reduced with a few drops of sewing-machine oil, will be found to work well as a rubber-stamp ink; or you can utilize any good lake-red, purple, blue, green, etc., made for commercial printing, and by adding equal parts of superior raw oil and glycerin to as much of the printing ink as will reduce it to the consistency of maple syrup. Either of the formulae will produce satisfactory results, as fine grinding of the colors is essential to this end. Cheaper grades of stamping inks may be made by purchasing the dry colors and macerating them in paraffin oil, petroleum oil, or glycerin, and adding thereto a few drops of Venetian turpentine.

WANTS TO REMOVE INK FROM ALUMINUM.—W. H., of Brooklyn, New York, says: "I have read so much useful information under your 'Pressroom Queries and Answers' column, that I have no doubt you can enlighten me on the subject of removing ink from aluminum. I have a number of pieces of aluminum which I can not use, owing to my inability to remove an illustration and a date which I printed on them some time ago with ordinary \$1 ink on a Universal printing press. Hoping you will give me some information, etc." *Answer.*—The writer has had no experience in this line, but suggests that you try immersing the plates in ninety per cent grade alcohol, or in a solution of acetic acid and salt—the salt being first dissolved in the acid; some scrub the plate with a solution of caustic soda. Brush over the face of the plate carefully. After several applications it is possible that the ink can be readily removed.

EMBROIDERY BY PRINTING METHOD.—A patent has been issued to Herr B. Thies, in Germany, for a new process of making colored patterns on fabrics. If a fabric bearing a pattern in relief is passed under a roller supplied with a dye, only the raised parts take the dye, the roller being set to only sufficient pressure to secure the design in the fabric. As the action of the dye only affects certain parts of the fabric occurring on its surface, in the form of a pattern, the change makes the fabric look as if embroidered in another color. No new machinery is required for accomplishing this result. By altering the concentration of the printing color or the ratio below the speed of the roller and that of the fabric, it is possible to vary the effects. A modification of the process is to make the goods move against the roller. The pattern in relief can be got by weaving, pressing and macerating, or the fabric can be laid on a printing cloth on which the reliefs are. If several printing rollers close together are used varied effects are produced.

ANOTHER CASE OF MAKING READY VIGNETTES.—J. F. H., of Portland, Connecticut, has sent us a rough proof of an extensively vignetted cut showing a few small electric bell devices. He writes: "I send you an impression of a half-tone cut which I would be very thankful if you would tell me how to make it ready. It can be made to print in fine shape, but it is too much for me. I will be a thousand times obliged if you will do me this favor." *Answer.*—Read answer to O. L., of New York, in this number. The electro of this half-tone is not blocked true nor in a workmanlike manner. It should be returned to the electrotypewriter to be mounted properly and the edges of the same finished in such a manner as a competent electrotypewriter is qualified to do. We allude to the raised edges on the outside points of the vignetted. Have the electro blocked a little below type height, so that the touch of the form rollers will be gentle and regular over its surface and thereby avoid filling up the outside edges of the design. Use a three-sheet cut-out overlay, building up only on the face of the bell designs with a

sheet of its own paper, then French folio, and finishing the strong solids with a thin supersized and calendered book paper—registering each layer of overlay accurately in its place.

ALL BECAUSE OF A DIFFERENCE IN STOCK.—D. M. S., of Troy, Ohio, has sent us two printed samples of dairy tickets, one of which shows defects by reason of the ink having "picked" off the coating on the stock. He writes as follows regarding these tickets: "You will please find enclosed two tickets. The one piece of cardboard worked all right, but it seemed as if my inks were not suitable for the other. I used several different kinds of black ink, including linen paper black, book black, and a 10-cent newspaper ink, all of which seemed to give the same result. Please state in your next issue, in 'Pressroom Queries and Answers,' my fault and how I can remedy it." *Answer.*—You have got into trouble through using an inferior grade of cardboard in one case, and you have the best evidence in the world that the other grade was first-class for printing purposes—this is the lemon-yellow tint; the orange-yellow tint is in no way equal to the latter, while one side of the tint coating is far too weak to take up ink of any kind without showing picks on card and form; still, if you had tested both sides of this stock you would have found that one side of it was coated much stronger than the reverse side, and that the black ink would have printed as satisfactorily on it as that on the lemon-yellow cardboard. While news ink may be considered a good expedient to use on badly coated stock, it will also be found to loosen the surface of the coating much quicker than would a fuller bodied ink when reduced in "tackiness" with a small piece of vaseline, lard or pure pulverized castile soap.

WANTS CREDIT FOR BEING A FAITHFUL READER OF THE INLAND PRINTER.—F. W. K., of Boston, Massachusetts, writes us the following words in a delightfully beautiful hand: "I quote from the November number as follows: Page 254, A Pressman says, 'Bond paper requires to be printed on a slightly softer tympan than that used to print smooth-surfaced papers.' Page 261, Ed S. Ralph says, 'The reason you have trouble with your presswork on linen paper is because you do not use hard enough tympan. The harder your stock is the harder you should make the tympan.' This is evidently a contradiction. Allow me to state that my experience has been that success in printing linen and bond papers is dependent on neither of the above conditions. I take advantage of this occasion to claim credit for being a very faithful reader of THE PRINTER." *Answer.* The point is well taken and you are entitled to the floor; and now that this is given you, will you have the kindness to give us your own experience in printing on hard and rough linen and bond papers. Both "doctors" may be wrong and you, alone, may be right; therefore let us assure you of the fullest attention when you favor us with your method. We all live to learn—and from one another—because no one person knows all of anything. Personally, the writer is always governed by the peculiar character of the paper stock to be used, as well as the make-up of the form on which it is to be impressed, that deciding whether a hard tympan, slightly soft tympan, or a cloth, rubber, muslin or blotting-paper filling should be employed in completing the same. All or any of these, used singly, will be found efficient for any grade of linen or bond stock. Ink and rollers also must be adaptable to the character of the form and stock. But out of all the methods of making up tympan we recommend the medium hard one for most cases of printing on unfinished surfaced papers.

IMPORTANCE OF THE DURABILITY OF PRINTING PAPER.—Too little attention is being paid to the importance of only using paper that combines strength, purity and durability in all works of a historical or standard character. It is true that

some of the Continental governments have paid heed to this matter. The following warning, taken from the *American Catholic Quarterly Review*, can not fail to arouse action:

Sufficient attention is not generally paid to the importance of paper as an agency in civilization. Within the memory of living men the utilization of this agency has increased so enormously as to defy all attempts at computation. With the improvements in printing machinery, enabling millions of copies to be thrown off where formerly there could only be thousands, and the spread of the printing press all over the known world, the demand for paper has grown in incalculable ratio. One serious effect of this increased demand is the deterioration in quality of the materials used for the manufacture of the article. The paper made from straw and wood pulp becomes so brittle after a little use as to melt away after a very brief time. There are other compounds, including a sort of clay, which enter into the composition of paper to make the product more perishable still. So grave has the question of the durability of paper become that the Holy Father has entrusted the question of the material of historical documents to a committee of experts at the Vatican. Public documents are presently being printed in many countries on paper which must



Photo by Joe Langer, Denver, Colo.

THOUGHTFUL MOMENTS.

certainly perish before many years are over. It was gravely stated not very long ago that the State archives in Washington are printed on such material that not one of them can be available for historical purposes a hundred years hence. It is impossible to exaggerate the seriousness of such a contingency as such a vista as this opens up. It can not but lead to innumerable complications between individuals and communities, perhaps even between States and outside nations. It is a curious fact that concurrently with the discovery of improved methods of paper manufacture we find deleterious effects, resulting from these improvements, upon human physiology. The glazed surfaces of new papers are accountable, many oculists say, for a widespread deterioration of eyesight. The mischievous effects of small type were in themselves an evil of sufficient magnitude without having the dangers of highly calendered paper superadded. The old rag paper had an enormous superiority over these highly finished products of the paper mill. It was durable and its surface was pleasant to the eye. The taste for brilliant colors in printing and high art in typography has necessitated the introduction of highly glazed surfaces and intense whiteness in papers. Medical and optical science shows this so-called advance in art to be altogether in a wrong direction.

A PRODIGIOUS PIECE OF PRINTING AND BINDING, in the shape of a technical weekly journal, has been sent to us for review, because of its importance and of having been gotten out as a special number for the Exposition lately held in Philadelphia, and perhaps, chiefly, because its execution was phenomenal, when it is considered that the facilities of the

establishment are limited. The name of this journal is known far and wide, because it is the oldest technical journal in this country, and is now filling its fifty-third year—we allude to the *Dry Goods Economist*, which was established in 1846. The number before us contains 206 pages and four cover-pages, the size of each regular page being 9½ by 14½ inches, many of which are printed in two colors, while other pages occupy double space across, and all of which are so imposed and bound in that, when open, the two pages become a double one, this too, without detriment to the margins or mechanical make-up of this number. The work before us shows what can be done by American pluck, hand-work, push and efficient organization. Over three hundred half-tone engravings were got up for this number. These are beautifully set off by colored panel frames around each view; the advertisements are models of job composition; and when it is mentioned that over \$10,000 worth of these "ads." appear, its importance as a financial success can readily be appreciated. Of course page after page of news and special editorial matter is tastefully larded among the engravings and advertisements, making it, perhaps, the most gigantic undertaking for a little over a four days' task on record. Copies of this number will be suitably bound and be on exhibition in the American Publishers' Building in Paris, in 1900. Mr. Charles T. Root is the directing genius of The Textile Publishing Company, of New York; while Mr. Alexander Klebold is the magical mechanical superintendent from whence this wonderful production emanated. That the achievement of methods and means employed was cause for expressions of admiration and appreciation may be inferred from the following letter sent to the superintendent of the printing department by Mr. Root, the president of the company:

NEW YORK, November 4, 1899.

MY DEAR KLEBOLD,—I don't know just where the limit of your department is. I suppose we shall find it after a while, if we keep on trying. When the "Jubilee" issue appeared, I thought no more was possible within a given number of hours, but today's splendid paper represents a greater achievement in several respects. No one outside this building can appreciate what you and your people have done; but we can and do. I would like to express my thanks personally to every man on both your floors, but I shall have to leave it to you to let them know that the third floor is proud of them, one and all. Sincerely yours,

CHARLES T. ROOT.

MAKE-READY FOR VIGNETTED ENGRAVINGS.—O. L., of New York city, has been experimenting with a small half-tone bust portrait and an engraved tint for letter-heading, which show vignetted surroundings. The experiments evidence (notwithstanding his explanation) that he is not a pressman from training, but a plodder in the dark. Of course his remarks are entitled to consideration; but as the preparation of overlays for vignetted subjects is much more difficult to understand than that for ordinary engraved work, it may not be possible to instruct our correspondent within the simple limits of this department. Here is what he writes: "Here-with I take the liberty to ask, through your valuable columns, how the edges of half-tone and other cuts may be made to fade off so that they are not visible. The enclosed impression had the edges cut away several sheets on tympan, and a heavy overlay put on it; but this did not improve it much; and in some cases this seems to make it worse—the cutting of the tympan. I was told a tool to cut the edges away is the only remedy. Should this be the case, kindly let me know, and the name of the tool, and where to get it; by such information you will greatly oblige and help a puzzled Gordon pressman." On the sheet containing an impression of the tint for letter-head he writes: "This is from an electro, and I have taken it off the block and underlaid with heavy card in center, as marked; also cut away all the edges very deep on tympan, but still the outside edges show very bad. In fact, I made it ready in several different ways, but always with about the same result." *Answer.*—We would recommend a personal interview with some competent pressman in

your city, with a view to secure his assistance to aid you by giving you a few practical lessons on the methods of preparing overlays. Such lessons might cost you a little money, because skilled pressmen are not apt to give you the benefit of their time and experience for nothing. This is the most effective way to learn anything that requires demonstration. Of course we are willing to help you by such suggestions as can be here comprehended from reading them. To begin, we will state that both cuts are quite simple and should be handled properly without much difficulty. The small bust-portrait should be blocked so as to be *slightly below* the height of type, and a set of roller supports locked up in the chase with the form. This is advised in order that the rollers shall not strike the edges of the cut too hard, and also to prevent them from filling up the vignetted lines and edges. When this is done take a few impressions of the cut on tissue paper, French folio, thin book paper, and on paper on which the work is to be printed. From the French folio, book paper and that on which the cut is to appear, cut away the very light portions in graduated areas—the heavy paper being used only to cover the strongest parts of the subject, all cutting and trimming away to be done in a slanting-off manner, so that no abrupt endings may appear. The tissue sheet is to be made use of for patching up defects in plate or make-ready. Your specimen shows that you have neglected the “niceties” which go to make a picture. Avoid cutting down into the tympan as much as possible, because the miscellaneous cutting away of the tympan sheets produce “spring,” and this augments the liability of touch and consequent slur on the fading-off lines. The extreme vignetted edges must not be “bolstered” by reason of the outside abutting ends of the tympan. Rather build up the solids and grade away the lighter shades on an overlay than to cut down into the tympan; because when the draw-sheet (top sheet) is pulled over the cutaway tympan sheets it acts as a bridge to the sheets fed on the tympan for the work, the pressure of the form against which causes them to dip down and bring back only the thickened edges.

PATENTS.

M. T. Barber, of Manchester, England, in patent No. 635,737, shows a device for feeding and delivering cards on a platen job press. The card is fed at A to guides *b*, much as a sheet is fed on a cylinder. The traveling grippers *c* convey the card down the platen B to the printing point, hold it there during the impression, and then pass it down to the grippers *e*, which deliver it in the rear of the press.

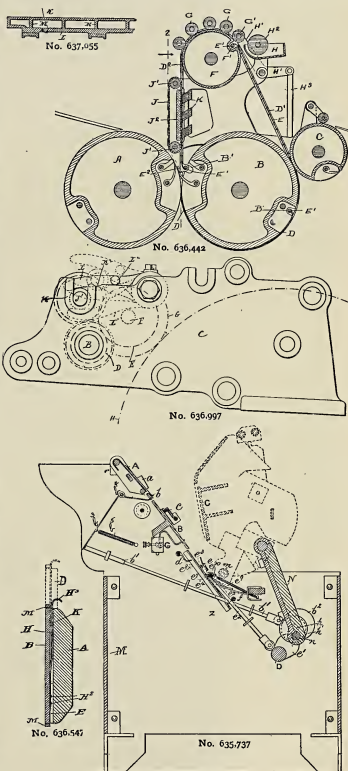
A job press platen made in two parts is the subject of patent No. 636,547, by T. D. Oakley, of Cincinnati. The front part of the platen B may be slid out of the press and away from its back or base A, as for the purpose of making-ready at some more convenient point. D is a dovetail for fixing the two parts together, and H³ a handle for releasing springs and lifting out B.

W. S. Huson has assigned to the Whitlock Machine Company a rotary paper-cutting device, patent No. 636,997. The upper rotary cutter K may be lifted bodily by its shaft and removed from the machine, or if it is desired to put it out of operation for a short time only, it may be raised by the shaft J¹ and secured by the handles shown in dotted lines, resting safely on the seat K².

A novel offsetting device for a perfecting press has been patented by Robert Miehl, as No. 636,442. A is the first impression cylinder, and B the second. Three offset sheets, joined in an endless band, D, D¹ and D², are carried about the cylinder B. When these travel about the upper drum F, they receive oil from a fountain, H¹, by the roller G¹. The other rollers are absorbent, and serve as wipers. The endless belt J serves to press the offset sheets against the brushes K, and thus keep them smooth. Mr. Miehl has also taken

a patent, No. 636,826, on a sheet-receiving and drying machine having a series of trays on which the sheets are separately piled as they come wet with ink from a printing-press.

Sturges Whitlock has patented (No. 637,055) a new construction of bed for cylinder presses. He points out that the impressional strain is greater in its bending tendency on the under than the upper side of the bed, and that a stiffer



bed can be made by using an upper plate, K, and a lower plate, L, connected by ribs and posts, than by the ordinary construction with ribs only. As the greatest strain is on the lower side, he makes the lower plate the stiffest. Such a bed makes a rather hard casting, but is decidedly superior to the ordinary construction.

Some new patents on Hoe and Goss machines will be found in the patent department on another page.



From painting by Paul Hoecker.

HOLLAND PLAYMATES.

72-POINT ENCORE 3 A 4 a \$12.25

Keystone

STANDARD
LINE

60-POINT ENCORE 3 A 4 a \$9.50

Type Foundry

48-POINT ENCORE 4 A 5 a \$7.25

Encore Series

PATENT
PENDING

42-POINT ENCORE 4 A 6 a \$6.00

RegisTER

ALIGNment

30-POINT ENCORE 6 A 8 a \$4.30

Nickel-Alloy TYPES

18-POINT ENCORE 10 A 16 a \$3.20

Helps the Printing BUSINESS

12-POINT ENCORE 20 A 30 a \$2.80

Newspapers and Magazines KNOW ITS WORTH

8-POINT ENCORE 25 A 38 a \$2.25

All new Faces hereafter made by us
Will be cast Standard Line
PERFECT IN THEIR ALIGNMENT

36-POINT ENCORE 5 A 7 a \$5.00

Mutual Benefit SCHEME

14-POINT ENCORE 16 A 24 a \$3.00

Interchangeable Fonts THROUGHOUT

10-POINT ENCORE 24 A 34 a \$2.50

Saves in Composition Threefold
Increases Profits
GIVES SATISFACTION

6-POINT ENCORE 25 A 40 a \$2.00

Standard Line has Won a Leading Position
in the Printer-World. If you have not tried
our products we suggest that you do
SEND FOR NEW TYPE CATALOGUE

Product of the KEYSTONE TYPE FOUNDRY, 734 to 742 Sansom Street, Philadelphia

Old Style No. 13 Series

MERGENTHALER LINOTYPE CO.'S OLD STYLE No. 1 SERIES

6-Point

The keen competition which obtains in every branch of printing industry has produced the unfortunate result that the printer in purchasing material too often looks only at the first cost when placing his order. Unfortunately, because there is as great a difference in the various qualities of type as in the various grades of paper, ink, or printing itself, and low priced type is often by far the dearest in the end. While in the last decade great improvements have been made in the durability and accuracy of type, many of the foundries limit their competition to price alone, the result being an inferior article which is dear at any price. A few dollars saved by purchasing type which is not of the very best often involves the loss of many hundred times the amount. A large number of printers will testify that in accuracy, finish and improved wearing qualities alone, our products so far surpass all others as to justify a large increase in price, if we were disposed to make it. With the single exception of point bodies, and the lin-

8-Point

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INLAND TYPE FOUNDRY'S OLD STYLE No. 13 SERIES

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These fonts are duplicates of the Mergenthaler Linotype Co.'s Old Style No. 1 Series, and are made with that Company's consent; being cast from **strikes of their original punches**. They match the slugs **exactly**, and can be used in connection therewith. Of course this series is cast on **Standard Line and half-point** sets and has all the other advantages of the only right kind of type, as it is made by

Inland Type Foundry, Saint Louis

Old Style No. 13 Series

MERGENTHALER LINOTYPE CO.'S OLD STYLE
No. 1 SERIES

10-POINT

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Inland Type Foundry, Saint Louis



BY AN EXPERT.

Under this heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINO TYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the linotype machine. By E. J. Barclay. \$1, postpaid.

THE MECHANICAL DETAILS OF THE LINO TYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. \$5, postpaid. The Inland Printer Company, Chicago and New York.

A VETERAN COMPOSITOR'S REMINISCENCE.

"I SEE that Ottmar Mergenthaler is dead in Baltimore," said a veteran compositor. "That news is something that will begin to make every printer in the country think. Mergenthaler upset the calculations of men about as much as did old Gutenberg when he began making type out of wooden blocks. He inaugurated a revolution, which brought about more changes than half a dozen wars would have done. He invented a machine that will do anything but talk out loud. It is too busy to stop for that. It comes nearer having all the intelligence of the human being than any mechanism that was ever contrived. It has made fortunes for hundreds of people who had the nerve to invest in the stock when it could be had for a song, before the machine was perfected.

"What about the good old days? They have gone from the cities forever. You can find the tramp printer once in a while out in the little towns where they still set type by hand, but they are different from the old gang that went about the country, sure of all they wanted to eat at a moment's notice, and a good job for the asking. But the glamour has gone from the business.

"In those days a good printer could get a job at any time. Men were always quitting and going about the same as he. The forces were larger, and one man wasn't missed so much as he is now. The types developed a roving habit that was equaled only by the gypsies. They spent their money freely, for they knew that a few days' work would soon put them on their feet. Life was one continual round of pleasure, so to speak.

"Of course, a good many of the boys lost their jobs when the machines came, especially the older ones. I see some of them once in a while. One is a street paver, another is a conductor on a street car, and the others are scattered about doing something that makes them look out for the future more than they did in the old times.

"Before the machines were put in, the man who set 1,000 ems an hour was considered as making a good average. Heads, leads and slugs were counted in this day's work, and he was given every chance to fatten his average. Now the machine operator has to set about 5,000 ems an hour, and they are all solid lines. But the printers have no reason to kick. On a morning paper, they used to have to come to work at 1 o'clock in the afternoon and distribute the type. After getting through this, they could go where they wished for a while. Then they came back at 7 o'clock, and set type until morning.

"Now the men come to work at 7, and work until 3 o'clock, and they get the same money that they used to get for working from ten to thirteen hours. The great advantage

to the printer has been that he has had his hours of labor greatly lessened, and his wages have not been decreased.

"But there have been other advantages to the printer also. The introduction of these machines has to a large extent been responsible for reforming him. He has to keep regular habits. The three weeks' spree has to be cut out. Jobs are not so easy to find, but they are easy to keep if a man is sober and industrious. The composing-room force has to be better organized. The absence of a man necessitates the idleness of a machine, and that is equivalent to the loss of several printers in the old times. A new man has a hard time 'getting on' in a strange town, and so he tries to stay where he is well off. There is not as much in 'subbing' as there used to be. It is needless to speak of the great advantage to the paper or to the publishing house.

"Twenty years ago no one could have made a printer believe that the present state of affairs would ever come to pass. Of course, Mergenthaler got his first patent in 1874. He got another in 1881, and others in 1885, 1886 and 1891, and so on. But the machines were still in the experimental stage, and while the inventor succeeded in placing them in several offices, they were thrown out as being deficient in many ways. The types were jubilant. I remember when we first heard that a watchmaker in Baltimore had invented and was perfecting a typesetting machine. It was along in the '80's. It was a common expression at the time, 'You can't make a machine with brains.' But that same patient watchmaker did do all he set out to do, and more. His machine is the most wonderful thing ever planned by the



LITTLE MISS PAUNTLEROY.

brain of man. As I look at it when in operation, and see it doing a half dozen things at the same time, there is something uncanny about its movements.

"While the invention was in its unperfected state the printers had a chance to get hold of it themselves. Mergenthaler offered it to the Typographical Union, but his proposition was refused as being absurd and chimerical. Some of the older ones advocated taking it, but the younger ones were in the majority, and they fought it bitterly.

"In 1893 the Linotype first really supplanted hand labor, and it was about this time that the printers began to feel the machines all over the country. To show that printers are pretty sensible people, I would state that the Union never made any fight against the introduction of the machine.

"When they were shown to be perfect, the inevitable was gracefully accepted. I have heard that there was some small opposition in Louisville in 1888, but that was before the invention was deemed practicable. The Union has never stood in the way of progress. We have always thought well of Mergenthaler, and he has at all times shown friendliness toward us.

"The change from hand-work to the machines was easily made. As a usual thing the operators were made up from the ranks of the younger printers. All of the men in each

people bought at low-water mark, and several in this city made fortunes out of a trifling investment. Since that time it has steadily increased. When it began to approach par it attracted the attention of shrewd investors. Then its rise became almost without precedent. It is now held at 208 and pays a dividend of twenty per cent per annum. This is paid quarterly, $2\frac{1}{2}\%$ regular and $2\frac{1}{2}\%$ additional. It is held by comparatively few people, and some families are reaping enormous fortunes from its profits.

"The machines are used in London and other parts of



Photo by George Stark, St. Louis, Mo.

LITTLE RED RIDING HOOD.

office were given a trial of three weeks, and the dozen or more who were most proficient at the end of that time were taken on. In some offices they try to get experts at the start, but this is not favored by the Union, which wants to give the old men a show to learn.

"The great feature of the Linotype, from a financial standpoint, has been the marvelous manner in which the stock has increased in value. A good many can remember the time when it was held at 10 cents on the dollar. Of course, that was in the early days of the invention. Some

England now, and several of the European countries, including Germany, are preparing to use them in the newspaper offices."

NOTES.

LINOTYPE machines are now facetiously spoken of as "mills" by some operators.

THE Brooklyn *Daily Eagle* has just installed three more Linotypes, making twenty-four in all.

WE note in a European advertisement that the Lanston "is the only machine that the editor, reporter or author can

operate." This very desirable feature is also claimed by other manufacturers of typesetting machines.

In Victoria, B. C., piecework upon the machines has been abolished. The new scale calls for \$3.50 day-work and \$4.25 for night.

THE headquarters of the International Association of Machinists are now located in the Corcoran building, Washington, D. C.

THE German-American Union No. 1, of Philadelphia, classifies typesetting machine contests in the same category with prize fights.

THE *American Banker* and other periodicals published by Stumpf & Steurer, 29 Murray street, New York, are now set up on a Simplex.

WILLIAM KISTLER, who has operated both the Empire and Lanston machines, is now fingering a Linotype keyboard on the Brooklyn Citizen.

ALL machine-tenders and helpers in Des Moines, Iowa, with one exception, are now enrolled as members of the local Typographical Union.

In Omaha a five-day law, governing operators only, is in operation. The scale calls for \$3.50 per day machine-work, and \$4 for night-work.

W. S., Norwich, Connecticut.—Please send your address to this department, care of THE INLAND PRINTER, and a letter will be forwarded to you.

THE printers of Toronto are exercising with the problem as how best to equalize a scale of prices covering the Linotype, Monotype and Rogers machines.

GALVESTON and Dallas, Texas, each have a machine scale of 14 cents per 1,000 ems for solid nonpareil, and for each point above that body, 2 cents additional.

AUSTRIA, Italy and Germany typographical circles are now much exercised over the adjustment of affairs incident to the introduction of typesetting machinery.

THE Chronicle Publishing Company, La Crosse, Wisconsin, has been reorganized by Ellis B. Usher, and among the improvements being added is a Simplex machine.

THE Dawson Daily News employs a Thorne machine. It is the first daily started in Yukon Territory. The yearly subscription is \$50, monthly \$5, single copies 25 cents.

UNLIKE most inventors, Ottmar Mergenthaler realized about a million and a half dollars from the Linotype, and his heirs receive royalties at the same rate at which they were paid during his lifetime.

THE Goodson Graphotype Company has a machine on exhibition in Berlin, Germany, and one in London, England. Mr. C. L. Spier, the secretary of the company, is in Berlin, and Mr. G. A. Goodson, the inventor of the machine, is in London.

THE Johnson Typesetter on exhibition in the Ledger building, New York, has completed the second book of several hundred pages. The metal used is regular type metal, and the type therefore is practically the same as that from a foundry.

HERBERT L. BAKER, the general manager of the Unotype Company, has inaugurated a system of sending reading matter to our soldiers in the Philippines. This is a most commendable work, and any one who may wish to assist should write to Mr. Baker, at 150 Nassau street, New York city.

THE death of Mr. Mergenthaler inspired many editorial paragraphists to write concerning that gentleman's important contribution toward the advancement of civilization. These effusions generally contained something about the operator who "receives more wages and drinks less liquor" than under old conditions, but we have not noticed one word

about the army of compositors—generally old men, too—who eat considerably less than they did under the old régime. The ignoring of this factor makes it easy to write optimistically of the effect of inventions.—*Typographical Journal*.

OVER one thousand Linotype machines are now being run without the aid of skilled machinists. Thus it is seen that the "intelligent comp." was holding in reserve his mechanical abilities while daily illustrating his powers for wrestling with bad manuscript. The printer-operator-machinist is now easily abolished.

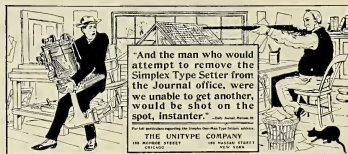
THE Indianapolis Press, the new evening daily of that city, which has just appeared, is equipped in the most modern style throughout. Among the many up-to-date devices which are in use in the composing-room are thirteen Linotype machines, a full line of Lincoln galleys, and the latest faces of display type.

New uses for the Linotype are constantly being discovered. Outside of the commercial printing-houses, they are already in use in leading libraries to keep up current cards and catalogues; in manufacturing establishments to print orders, lists and catalogues; by steamboat companies to print passenger lists, etc. It is already a question "how we got along without them."

A COMMUNICATION has been received by this department from New York city, concerning the recent article of Mr. Blanchard's on "Cost of Machine Composition." We wish to distinctly state that this department is not conducted for the purpose of "ventilating spleen" or unduly criticising the business methods of others, and the sender of this communication could have made it more effectual by mailing it to Mr. Blanchard direct.

"OPERATOR" asks the machine and hand scale of prices in Philadelphia. *Answer*.—Machine scale for morning papers, 12 to 14 cents per 1,000 ems, or \$23 per week, or 60 cents per hour; forty-seven hours constitutes a week's work. For bookwork, 12½ to 14 cents per 1,000 ems, or \$18 per week, or 35 cents per hour; forty-seven hours constitute a week's work. Hand scale for morning papers, 40 cents per 1,000 ems or \$20 per week. For bookwork, 40 cents per 1,000 ems or \$16 per week.

AMONG recent sales of the Simplex Typesetter, are: *Daily Democrat*, Jacksonville, Ill.; *Gazette*, Sterling, Ill.; *Live Stock Reporter*, National Stock Yards, Ill.; *Democrat*, Washington, Iowa; *Courier Publishing Company*, Mount Pleasant, Mich.; *Morning Herald*, Gloversville, N. Y.; *Daily News*,



REDUCED FACSIMILE OF BLOTTER RECENTLY ISSUED BY THE UNITYPE COMPANY.

Cohoes, N. Y.; *The Dial*, Elgin, Ill.; *Evening News*, Burlington, Vt.; *Opinion Publishing Company*, Bradford, Vt.; *Daily Times*, Geneva, N. Y.; T. S. Vance, Shelbyville, Ky.; *Herald Publishing Company*, Meridian, Miss.; *Town Talk*, Alexandria, La.; *Potter Democrat*, Coudersport, Pa.; *Sunday Morning Call*, Pittsfield, Mass.; and *Citizen Publishing Company*, Iowa City, Iowa.

CHARLES J. BOTZ, Sedalia, Missouri, the inventor of the typesetting machine which bears his name, says, in a recent

letter to THE INLAND PRINTER: "The construction of my typesetting machine has been delayed, as we could not get certain parts manufactured in the East on account of over-worked shops. These parts have finally arrived, and I am promised that my work from this time on shall be pushed forward rapidly. This will show that we have not been entirely inactive, and that the delay has occurred through circumstances outside of our control. You will hear more of our machine later."

STANDARD Linotype machines are now built for the English, German, French, Spanish, Polish and Finnish languages, and they are readily fitted for other languages. New faces are constantly being cut, which largely increase the availability of the machine in the production of a much larger range of work. If improvements keep on advancing with this machine, technical and display work will soon be among its accomplishments. With but a slight stretch of imagination we can now see that most fearful of all works—the dictionary—done upon it, and then—well then—we can not see what more could be desired unless they would begin to build printing-press attachments to it.

A FEW WORDS ABOUT DUTY.—In a number of Linotype offices there is a sort of understanding as to what a day's work should be, and the operator who could easily go beyond his usual average is conscious of the possible danger ahead of him should he go at full speed. He allows himself to think that he has discharged his duty if he turns out no more work than the slowest man in the shop. A man has not done his full duty unless he has done the best he can. He is a better judge of that than any one else. If it is the \$3 or \$4 alone he is after, there are easier ways of obtaining it than hammering a keyboard eight or nine hours. Do not let your better self be swallowed up by such moonshine. Aspiration, not contentment, is the law of life, and it is aspiration that redeems life from its drudgery. Head your list of resolutions for 1900, then, by resolving to conscientiously hoe your own row, regardless of what others may do.

THERE are at least six female operator-machinists now employed in different portions of the United States. Reports received from some of these offices state that these female operator-machinists are very successful. One employer writes: "My experience has been that male operators, when given an opportunity to care for the machine, resort too much to the use of the file, hammer and screw-driver whenever any trouble or stoppage arises, and thus in adjusting one part of the machine they put it out of adjustment in some other part. My female operator cares for the machine entirely, and as for the past thirteen months. She keeps it as clean as a sewing-machine. She has no file—and probably could not use one if she had—but if a stoppage occurs she adjusts the cause without disarranging other adjustments. As a matter of fact, however, she keeps the machine running eight hours a day, and I never hear of a complaint." Is this another industry to be invaded by the *fin-de-siècle* female?

CHARLES S. BURCH, who resigned the position of general manager of the Thorne Typesetting Machine Company to accept the business management of the Grand Rapids (Mich.) Press, is simply working wonders with the newsboys of that city. Notwithstanding the multitudinous duties which the management of a large and successful newspaper, such as the Press, requires, he devotes certain hours of each day to the physical and moral training of this usually neglected element in our cities. A separate building, nicely equipped, where lectures, theatricals, concerts and dancing entertainments can be given, or where the youngsters can at all times be "at home," and which is also furnished with a cafeteria presided over by one of the newsboys, is only one of the numerous features in the conduct of this undertaking. No one visiting Mr. Burch in his present position, and noting already the evidences of the success of his labor, as seen in

the gentlemanly deportment and the bright, cleanly appearance of his newsboys, can possibly gainsay that he is not in a wider field of usefulness than in the one which he relinquished, and that he is laying the foundations to monuments which will be erected long after he has gone to his reward.

A CORRESPONDENT writes: "I have read off and again in your interesting machine composition department of THE INLAND PRINTER of this or that typesetting machine, which is about ready for the market. After patiently waiting for these wonderful machines to materialize, I have come to the conclusion that there must be some great cause why they do not, and my conclusion is that the machines are not practical and that they are used for stock-jobbing purposes. In fact, I have investigated a few of them and find them to be so, most flagrantly. If the gentleman who conducts this department wishes a few surprising and interesting pointers upon some of these schemers for the purpose of publication, I will gladly furnish him the facts." [We presume this correspondent has not taken into consideration that typesetting machines can not be manufactured without the outlay of far more money than the ordinary investor has on hand, and hence stock must be issued and sold (often at a very low figure) to secure the necessary expenditure of manufacturing them. This frequently gives an air of "stock jobbing" when, in fact, it is the honest endeavor to get a legitimate foothold. We would be pleased to receive your communication, and if it is entirely satisfactory, may publish it.]

PATENTS.

There are seven Linotype patents to report this month, all but one (No. 636,686) the property of the Mergenthaler Linotype Company, of New York city. No. 635,997 is by F. C. Dolby, of Broadheath, England, and concerns the mechanism for releasing the space-bars. In order that space-bars *z* of a different thickness in the suspending shoulders *z'* may be fed down, he makes a part of the shaft *k'* eccentric, thus drawing back the notched sector *k''* for the passage of a thicker shoulder than the ordinary.

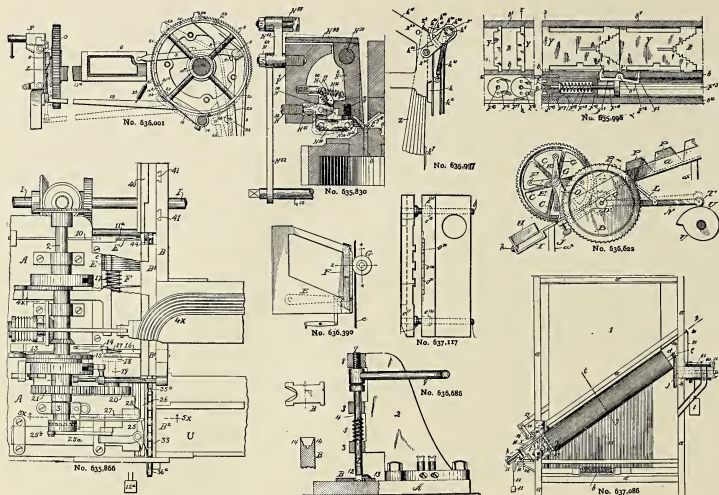
C. Hollwell and W. J. Lewis, of Broadheath, England, show in patent No. 637,117 their plan of arranging a Linotype mold to permit the election of Linotype slugs having notches, such as are sometimes required to hold them in special printing-presses. Their arrangement also obviates the passage of core-holes through the cap-plate, which weaken it. The drawing presents a view of the mold-block, in which *o'* is the cap-plate, *o''* the bottom plate, and *o'''* undercut grooves.

An improvement in a Linotype magazine comes from R. C. Elliott, of Manchester, England, as patent No. 635,998. He provides an escapement, *B*, operated by a spring-controlled push-rod *P*, for releasing the matrices *y* from the magazines *b*. The arrangement is well suited for use with detachable magazines.

The space-bars of a Linotype will sometimes tend to gather metal at the point where they are most often opposed to the casting-pot. To remedy this, William Reid, of Chicago, and Frederick Hess, of San Francisco, have patented, as No. 636,390, the application of a rotary brush *G*, opposite the space-bars *F*, to clean them as often as they are presented for reuse in composition.

A device for handling the trimming knives automatically in case of slugs bearing peculiar two-line letters is the subject of patent No. 635,530, by F. J. Wich, of Manchester, England. In case a two-line letter is used on a slug in such a way that the knives designed to trim such overhang can not handle the slug in question, the abnormal projection on the slug *C* is made use of to bring a pin *N* against a link *N'*, thus operating levers that withdraw the knife *N* and allow the slug to pass from the machine.

Patent No. 636,001, by L. M. Ireland, of New York city, covers an arrangement for trimming Linotype slugs with greater accuracy. As now made the knives tend to dig in



and taper the slug. In the new construction the ejector-blade *o** is given an intermittent motion by the devices at the right, and the knives receive a reciprocating vertical motion not less than the length of the Linotype slug *L*, by means of the lever mechanism 13.

The patent No. 636,686, by C. A. Nelson, of Binghamton, New York, covers an apparatus for straightening Linotype matrix dies. The matrices, being thin, are easily bent and distorted, and when one of these gets into a line that is cast a fin results. By means of the little screw press shown, and various dies, as B B, bent matrices may be quickly restored to their original shape.

J. D. C. Chateau, a Parisian engineer, describes details of a type-composing machine in patent No. 637,086. He is working on the idea of a keyboard on which the operator may strike whole words or syllables at single strokes. In order to prevent transpositions of the types, as might occur when "and," for instance, is struck, he provides a series of fences and rules for detaining and carrying the types to the final composing-rule, in order that they may certainly arrive in the proper order. A front elevation of the machine is shown in the drawing, *b* being the keyboard, 12 draw-wires, and *d* the cylinder having rules that regulate the fall of the types.

Frank McClintock has obtained another patent, No. 635,866, covering details of mechanism of the Empire justifier, devised by him in conjunction with Charles W. Dickinson. In the plan illustrated, *E* are the wedges used to separate the words of type, and they are arranged to be carried along by the convolutions of a coiled wire 17. The justifying spaces are brought in by the channels 4x, and the shaft 2 carries the cams, etc., that perform the principal functions.

D. Z. Bone and J. Frey, of Findlay, Ohio, have patented, as No. 636,622, a little machine for feeding bars of metal automatically to the melting-pot of a type-casting or Linotype machine. By the rotation of the cam *U* the ratchet-

wheel *P* is moved one or more teeth, according to how it is set, and when a quarter of a rotation of the turnstile *F* results, a pig of metal *P* is allowed to pass down to the melting-pot.

THE LINOTYPE.

A whirr of wheels, a flash of nicked brass;
The clink of flying matrice 'gainst the glass;
The marvel of the cams, the active source
Of motions almost human; and the force
That shapes a thought, by millions to be read,
In cameos of incandescent lead:
A crash of wheels! the throes of motherhood
Assail the spinning thing of steel and wood—
"Twould seem 'twere by a human anguish torn
When, 'mid a sudden hush, the sing is born!

Fruition of full fifty years of thought,
This Wonder, by a thousand Vulcans wrought—
Fit ending to a century of steam,
A jewel on invention's crown to gleam;
A flame of peaceful light amid the roar
Of a thousand awful engines of red war,
Let others forge their thunder-throated guns
And rear their floating forts, their garrisons;
The time for Peace and Progress now is ripe—
A toast to Double-lettered Linotype!

—Victor G. Calver.

AULT & WIBORG DESIGNS.

In this number is shown the first of a series of designs executed by Will H. Bradley for the Ault & Wiborg Company. These are made with bold woodcut effect, and have been handled somewhat after the manner of the Christmas cover-design on *THE INLAND PRINTER*. There will be twelve different designs, and readers will doubtless look forward to them during 1900 with a great deal of interest. Those who desire to secure every one of these twelve designs should make it a point to subscribe for *THE INLAND PRINTER* beginning with January, so that there may be no question about receiving every number during the year.



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty Street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.—By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, \$1.

SPECIMENS OF JOBWORK.—By H. G. Bishop. Contains 300 samples of printing, set in a great variety of styles, by thirty different printers in as many offices. Cloth, \$2.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. \$1.50.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DIAGRAMS OF IMPOSITION.—By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather, 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CAMPBELL'S VEST-POCKET ESTIMATE BLANK BOOK.—By John W. Campbell. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificent printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone color-work by various processes are also given. \$1.10.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. It uses makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, \$1.50.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

SNOW & PORTER, Lima, Ohio.—Blotter well printed and attractive.

W. H. CUNNINGHAM, Greenup, Illinois.—Specimens neat and creditable.

WILLIAM H. BALL, Traer, Iowa.—Folder page neat, well designed and artistic.

A. V. DONAHAY, New Philadelphia, Ohio.—Blotters neat, attractive and well printed.

GEORGE E. DUNBAR, Malden, Massachusetts.—Blotter unique and very attractive.

CLAUDE C. BISHOP, Nashville, Tennessee.—Specimens all neat, well displayed and attractive.

WILL O. UPTON, Placerville, California.—Stationery headings good as to display, balance and whitening out.

HOWARD GODDARD, Aurora, Nebraska.—Card neat and attractive. Composition and presswork both good.

F. A. SMITH, Golden, Colorado.—Your booklet is neat and artistic both as regards composition and presswork.

WILLIAM A. NIMMER, Milwaukee, Wisconsin.—Design of cover-page very good. Composition neat and attractive.

HENRY A. ANGER, Denver, Colorado.—Artistic designs, with correct treatment in every detail, are characteristic of your chipman.

A. L. CHIPMAN, Poland, Maine.—Improvement quite marked on the Allen note-head over the reprint copy. Other

stationery specimens very neat. The cover for the Ennis booklet is on the artistic order and an excellent piece of composition.

A. L. GOULD, Babylon, New York.—Plan of booklet cover all right, but the Art Gothic initial "S" is not in harmony with the Tudor Text.

S. TRUMAN, Hamilton, Canada.—Your display work is up to date and very creditable. The balance, whitening out and general effect are good.

EDWARD W. STUTES, Grand Forks, North Dakota.—We reproduce two of your specimens, examples Nos. 1 and 2. No. 1 was a pony statement. It is well balanced, correctly

STATEMENT

Grand Forks, N. D., 1899.

M

to John Vandersluis Dr.

GENERAL
MERCHANT

South Fourth Street

Telephone No. 28

No. 1.

whited out, and shows unique display. No. 2 is a forcefully displayed and attractive ad. that will bear close study. All of your specimens are neat, attractive and artistic. We regret that there were no black and white proofs of the cover-papers.

THOMAS BEAUMONT, Osage, Iowa.—Neatness and good taste are conspicuous features of your specimens. The balance and whitening out are correct.

C. H. BOWDEN, Dover, Maine.—Your letter-head and envelope are commendable for their neatness and simplicity. All other specimens very creditable.

W. T. HOLLOWELL, Red Oak, Iowa.—Your work, as well as that done under your supervision, shows that great pains have been taken to secure the best results, both as to composition and presswork. The display work is neat, well balanced and artistic.

E. M. BRISTOL, Flint, Michigan.—You certainly deserve much credit for the excellent work of your pupils. The work compares very favorably with that done in larger offices and by more experienced workmen. It would be a good plan to send us fewer specimens at a time. By this means you will

The Ontario Store

GRAND FORKS, N. D.

WE CURRENTLY SELL
your patronage—We can make it profitable and pleasant for you to do your shopping by mail-order.

Our Dry Goods Section
is kept stocked with the newest and best fabrics from the United States and Europe. Ladies' and Men's clothing, hats and shoes.

Our Clothing Department
offers Men's All-Week suits from \$5 to \$10, and Boys' and Girls' suits.

Our China Hall
has a complete stock of the best China and Glassware, and is open to the public.

Our Carpet Department
always carries the latest styles in Carpets, Rugs and Linoleum, and is open to the public.

Our Shoe Store
makes a specialty of the best styles in Men's, Women's and Children's shoes, and is open to the public.

Our Book Room
carries all the latest and most popular books and other literature.

Ontario Consolidated Stores
N. D. GRUFFITH
GRAND FORKS, NORTH DAKOTA

No. 2.

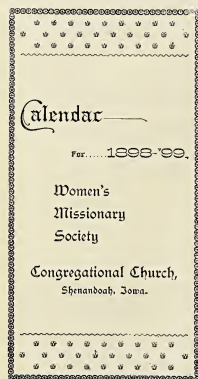
get more information, as it is impossible to criticise so large a parcel other than as a whole.

A. E. HULS, Logan, Ohio.—Envelope and card specimens neat and attractive. Composition well executed. We fail to see how you could improve the bill-head.

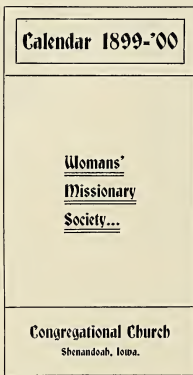
WILBUR H. ZIMMERMAN, Philadelphia, Pennsylvania.—Your specimens are very neat, well balanced, displayed, and correctly whited out. We see nothing to criticise.

GEORGE E. COAPMAN, Rochester, New York.—Your specimens are of a pleasing character. The treatment, as regards stock, composition and presswork, is excellent.

JAY CRAWFORD, Shenandoah, Iowa.—We reproduce the reprint copy of calendar title-page, example No. 3, together with the job as set by you, example No. 4. This is another instance of the customer dictating to the compositor. In



No. 3.



No. 4.

this case the customer had been a printer, and he declared that the No. 3 example was a better and more attractive piece of work than the No. 4 example. All we can say is that the customer is not educated up to the present standard.

HARRY B. HATCH, Pittsfield, Illinois.—The court calendar is excellent. The border on the institute program is too heavy for the type employed. A light-face rule border should have been used.

CHARLES M. BERKHEIMER, Bedford, Pennsylvania.—Specimens all have the proper treatment with the exception of the large Gilchrist card. The type employed on the latter job is too large.

A PARCEL of specimens was received for criticism from Laurel, Mississippi, but as there was nothing to indicate who sent them, they will be held until the party who forwarded them sends us his name.

H. E. P., Denver, Colorado.—As to plan your cover-page specimen is good, but we do not like the effect of the triangular block of border in the lower left-hand corner. Other specimens quite creditable.

GROVER B. BACHMAN, Niles, Michigan.—Printers will always have more or less amateur competition to contend with. The specimen you send is certainly bad—too bad to take notice of. Education is the only way to make users of printed matter see the difference between good and bad

work. Educate your customers up to a standard where quality will be the first consideration.

A NEAT and attractive private mailing card of The Standard Time Stamp Company was forwarded us from Chicago, but the name of the sender was not given in the request to criticise the work.

WILKINSON & PERRY, Lynn, Massachusetts.—The card printed in colors is not good as to style, but the one in black is very good indeed and on the right plan. Note-head not so good, although it is well displayed.

E. O. GILDART, Mason, Michigan.—Viewing the booklets as a whole, yours is decidedly the best. The cover is excellent and the plan and arrangement of the attraction pages, as well as the composition, is up to date and very attractive. But your ads. are at fault. They lack snap. In other words, the display is neither forceful nor unique. You can do better. Your other specimens are very creditable.

THE PIGOTT & FRENCH COMPANY, Seattle, Washington.—The circular, "The Metal Magician," is an admirable piece of composition and presswork. It is especially commendable for its simplified and forceful display.

THE MARYVILLE TRIBUNE, Maryville, Missouri.—We have no criticisms to make on your large and varied collection of specimens. They are artistic and admirably displayed. The presswork and color schemes are first-class.

GEORGE P. CHENEY, Windsor, Vermont.—The Cabot note-head is very creditable and neat. The one with the small type for names of individual partners is the best. It is a bad plan to employ large type for this purpose.

C. O. KREBS, Hoosick Falls, New York.—Blotter, receipt and title-page of Glee Club jobs excellent. Graduation card not good. Too much prominence accorded the admission line. It also has a ragged appearance, caused by doubling up the line "Graduation Exercises."

E. W. HACK, Lake City, Minnesota.—There is not a poor specimen in your entire collection. The display is excellent, being forceful without being coarse, harmonious, well-balanced and

correctly whited out. The presswork and color schemes are very satisfactory.

U. A. ANDERSON, Cleburne, Texas.—The specimens show that Mr. Pitts has used brains as well as type in the construction of the work. The specimens are all very creditable. As to the calendars, we can see no contrast to speak of, but we prefer the one set in Florentine.

G. MYERS ELLIOT, Philadelphia, Pennsylvania.—The only criticism we have to offer on the Wanamaker title-page is that the matter relating to the price of the music is not sufficiently clear. The plan and design of the specimen are all right, and it has an artistic appearance.

H. W. TAYLOR, with F. N. Burt, Buffalo, New York.—After a careful examination of your very large parcel of specimens, embracing all classes of work, we find them to be well displayed, attractive, and on the artistic order. The presswork and color combinations are all good.

STEINHAUSER BROS., Rochester, New York.—Your blotter and the letter-head for the Vulcanite Pavement Company are your best specimens and are very creditable. Type employed on the heading of F. H. Evert is too large, although it is a vast improvement over the one with the Art Gothic display line.

JOHN J. F. YORK, Scranton, Pennsylvania.—Your booklets are unique and commendable. The designs are artistic,

and the treatment as to stock and color combinations very harmonious. In the future please try and send us black and white copies of the finished product, as well as the completed work.

G. GUSTAFSON, Fingal, North Dakota.—Blotters excellent as to design, display forceful and artistic. They are up to date and very attractive. A decided improvement is noticeable on all of the reset jobs, and if the reprint copies had been suitable to reproduce we would have shown one of them. Your stationery work is first-class.

FRANK R. AMBROSE, Hillsboro, Ohio. Cover-designs excellent. We do not admire the plan of the rule border in your booklet. It would have been better and much neater to have had no extension of the vertical rules above the horizontal ones. Otherwise the booklet is a very attractive and pleasing one. Stationery specimens good.

WALTER REDFIELD, Shenandoah, Iowa.—The type faces employed on specimens are not harmonious. We would advise you to get the book published by The Inland Printer Company, entitled "Job Composition." It is just what you need. Send in specimens frequently, and few at a time. This is the way you will derive the most benefit.

L. E. HOYT, Mansfield, Pennsylvania.—We consider The Printery card excellent and by far your best piece of work. Some of your specimens are too bold, caused by the use of too large type. We would not advise you to construct your advertising matter on the plan of the calendar card. Try simplified designs and be careful not to employ too large type. Also pay particular attention to secure a good balance.

L. A. OSTENDORF, Newton, Illinois.—The border band does not give your card a very good appearance. Try more simplified designs. Move the main display line, together with the name of proprietor, down on the heading until it occupies a more central position. Move up the other wording to the top of the heading, take a proof of it, and see if it is not a better arrangement. Your own letter-head is good as to plan.

W. H. DIETRICH, Geneva, Ohio.—Blotter quite good, but there is something wrong with the title-page of booklet. The bands of outline fleurs-de-lis are all right. Six-point Laurel border should not have been employed. The 2-point black-face rule should also be omitted. Reconstruct the wording, using the 12-point Jenson for the main display and 8-point for the secondary wording, being careful to get a good balance.

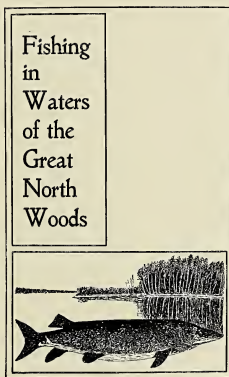
FRED C. HUBBARD, Garrettsville, Ohio.—Taken as a whole, your specimens are excellent and artistic as well. Your blotter and the Wilson-Clark letter-head are especially meritorious. All the reset jobs show improvement over the copy. There is a criticism on the card of The Escanaba Commission House—the names of co-partners are set in too large type. More prominence is accorded the town and street address than the line of goods handled.

O. K. MOHR, Allentown, Pennsylvania.—Your reset specimens are decided improvements over the reprint copies. We notice that you incline toward giving too much prominence

to address lines on stationery work. This is noticeable on the Schock note-head. The pastor's name is too prominent on the Baptist-church folder. The heading "Services" is too large, as is also the type used for the reading matter underneath the heading. Too many type faces are employed on the A. N. Y. Association card.

F. E. RATHBUN, Mountain Lake Park, Maryland.—Considering your age and experience, your work is very creditable indeed, and shows that you are a studious printer. The Mountain Chautauqua program ads. deserve commendation as a whole, but there are one or two faulty ones. The type employed for the C. M. Rathbun ad. is not suitable, and the display is too much alike and lacks character and force. The Gothic type in the Weber ad. should not have been used; 10-point Jenson would have been all right. Your imprint on the cover is by far too large, having the appearance of an ad. rather than an imprint. The Thompson card is bad. Do not employ condensed gothics in conjunction with such faces as Jenson. This card is also too crowded. Had you used a trifle smaller type for the secondary display, it would have allowed more room to white out the job. Send in few specimens at a time and send them often. You have the talent to make an excellent printer.

N. H. SUMMERL, Chicago, Illinois.—You deserve credit for the manner in which you handled your composition. The



No. 5.



No. 6.

designs are first-class, the display forceful and artistic. We reproduce two of your designs, examples Nos. 5 and 6. These specimens are worthy of close study.

R. H. PARMLEE, Rochester, New York.—The type employed on the Spang, Compton and Vogel & Binder headings is too large, giving the specimens an overcrowded appearance. It is not a good plan to employ such large type on stationery work. With the exception of the ornaments, which should have been omitted, the Libuti bill-head is very neat and creditable, being your best specimen of stationery work. The Herzog card is an excellent one and on the artistic order. The Marrion card is good as to plan, but has too many type faces employed in its construction.

THADDEUS S. WALLING, Freehold, New Jersey.—The Monmouth Hose Company ticket is by far the best and is

excellent both as to design and composition. There is one small criticism: The Jensen ornaments composing the top border panel should have had the space equalized between the rows. In regard to the Hulse Hose Company ticket, while the plan is all right, yet the type is too uniform as to size. In other words, too much prominence is accorded the matter in the side panels. Specimens for reproduction must be clearly printed on white paper with black ink.

FRANK D. McLEFRESH, Felicity, Ohio.—Your letter-head is all right as to plan, but the composition is faulty, as is also

the color scheme.

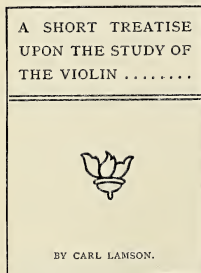
Two shades of blue or two of buff would have been good in conjunction with the azure stock. The panels are rather large and you have so arranged the matter that it has a scattered appearance. It is impossible to tell you how to arrange the matter without preparing a contrast specimen and this we can not do, because your specimens are in colors. There is a bad typographical error in the word "Felicity." It is capitalized with a

"J." The envelope should have the color scheme changed and the ornament at the upper left-hand corner should be omitted. Otherwise it is all right.

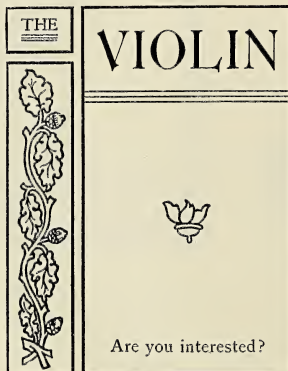
things should be considered as "white space." That is, they should not be taken into consideration as a part of the line to which they are adjacent or connected with. Always center the main display line, allowing the prefixed wording to extend to one side. If you attempt to do otherwise, good balance is always impaired. When the firm name is a long one, it is the best plan to place the prefix at the top immediately above the main line. Always send us not to exceed half a dozen specimens for criticism at a time. We can do you far more good in this way than where so large a number is to be reviewed.

C. EARNEST EDGAR, Manchester, New Hampshire.—The ads. in the program all "look alike to me." The reason of this is that you have not employed your type to good advantage. You should have selected the copy for all the ads. to appear on the different pages and then grouped them together. After this you should have set one ad. in De Vinne for the display and used body type for the secondary wording. The next ad. could have had Jensen for the display lines and body type for the reading matter, and so on throughout the different pages. We would have employed not to exceed two faces for the display work on any of the ads. By alternating the ads. having different type display you would have avoided the "sameness." You made good time on the work. The presswork is very good. Twenty-five dollars would have been a reasonable price for the work.

WILLIAM B. BRADFORD, Portland, Maine.—It is certainly very discouraging to have an ignorant customer spoil a good piece of composition by making silly changes. We reproduce your specimens, and mark them examples 7, 8 and 9. Mr. Bradford was handed the copy for a small booklet. It was in a rough state, and he proceeded to do the customer a favor by editing and rearranging the matter in order to have it as it should be. Specimen No. 7 is the proof of the

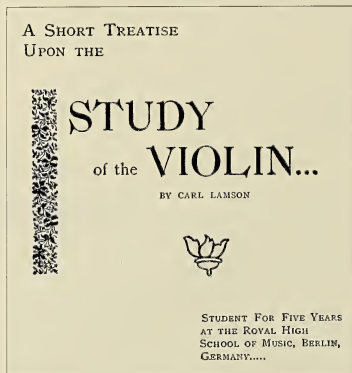


No. 8.



No. 7.

EMIL RABE, JR., Glens Falls, New York.—While your specimens possess considerable merit as a whole, yet there are a few minor points upon which you should receive instruction. Such things as "Bought of" and "In Account with," should always be set in small type—something that will be in proper proportion to the display line which they precede, and in a type which will present a contrast. These



No. 9.

cover. It was printed on an olive green Melton, in black ink. No. 8 was the title-page. When shown the proof, the customer did not like the way in which Mr. Bradford had handled the work. He concluded to consolidate the cover and title pages, giving instructions as to how the work should be done. No. 9 is the result. The No. 9 example affords a striking contrast of a very poor piece of composi-

tion, and is only another instance where a customer thought he knew more than he really did. But it was what he wanted. The Nos. 7 and 8 examples are excellent and commendable for their neat, dignified appearance, and simple design.



The Patteson Press and *News-papierdom* are now located at 33 Gold street, New York.

The Western Paper Stock Company has returned to its old quarters at 1452-1458 Indiana avenue, Chicago, which were destroyed by fire on July 3 last.

The Typopalyn Company, Boston, has been sending out copies of *Harper's Magazine* for December, calling attention to one of the forms that was printed on a press equipped with their typalyn.

F. A. PARTENHEIMER, for the last five years with the Philadelphia *Record*, has accepted the position of advertising manager for the Robinson-Danforth Company, proprietors of the Purina Mills, St. Louis, Missouri.

The Sprague Electric Company removed its New York offices on December 16 to Nos. 527 to 531 West Thirty-fourth street, where it has larger quarters and better facilities for conducting its large and increasing business.

The Hill Printing Company, formerly located at Eustis, Florida, has recently been incorporated with a capital stock of \$25,000, and has moved its plant to Gainesville, Florida. A complete bindery plant has been added and its facilities increased in other ways.

The Bullock Electric Manufacturing Company, of Cincinnati, Ohio, has advertised for bids to extend their main building 200 feet. This will make the main machine shop 500 feet long by 101 feet wide. A large increase in business has compelled them to thus expand their plant.

The American Type Founders Company has recently completed the largest order for type given to any concern in many years. It consists of one hundred thousand pounds of 6-point and one hundred thousand pounds of 8-point. This type has gone into the document room of the Government Printing Office at Washington.

It is reported from Palmyra, New York, that Western capital is about to establish there a new typefoundry that will be outside the combination, and to be one of the largest in the country. Palmyra is already the center of the printing press industry, and the projectors of the new typefoundry are said to consider the opening there excellent.

MARSHALL T. LEVEY, late general manager of the business of The Levey Brothers Company, Indianapolis, Indiana, has sold out his interest in that organization and started a new business under the style of The Levey Printing Company. He is located at 24 South Alabama and 236-238 East Pearl streets. Mr. Levey intends having a thoroughly modern plant in every particular.

The Olds Gasoline Engine Works have sent out notice that hereafter all correspondence for them should be addressed to the Olds Motor Works, Detroit, Michigan, under which name the firm will hereafter be known, and where the general offices of the company will be located. The Detroit plant is at 3008 Jefferson avenue, one-half block from the Belle Isle bridge. The Lansing works will be operated as heretofore, manufacturing gas and gasoline

engines, while the larger sizes, together with the motor vehicles, marine engines, etc., will be made at Detroit.

In compliance with a resolution passed on November 14, the New York Typothetae has sent a circular letter to every employing printer in the city calling attention to the immediate necessity of a general advance in prices to cover increased cost of production, due to reduction of the working hours of employees and advanced prices of materials. The letter says that employing printers are now paying eleven per cent more for labor than a year and a half ago, and that their plants are running but nine-tenths as many hours.

A RECENT improvement in the facilities for the production of engravings and half-tones is the removal of the Grand Rapids Engraving Company, Grand Rapids, Michigan, from its old quarters in the William Alden Smith block to a building erected especially for the company on South Division street. The new quarters are much larger, more convenient, and will permit a material increase in the already large equipment. The company always aims not only to produce work promptly, but to do it in the highest style of the art, and has honestly won a high reputation for the artistic skill of its workmen. The company also has a printing plant.

JAMES G. MOSSON, agent for THE INLAND PRINTER at Riga, Russia, announces his removal to St. Petersburg, where he has gone to represent the well-known ink firm of Jaenecke Brothers & Fr. Schneemann, of Hanover, Germany. This firm is known in the United States as the Jaenecke Printing Ink Company, and in Russia as the Brothers Jaenecke & Fr. Schneemann, Limited. The firm has constructed a large factory in Moscow, Russia, where they will make their printing-inks, as the Russian customs duties on ink are very heavy and practically prohibit the importation of ink from other countries. Besides looking after the interest of the ink firm, Mr. Mossion will attend as before to taking subscriptions for THE INLAND PRINTER, and would be glad to serve readers of the magazine in his country if he can be of service. His address is Offizierstr. 17, St. Petersburg, Russia.

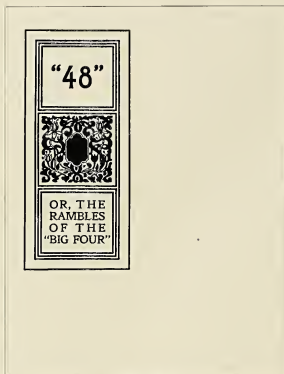
On Sunday morning, December 10, the entire electrotype foundry of the Sanders Engraving Company, St. Louis, was destroyed by fire, and their engraving plant sustained considerable damage. On Monday morning, December 11, before the walls of the old building had cooled, the Sanders Company had located a temporary plant fully equipped, and was open for business, with a guarantee that all orders would be handled in the usual prompt manner. Telegraphic orders were sent for machinery, and an entire new and up-to-date plant will be in operation within a short time. The temporary offices are at 501 Mermod-Jaccard building. St. Louis firms are endowed with the usual Western push and enterprise, and whether fire, flood or cyclone come along, are ever ready to continue business. Nothing can stop them.



RESIDENCE OF A READER OF THE INLAND PRINTER IN AURORA, ILLINOIS.

A REMINDER OF PUT-IN-BAY.

WHILE those who attended the convention of photo-engravers at Put-in-Bay in July last hardly need any reminder of the good times they experienced, so vividly are the events of that occasion impressed on their memories, still those who have received the pamphlet, "48," Or the Rambles of the 'Big Four,'" will have some of the



THE COVER.

enjoyable times brought very forcibly and very pleasantly to their attention, and be able to keep them in tasty and permanent form. The "Big Four" is known to consist of John A. Barnes, Ed W. Houser, John Clark and H. H. Winn ("Old Man"). Mr. Winn has issued the pamphlet, so he says, not with any intention of advertising himself, but to show his appreciation of the good times he enjoyed with the members of the association, and especially with the other three gentlemen composing the "Big Four," and we have no reason to doubt his word. THE INLAND PRINTER has been favored with a copy of this book, and was so much pleased with the way in which it was gotten out that it decided to reprint the principal portion, with some of the illustrations, reduced somewhat from the originals. The book is dedicated to "Jack," who is (we learn *sub rosa*) the wife of C. S. Bierce. In the introduction Mr. Winn says, in relating the experiences, he has *tried* to be truthful. Only those present will know. But this is the story, anyway:

At the time the Western delegation of the National Association of Photo-Engravers were passing through Detroit on their way to Put-in-Bay, the writer had the pleasure of being one of a number of the Detroit fraternity delegated to receive and entertain, besides showing them the beauties of the city.

Unfortunately, important business matters prevented me from attending the reception, and they had started on the tally-ho ride, which was the first feature of the programme, before I put in an appearance. I anticipated about where I could catch up with the procession—"cut across

lots"—just reaching the city hall as the last tally-ho passed. Observing a carriage with three gentlemen bringing up the rear, and recognizing from their badges that they were our visitors, I hailed the driver to stop, opened the door and swung myself in. As I did so, I was greeted with "Well, what do you think of that?" I introduced myself to the trio, who will now be known as "Pa," of Chicago; Ramsey, of Chicago, and John, from Milwaukee, of brewery fame—don't misunderstand me; the fame is connected with Milwaukee, not with John. Although they each offered me a cigar in unison and metaphorically fell over each other to be sociable, it was some time before we were all at ease.

It takes a Chicago man, however, to make things fit, so after "Pa" had rolled his eyes at least three or four times, Ramsey had made a few of his suave passes, and John had plied me with a dozen or more questions, "Pa" settled all doubts by exclaiming, "'Old man,' you're all right."

We were in a coach, driving after five stylish tally-hos. This did not suit my new friends, so they improvised—placed the cushions on top of the seat back, upon which we "perched"—then we rode tally-ho fashion, anyway. At this moment Ramsey—who, I will note here, was always obstructing—discovered "48" painted in big white letters on the uncovered seat of the coach. This was the talisman that broke the spell; from that time on, to use "Pa's" words, "everything came our way."

As we rode around Belle Isle Park, our cameras—I should say rather, their cameras—were kept "popping" right and left. If any of the workmen looked up, John would call: "Here, there, don't look up; keep right on with your work!" and, *they did*. John had such a commanding presence that they took him for one of the park commissioners, I suppose.

Our first stop was at the Detroit Yacht Club. The tally-hos had been keeping up such a "tooting" with their horns that we felt that we were out-classed, so we borrowed from the club a large megaphone, and on the balance of the trip we were "right in it." Our tones were not as *pure*, but we made *more noise*, to the edification of the small boys and girls, not to speak of our own amusement.

My new acquaintances were much in evidence, their entertainment so varied and attractive that their friends dubbed us the "Big Four"—thus, I, a passive member, acquired honors without an effort.

We narrowly escaped some of the mounted police; but they, catching a wink from me, and after I had explained that my friends were from the wild and woolly West, they allowed our party to continue their festivities unmolested.

The next number on the programme was, Trolley Cars from Detroit to Mt. Clemens, where we were scheduled to take dinner. From here we took the "Sailor Boy" across to the Flats—to the "Mervue," one of the most charming clubhouses in this Venice of America. Mr. Hensler, who had charge of this part of the excursion, made himself immortal by his constant attention to the wants of the party.

On arriving at the "Mervue," while waiting for supper, John tried to coax "Pa" into a canoe. "Pa" was fussy. He remarked that he had only one suit of clothes, and that *he knew his man*.

When, later on, John remarked to me that he would like to have "dumped his nibs," I concluded that "Pa" was something of a mind reader.

We were royally entertained at the "Mervue," and every one seemed to enjoy themselves, and especially the supper—excepting "Pa." There is nothing sensitive about "Pa" but his stomach. It so happened that his rambles brought him to the rear of the clubhouse—noting that the garbage and other refuse was dumped close in the rear, he remarked that he supposed that was what brought the fish around, but "he'd be darned if he could eat a fish fed such stuff." Now, as the proper caper at the "Mervue" is a fish supper, we had fish. John, as usual, had to propound some kind of a question. He asked the dining-room girl "Were the fish caught here?"

"Yes," she replied, "just out back" (pointing to the rear of the hotel). This was too much for "Pa"; he "passed up" the fish, and confined his meal to coffee, ice cream and cakes—this all through John's curiosity. It's funny how one is amused at another's misfortune—John laughed, Ramsey laughed, and so did I. It was a good joke—strange to say, "Pa" could not see it.

Just before we finished supper, Mr. Lon Saunders, of St. Louis, arose and in a very neat speech thanked those of Detroit for their kindness and hospitality. Being one of the "push," and the only modest man of the party, I was called upon to reply. Of course, I said it was not for me to respond; it was for the





"other fellow"—this kind of an introduction is always good form—but I really meant it. "Pa" insisted that I get up on a chair. I declined such prominence. "Pa" persuaded—I balked—no good; he just grabbed me, and I was "placed."

My remarks were very graciously received—my reception a delightful reminiscence. I shall try in the future to wear out my modesty, and for this reason I think I was truly fortunate in being thrown in company of my good friends from Chicago and Milwaukee.

The run down to Detroit on the Greyhound was a sweet communion. Barney wanted to "get up higher"—we went on the hurricane deck. If there is one place in which I can not sit still it is on a boat; but I was "penned in"—had to make the best of it. I said we commuted; I should have said "they." I had to listen to such expressions as "Finest town I ever saw—Milwaukee isn't in it—Out of sight. Don't say Chicago—Why didn't they have the convention in Detroit—What's the use of going further. Swell town—Great people—You folks have done the grand thing. See that crackerjack of a boat—'Well, what do you think of that.' Coming here for a month—Why, we are guys charging around—this is the town to come to."

Reader, I could record more, but space and time will not permit.

Arriving at Detroit, we wended our way to the Wayne, and while enjoying the soft, cooling south breeze—occasionally cooling drink—we listened to the sweet strains of the orchestra in the pavilion. John was too tired to ask questions; "Pa" was busy "figuring an assessment" and Barney complacently watched the curling smoke from his cigar. With this scene before us, we said "au revoir." The curtain dropped—the first act was finished.

As I had expressed my doubts about being able to go over to Put-in-Bay the following day, my new friends were instructed by "someone" to see that I *did* "come along." How faithfully they carried out their instructions remains to be related.

They called me up by "phone" at my residence—at the office they made life a burden for all by their incessant and persistent calls. Then they "camped on my trail." I was finally "rounded up," but the boat had left. Barney wanted to hire a tug to chase the boat—"Pa" he chased along the docks, but to no purpose. Toledo was "called," and we were informed that a boat left for the "Bay" so that we could reach our destination early in the evening. I still insisted I could not go. Finally, as a compromise, I agreed to go to the depot and see them off. Here is where I got into deep water.

"Pa" had purchased four tickets—I was kidnapped; dragged aboard without bag or baggage—with a dissolution of my business partnership as a possibility of my sudden departure. It mattered not to them—the "Big Four" were now reunited and ready for business. Of course, I could not help reflecting; however, a natty lunch in the buffet car made me feel better. On arrival at Toledo we had some two hours to spare. Barney and I got a shave. I bought a clean collar, so that I could make my toilet on arrival as the "Bay," "Pa" and John assumed themselves taking "snap shots."

Right here let me state that my friends with their kodaks made me weary. I was continually the object of their amusement. I was "snapped" in all shapes and under all conditions—could not stoop, turn sideways or look at a pretty woman without a "snap" from one of the three, much to John's particular amusement; as for me, it kept me on the "hump"—I was constantly in fear that they would be "snapping" some compromising pictures that would need some explaining should they ever come within reach of my wife.

We hoarded the Ogontz—found that we constituted four-fifths of its passengers. Barney seemed uneasy—he walked to and fro, peering here and there. I ventured to inquire if he was in doubts as to the seagoing qualities of our little steamer. "No," he replied. "Am just feeling as if this boat is kind of familiar."

"Ever in the boat business?"

"No."

"Then what are you so curious about?"

"Darned if I know—just feel that way; a fellow can't help his feelings."

Just then the captain came along and Barney plied him with questions, and discovered that it was a Chicago boat, formerly belonging to "Black Jack." I could have kicked that captain afterward.

Barney just got me into a corner and poured out the life and history of "Black Jack." "Pa" knew a little something about him, and he had to go into detail. John prolonged the agony by asking questions, and I,

for politeness sake, had to look interested and listen—what the devil did I care about "Black Jack?"

Just as Barney had taken a fresh hold on the subject, the captain came around with a box of cigars—this gave me an opportunity to get out of my corner, kept John silent for a few minutes, and started Barney on a new tack.

When he picked up his cigar he gave me the wink and said: "What do you think of '48' now? Don't you remember the '48' on our carriage seat, yesterday—that's our mascot—wait until tomorrow; I'm going to play any stock I can get hold of at forty-eight—'twill be a winner."

Well, Barney did not play the markets next day; he was hussy, very busy. However, later on I came to the conclusion that we had a mascot, a talisman or something, for everything seemed to turn to our advantage and enjoyment.

The run across the lake was charmingly enjoyed by all. "Pa" made a bluff at a nap; John was kept hussy "snapping" at everything within range, and, when not thus occupied, kept the captain hussy answering questions. At this point let me remark that John will never go short of anything, either in knowledge, solids or liquids, for the sake of asking. To answer his flood of questions one needs to carry a pocket encyclopedia.

Barney and I communed together, as it were. He told me how he liked, yes I think he even said "loved Detroit"—what a fine fellow I was, and when I looked into those blue eyes and felt that he was not "joshing"—well, I'm a poor, weak mortal—I felt flattered, not on account of myself, understand, but for our beautiful city.

We made the "Bay" just about dusk. As we stepped on the dock we noticed a car waiting to take us to the Victory. On our arrival at the hotel the "Big Four" were graciously received by the ladies—the gentlemen were in conversation. We were not expected until the following morning, so our arrival was in the nature of a surprise.

We were hungry, but we felt it our duty to attend to business first. We did not feel spirited enough to enter into any of the discussions. Barney was full of ideas, but too weak to propose them. We just sat and listened. Now, when you pause and consider that to listen is a lost art, and then bear in mind that the "Big Four" (if I do so say it myself) were "talkers" themselves—reader, you must admit that we made a great sacrifice and showed their good breeding—but then they were hungry.

When we retired from the convention Barney insisted on a big steak. John wanted an English chop and I don't know what. He had a list of wants that would have fed a good-sized family a week. "Pa" was in doubt—he was so hungry, he said, "that he could eat the top of a stove." An impossible feat, but he looked every inch his words. As for myself, I had nothing to say. If I made any suggestion I was politely told it was none of my darned business, and, well—it was three to one—I'm small—reader, you'll understand.

We were not able to secure the sundry hot dishes desired by my companions, but by "jolly" managed to have served quite a nice collation, which "Pa" termed "cold truck." Our good fortune seemed to mystify the other guests, and the "Big Four" were termed "lucky dogs." Barney insisted that to our mystic "48" was due the credit.

As we left the dining-room sweet strains of music caught our ears—we knew dancing would follow. Barney is a searcher after truth, and he got into a stiff argument with a dozen of the delegates, and kept them all hussy. I could not help saying to myself, "Well, you can not tell by appearances." When I looked into those blue eyes I did not think he could, or would, say boo! to his mother-in-law; but there he was in the thickest of the argument, holding down the "bunch."

And John, what was he doing? "Snapping," of course—he called it experimenting on moonlight pictures.

"You can't take moonlights," I ventured to remark.

"That's what they all say—somebody's got to make a move. Now, if I could get a two-hour exposure—"

"But the moon moves," I suggested.

"I know that, you guy. (We had got very familiar by this time and "pet" names were liberally exchanged.) That's the point I am figuring on. Now, if I could fit this camera so that it would travel in time with the moon—if I could hit its latitude and longitude, don't you see that I could focus, put on a time traveler and then—"

"One minute," I said—he was getting beyond my depth—"just start that over again."

Well, he gave me a cold, withering look, grabbed his camera and went off mad.



I next "chased up" "Pa." He was awfully busy with a little fellow—more convention business. He was talking mostly with his hands—in the vernacular of the street, he had the little fellow "up a tree," and as I had learned to know "Pa," and as I had no desire to change places with the other fellow, I did a two-step to the rear.

My three friends were all *having a good time*. I was left to shuffle for myself. I had to do something, so I joined the dancers.

As I have before remarked, I am modest. It took me a little time to summon up courage enough to secure a partner. It was not exactly my timidity or my retiring nature, but the ladies were all so charming and beautiful that I hesitated which to ask first.

The music ceased at midnight. John asked, "What shall we do next?" I suggested that the proper thing would be to go to bed. "Bah!" they exclaimed, and looked at me as if I was a criminal. Barnsey was first to the pole. He suggested a Dutch lunch. This hit me in a tender spot. I agreed—this was not necessary. "Pa" rushed down stairs to attend preliminaries, while we rounded up a few "congenials." Adjourned hotel, had lunch and sundries, sang songs of home, of country and of love, until the chanciere's note gave warning that daylight was at hand.

I hope I may be pardoned, but I can not refrain from making history. There were around that festive table, besides the "Big Four," Max Levy, Cland Bierce, H. A. Gatchel, W. Stiles, L. F. Eaton and Mr. Hafner. Some were accompanied by their wives.

What a Bohemian group we were! How happy with our songs! How well now the writer remembers the sweet sentiment of Mr. Levy's recitations—how could we forget the witticisms and "haysed" talk of our friend Bierce, and the funny stories of Mr. Gatchel. And "Jack"—yes, I can see now those eyes, sparkling in merriment. What a charm you lent to the surroundings you know not—it can not be expressed in words. The "Big Four" will often think of you; yes, remember you and your good life companion.

It goes without saying that we were not up as early the next morning as would be desired, or as might be expected of delegates; but we really did get up that morning.

As I have intimated, "Pa" was the very essence of good nature. Someone wanted a plaster—for what I don't know and don't care—enough to say that that plaster was wanted, and "Pa," in the goodness of his heart, started in quest of it. It was fully a mile down town. He went into a store where they sold everything, from paragon to carpet tacks.

"Any mustard plasters?"

"Yes, sir."

"How much?"

"Fifty cents—"

"Fifty ¢, for what?"

"A box."

"Don't want a box."

"Can't help it—don't break boxes."

"You don't break boxes, eh? Look here, my friend. I'm from the West—do you understand—from the West. Let me whisper to you, I'm from Chicago. You don't break boxes! Well, what do you think of that! Say, here is 10 cents—I want two mustard plasters—want 'em had—understand. Just deliver the goods quick, or I'll break—"

The clerk "delivered the goods."

"Pa" said: "Much obliged, friend; if you're ever over my way call and I'll—well, fax-it, just you call."

We found the business sessions of the day interesting and instructive. Our cheerful friend Bierce, well groomed and debonnaire, gave us some points on "How to manage our business." He handled his subject gracefully and with ease, but this was to be expected—it is much easier to tell the other fellow how to do it than to do it one's self.

We took a shine to Bierce—couldn't help it. He is a natural horn jollier. A past master in telling you "how to do it." For instance, there were nickel-in-the-slot machines at all four corners of the Hotel Victory. He was continually on the jump from one machine to the other, explaining to his friends how to "beat" them.

The following is not verbatim, but pretty near it:

"Put in on the red and yellow."

"Well that's too bad; now try yellow, white and black."

"Say, you came near it that time; now, you just put up on the yellow and green—must win this time."

"Dear me, that's hard to do; try it again—green and red."

This time red wins and pays 10 cents; then jollier Bierce says, "There, I told you so," and I'm darn'd if the fellow didn't smile on Bierce, although out 40 cents, as if he had much to be thankful for.

Did he play? Not much; but he edged on his friends all the same, getting lots of sport for nothing. Once in a while, when no one was around, and when he thought the machine was full of nickels, and he had figured it was about time for a forty-to-one shot to come out, he would take a flyer himself, but, as we have before remarked—when no one was around.

Another one of Bierce's strong plays was to jolly the ladies and tell them how delighted he was to have them along, while on the surface one could see he was deeply envious of the "Big Four" because they were having so much fun "snagging 'L." Of course, he did not express himself in so many words; but actions, they speak louder than words. The reader must remember that this is an individual opinion; yet, with full knowledge of his tender heart, as recovered by the ladies, I truly hope I am mistaken. Personally, we don't care what any one says about our friend Bierce; he is a jolly good fellow, anyway.

We have digressed more than we intended—let us return to business.

A gentleman, I forget his name, pleaded that we (in a competitive sense), bury the hatchet and refrain from sticking each other under the fifth rib, and unite ourselves into a united brotherhood. Then there would be no more "cutting"—we would all get good prices—the millennium would be reached. The speaker had the *modus operandi* part, the facts and the figures, but, alas! the skeptic is always with us—a bud had blossomed to wither.

Brother Binner told us in his rapid-gut-fanner some of his kinks in advertising, and we have been trying to unravel the kinks ever since. It is truly refreshing to find a man who has made his pie generous enough to tell you how to make a stake, yet this convention was made up of such a lot of jolly, good-natured spirits that we got beyond being surprised at anything.

Max Levy snailing (I would give a good hundred to acquire his smile) explained all about his new fan-dangled alibi process, and how we could all make money hand over fist and get rich ere another convention. Strange, but there was no one who seemed anxious to get in on the ground floor.

Brother Binner, who is always out for information, broke in at this point and asked what mechanical methods were used to acquire certain results. Did our friend Levy explain? Well, not exactly! He brought into play the "changed die" and the "loaded rattles."

Then came the election. Nice things were said about the senior fellow, Brother Benedict, however, got the largest amount of tally, the most votes, and was elected president. Then there was more jollying and more voting, and one of the members of the "Big Four" had the distinction of being elected to serve on the executive committee; thus were more honors added to the mystic number "48."

After dinner the convention assembled on the lawn for their picture by Max Levy and others. This is about the only time the "Big Four" got separated. I know my location, and I would gamble a dollar to a doughnut that my three friends will show up not far from the front—if there's any significance in Barnsey's "48."

As we had to catch the steamer Frank E. Kirby for Detroit at 5 o'clock, we could not remain for the close of the afternoon session. We gathered up the baggage, while "Pa" made a settlement; then boarded the car in front of the hotel—a half hour later were aboard the steamer.

When the boat was a few feet from the dock, Barnsey, who was leaning on the rail taking a farewell look at the island's shore, called our attention to a trio of fluttering handkerchiefs. We immediately recognized "Jack" in the center. We were not only delighted, but flattered at this graceful remembrance. Many pretty things were said in recognition of this compliment. Well, "Jack," here's to you and yours; May the passing moments be sweet and swift, so that we may soon meet again.

Nothing of ordinary occurrence on our way up to Detroit. "Pa" ate two pies and continually reminded us that he was hungry and what size steak he was going to demolish on his arrival in Detroit. John kept up a running fire of questioning, something as follows: That's a lighthouse, ain't it?—what island is that—is that mainland—that isn't Canada?—is that so?—well, what do you think of that!—nice people, these Canadians—do some business away back of Essex. How far from Detroit—never—well, what do you think of that! This is the river—what time do we get there—boat ever break down—you don't say so—say, I'm hungry. Then he picked up his kodak and commenced to "fix" the shutter. I vanished in the dusk.

Barnsey—I came near forgetting him at this time. As I have said before, he is a "searcher for truth." I found him nestled by the paddle-box, discussing the stars with an old gentleman and two companions. I heard something about the "Dipper" and the North Star. I just heard Barnsey remark that he "took his hearings by the North Star," but when, where or on what conditions was lost in the moonlight haze.

Barnsey is naturally sympathetic, so it can be readily understood that, when he noticed a poor fellow leaning over the rail a few feet away, he was governed by first impulses. This man really was having a hard time of it, and all that, and Barnsey went up and touched him on the shoulder and said, "Sick, friend?"

The poor fellow lifted his death-white face and faintly murmured: "S-t-o-c-k! S-t-o-c-k!! You d-d-amn-d fool—do you think I am doing this for fun?" And Barnsey turned away, his sympathetic nature dampened but not extinguished.

We arrived at Detroit on schedule time. Many things had occurred during the last half-hour of the journey, both in jest and repartee, that was highly amusing. "Pa" remarked to John that he had "wrinkles in his side from laughing."

"Wrinkles in your side—that's nothing; I've wrinkles in my stomach, I'm so hungry"—his ruling thought still prevailing.

Barnsey, patient Barnsey, I don't remember you complaining about anything, but these other two fellows seemed to view each other in attending on their stomachs. Yet I will say this much for "Pa," he was truly solicitous on my account.

We started in quest of "that steak." We found it at the Metropole. My epicurean friend from Chicago, "Pa," who ought to know, passed judgment upon it as being "out of sight"—this can be taken in a figurative and realistic sense. Between bites I had to listen to varied eulogies on Detroit and its citizens. Finally, we lit our cigars, and having some thirty minutes to spare, we strolled to the Michigan Central depot.

I parted with the trio on the train. Barnsey's blue eyes had lost their

luster—to use his own language, he was "dead tired." John was tenderly placing his kiodas away for the night. "Pa," true to the responsibility of his title, although "played out," accompanied me to the platform. As I swung off I heard "Ta-ta, 'old man,' God bless you," and the train was out in the darkness.

As I passed through the depot I was reminded that it was midnight. The streets were deserted and a sense of loneliness was upon me—it was the awakening from a pleasant dream.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

GRAINING OF ALUMINUM PLATES FOR LITHO-PRINTING.—C. G., of the M. L. Co., of Minneapolis, Minnesota. Address the superintendent of the Providence Lithographic Company, Mr. Smith, 102 Westfield street, Providence, Rhode Island, and I have no doubt he will be of great help to you in the troubles you speak of.

ETCHING ON MOTHER-OF-PEARL.—P. C., Hartford, Connecticut, writes: "Could you advise an old subscriber how to 'bite in' a name on a mother-of-pearl comb?" *Answer.*—Clean the substance, then coat with asphaltum or engraver's varnish (etchground). When dry, work in your lettering through the ground; then apply nitric (azotic) acid, thinned in about one hundred parts of water.

INKS AND VARNISHES USED IN PRINTING FROM HIGH ETCHED STONES, ON LACQUERED TIN.—A. M., Washington, D. C., writes: "I am more than obliged to you for your kind information by letter. I enclose a few samples of tin printed in New York by T. P. P. Co. Can you find out what they put in to produce that high gloss luster? They have it in the black, too. I wonder if there is no magnesia in the red or all inks to produce that body. What is your idea? I have excellent results this year with etching by using your liquid wax in the ink; I use an alcohol lamp (blower). How many impressions does New York get from a dry stone? Can you find out?" *Answer.*—Your specimen of tin printing received. The specimen printed direct from type, which you had marked on back, was lacquered after the black was printed, and consequently it blurred. The other samples designated "T. P. P. Co." are printed with a strong body color, containing Japan varnish, and the baking (stoving) has not been continued very long. The samples of your own work are very good, but your ink has not yet the consistency of that of your competitors. The extra gloss is put on later, and consists usually of a gum lacquer. The number of impressions on tin from a high etched (pure gray) stone, if handled with care, can exceed 50,000. Of course, it depends upon nature of the subject.

SPECIMEN OF LIMESTONE FROM ATHENS, GREECE.—J. E. Mason, Athens, Greece, writes: "Having made inquiries of the Hon. D. E. McGinley, United States Consul in this city, respecting the probability of an opening of business with some importers of lithographic stone in the United States, he strongly advised me to write to you, as he was certain that you can find the proper person. I send you by post a small sample of a quarry of this stone. This quarry has never been worked. The position of the quarry is near to a line of railway to a seaport in Greece. Should the sample be good, and in case there should be a demand for considerable quan-

ties I can make calculations as to probable cost of excavation and shipping, on being informed as to the quantity which can be taken in one shipment and what amount could be exported yearly. Also what dimensions would be wanted and some descriptions of pieces to be carefully selected. *Answer.*—We give space to the above letter from Mr. Mason, as it may find response from some one interested. To us it seems the same old story, of stone found here and there on different parts of the globe, but the labor to obtain the slabs (outside of Bavaria) never yet paid. The chip sent us is much too small, and therefore useless in making a trial to see how the stone would work. I can say, however, from experience, the slate and pebble is too dominant in this sample to make a good lithographic stone; the color must be much lighter. There seem to be many glass and flint veins, and the character of the structure is brittle and harsh. Could a piece in the shape of a slab, say 5 by 6 inches, be obtained, of a clear, even body, and more toward a gray cream color (considerably more lime in the composition), it might yet be worth while, for in spite of the metal now coming in vogue, limestone of a pure kind is a most valuable material for lithographic engraving, drawing and stippling.

A USEFUL BOOK FOR ARTISTS, ENGRAVERS, PHOTO AND PROCESS LITHOGRAPHERS.—The most welcome guest to the process-worker, at this time of year, is "Penrose's Pictorial Annual." It is not only a welcome guest, but to many is a very dear friend. In its pages we find accurately described and depicted the progress of the world in the photo-process arts. That this progress is becoming master of the fields of printing is more and more evident. The volume before us abounds with the most useful and practical information, and of these "color" is a feature. It is not only supremely interesting in its information, but cleverly attractive in its many illustrations. The articles are by practical workers whose names and work are known wherever process blocks are made: W. Gamble, Colonel Waterhouse, W. Cronenberg, Max Levy, M. Wolfe, Oscar E. Binzer, W. D. Richmond, C. G. Zander, George Dawson, Horace Wilmer, Chapman Jones, E. Sanger Sherherd, etc. The illustrations include examples of photogravure, colotype, four-color and three-color work, half-tones in one and two printings, the new "Rembrandt" method, giving prints resembling artistically toned photographs, a beautiful "Photochrom" view, and more than fifty selected illustrations, initials, etc., in the text. The new volume is notable for the amount of information and illustration it contains dealing with three and four color work. This subject is invariably dealt with from the practical standpoint, and by men who are authorities in their departments. An exceptionally valuable paper is that contributed by Col. J. Waterhouse on "Etching Fluids for Copper," practically covering the whole field. "The Half-tone Theory Graphically Explained" is another paper worthy of special mention. Briefly, the book is one which everybody interested in process reproduction should see, and having seen, will desire to possess. It is printed on fine woodcut paper, and bound in cloth, with a cover of artistic design. Price, \$1.50 postpaid. Sole American agents, Tennant & Ward, New York, or Inland Printer Company, Chicago and New York.

HOW MUCH CAPITAL IS USED IN STARTING A LITHOGRAPHIC PLANT?—A correspondent in Connecticut, who consumes a great deal of lithographed work, writes to inquire the cost of starting and maintaining a lithographic plant to be run as an accessory to his present establishment, and the profit he may be likely to derive. He has also been approached by a new rotary press builder as to the benefit obtained from these machines, and wishes our straightforward opinion on them. Therefore, as the questioner has given us a good idea of the amount of labels he uses, and the present cost of same, together with samples of the work, it will be easy to advise him. 1. *More economical to run two*

presses than one.—By the following estimate of a plant running one flat bed steam press it will be observed that he can not make it pay, as he could not keep the establishment running all the time; therefore, it would be well for him to secure some orders for printing from other sources than his own. Now, if he does this he will soon find that he can run two steam presses with almost the same help that it takes to operate one, and the putting in of at least two printing machines, one smaller and another larger, would be advisable. 2. *Selection of loft, machinery and other essentials for a litho pressroom.*—The selection of an airy, light and dry loft, supplied with running water, artificial light, heat and power, would be the next thing to determine. After the presses are placed in position, partitions set, etc., two hand presses are necessary, one for pulling impressions from small stones, and another for making the transfers for the steam presses, iron beds for the clamping and stretching of the metal plates used

six small stones, \$25; twelve large plates, \$200; miscellaneous expenses in starting, \$500; cash in hand for working capital, \$5,000; total, \$13,275. 4. *Wages usually paid, and other expenses for first year.*—The yearly wages, rent, office, etc., would be about as follows: Rent (year), \$1,500; power, \$150; insurance on \$8,000, \$25; stationery, stamps, etc., \$125; material, including paper stock, ink, etc., \$750; wear and repair of machinery, etc., \$100; interest on investment at three per cent, \$390; transferer, \$1,300; helper, \$625; pressman, \$1,560; feeder, \$650; porter, \$650; boy, \$200; clerk or bookkeeper, \$780; general engraver and designer, \$1,300; agent or drummer, \$1,300; miscellaneous, \$100; total, \$11,505. Making the initiatory expenses for starting plant (including cash in treasury, \$5,000), \$13,275; the first year's running expenses for rent, ink, insurance, material, paper, etc., \$3,040, and the wages for nine persons, \$8,465—total running expenses, \$11,505. *Capacity of plant described,*



VIEW NORTHEAST FROM PLEASANT MOUNTAIN GAP, ASHVILLE, N. C.

Photo by A. H. McQuilkin.

as substitutes for stone, and the necessary baths and tanks for their preparation and renovation are also necessary, also stone racks, etc.; a large table for the laying out and measuring of sheets and sizes, etc.; next a bronzing machine, ruling machine and paper-cutting machine. These would constitute the principal items of expense. To go into all the minor details of tools, ink, slabs, rollers, chemicals, racks, etc., would exceed our limit here, and must be left to the practical man who shall have charge of the shop, and who can be relied upon to furnish all, according to the necessity of the peculiarities of the work to be executed, assuming that enough money is ready to start properly, paying for all in cash. 3. *Cost of a fair-sized litho plant.*—The items of expense for the aforesaid machinery would be about as follows: One No. 2 steam press (secondhand), \$1,500; one No. 4 steam press (new), \$5,000; tanks, etc., \$50; belting, pulleys, shafting, \$75; carpenter, \$50; one cutting machine (secondhand), \$250; a bronzing machine, \$175; three hand presses, \$225; a ruling machine, \$75; three iron beds, \$150;

and balance for first year.—Provided now, you have been successful in having kept the plant steadily running without bad accounts and other losses, which can be avoided only under the most careful management, you will have printed about 3,100,000 impressions with the two flat bed presses (mixed runs), estimating the same at the average you are now paying for your work, of about \$1 per 100 impressions, making it in round numbers, say \$30,000 of business yearly, and the balance sheet would show the result about like this: Income first year, \$30,000; expenses first year, \$11,500; balance, \$18,500. *Profits to be derived from the litho industry.*—As it can not be assumed that this plant could have been run smoothly without a thoroughgoing superintendent and a foreman, we must subtract the wages of these two important officials in every well regulated plant from the \$18,500—foreman, \$1,750; superintendent, \$2,600—leaving \$14,150 as dividend to the company, or about eleven per cent over the interest on investment. It will be seen from this that fair profits can be obtained from the lithographic industry,

but at the same time I must emphasize the fact that the result is only obtainable by the most rigid economy, good, conscientious workmen, rigid attention to all details, and a steady run of work.

AN IDEAL LITHOGRAPHIC TRUST.—The Lithographic Engravers' and Designers' League of America, formed on a broad and liberal basis, for friendly intercourse, mutual advancement of interests, and to exercise a watchful eye over possible exaggerations of their own powers or the abuse of their rights by those employing them, have now been firmly organized in New York city. One hundred and thirty representative men, affiliating with the organized lithographic printers, photo-engravers, steel and copper plate engravers, etc., all intelligent factors of a civilized community, want it to be understood that they do not wish to propagate strife or ill-will, strikes, nor anything that is unreasonable or avoidable. The cardinal principles of their endeavors will be directed, first, toward securing an efficient fund to assist members out of work, in dull times, to obtain other places or occupations; second, to agitate against the practice of those habitually doing overwork, which is so detrimental to many a deserving coworker (who is in that way kept from earning money with which to support himself and family); third, to maintain an employment bureau, where a list of those out of work may be kept, so that those seeking help may be able to secure just the kind of talent they want (a record of the habits and ability of every man being kept under the supervision of a competent workman, on the books of the bureau); fourth, to agitate against the illegitimate trade office (so-called "sweat-shops"), degenerate establishments which lower the standard of work and wage, and so disastrously step into competition with the regular employe, creating, also, an unnecessarily great number of half-bred apprentices, at the same time affording unscrupulous agents the opportunity to bid on orders which by right belong to properly established concerns. These are the ambitions of the new "league," and we can not but congratulate the brotherhood on its pure aims, and hope it may find a reverberating echo in other large centers of lithography in order to uphold the two sister arts, *designing and engraving*, in their full strength and vigor. **THE INLAND PRINTER** circulates as a text and specimen book, particularly among these members of the craft. We can not resist the pressure any longer and will henceforth make reasonable room for matters pertaining to that organization.

THE AUTOMATIC FEEDER ON THE ROTARY COLOR PRESS.—S. W. B., Boston, Massachusetts, writes: "I have been for several years interested in perfecting sheet-feeding machinery, and have consequently read regularly **THE INLAND PRINTER** with a view to keeping myself informed of the development of automatic paper feeders. There seem to be several feeding machines, attachable to type-printing presses, but I should judge that none of them could be used in litho-color printing. Having read in your columns of the successful development of the art of printing from aluminum plates, using comparatively fast-running presses, I should be glad to know your opinion as to the field open to a paper-feeding machine attachable to rotary presses alone. Would not the fact that a rotary press, such as those built by the Aluminum Plate & Press Company, Huber, and R. Hoe & Co., by the use of an automatic feeder, do the finest register work at a speed beyond the capacity of a man to feed, cause a considerable demand for a feeding machine, to keep pace with the press? I do not claim a saving in the number of men employed, but I most emphatically claim an increase in product of forty to fifty per cent. Would it be a reasonable expectation to sell at least one hundred such feeders a year? I should greatly value your opinion on this subject, having arrived at a point where it is necessary to lay down some definite lines to follow in introducing the machine to the

lithographic trade. Color printing can be successfully done only from lithographic presses. Would not that fact cause a greater demand for feeding of a successful kind? From my point of view it seems difficult to see how the owners of rotary presses could do without the feeder if it will do faster and better work than a man." *Answer.*—You are perfectly correct in your conclusion regarding the lithographic trade and its adoption of fast-running machinery. The maximum speed today on the flat-bed press is 10,000 for nine hours, taxing the utmost capacity of a man feeding, and the rotary would yield 15,000 to 30,000 at least, if an automatic feeder were at hand that could feed that number of sheets correctly. Aside from that, there are too many advantages on the side of the rotary and its metal-printing capacity with its large sheet not to be appreciated by the coming lithographer. The growth of our trade is steadily increasing, so that I feel confident the next census report will show above four hundred establishments at the close of the year, an increase over 1890 of 180 establishments. The chances of selling such a feeding machine at the rate of one or more hundred per year, provided it has enough good points in its favor to make itself useful, are very fair indeed.

SIMULTANEOUS NEGATIVES FOR USE IN THREE-COLOR PRINTING.—William G. B., Philadelphia, Pennsylvania, writes: "I enclose an article with illustrations, torn out of *British Journal Almanac*, describing a camera, exactly on the same lines as our friend C. L. M., St. Louis, describes. Anyway, I do not see what is gained in ordinary process photography under skylight by trying to make the three negatives at once, especially where larger sizes are used. Certainly outdoors, from nature, with moving foliage, etc., it would be a great advantage. Mr. F. E. Ives, of this city, has a camera adapted to making the three negatives at one time, but has not placed it on the market as yet. In printing in natural colors three or more plates are used, each of which is sensitized for a special kind of rays. As these plates must be absolutely alike, there must be three perfectly corresponding negatives of the same object taken at the same distance and from the same point of view. As all these operations involve more or less expenditure of time, it is self-evident that, with the means hitherto at command, it is only lifeless objects of which several exactly similar negatives could be taken in rapid succession, while portraits or landscapes with moving objects could either not be produced at all or only with the greatest difficulty. These drawbacks are now claimed to be obviated by the new apparatus represented in the drawing (in Fig. 1 longitudinal, in Fig. 2

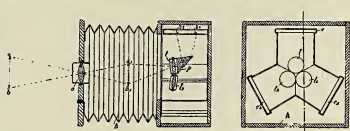
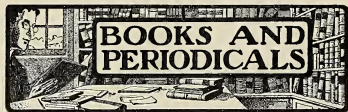


FIG. 1.

FIG. 2.

transverse section), which permits of the simultaneous production of three or more perfectly similar negatives by means of an objective, thus rendering possible the production of portraits and landscapes in natural colors. The apparatus consists of a photographic camera, A, with the objective, O, which throws a reverse picture of the object to be taken, a *b*, upon a screen at *a' b'*, or, as with the terrestrial telescope, in the air. Three congruent lenses, *l, p, p*, are now placed in the back part of the camera, as close as possible to each other, and in such a manner that the optical axis of each lens passes through the optical center of the objective, O. The distance of these lenses, *l, p, p*, from

the picture, $a^1 b^1$, is equal to double the focal distance of the former. Immediately behind each lens is placed a right-angled isosceles prism, p , p^1 , p^2 , the surface of the hypotenuse being coated with silver (in the illustration only p is represented), which deflects the rays falling through one lens at a right angle, and projects at $a^2 b^2$ a new image of $a b$. Three backs, c , c^1 , c^2 (Fig. 2), each with a sensitized plate, are now placed at $a^2 b^2$. If the prisms were not used, the images cast by the lenses would partially overlap each other. It would, indeed, without the use of prisms, be impossible, by drawing the lenses suitably apart, so to place the backs that the images should not overlap. But for practical reasons the use of the prisms is always to be preferred. The necessary color filters are now placed in front of the lenses themselves, or even against the surfaces at the backs of the prisms. As sensitized plates for different colors require a different length of exposure, each lens has to be provided with a special cover, which can be closed as required. In cases where more than three-color plates are to be prepared, several lenses can be arranged in the same manner. The lenses, l , l^1 , l^2 , can also be made to change places with the prisms, p , p^1 , p^2 , without altering the effect."



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be inclosed in all publications sent for review.

THE new magazine which the Macmillan Company issued on January 1 is called *The International Monthly*.

HOWARD PYLE exhibits his skill both as a writer of fiction and as an illustrator in a short story, "A Life for a Life," which appears in the January *Scribner's*.

THE January number of *St. Nicholas* contains an illustrated article describing the work done in Washington in "Out-of-Door Schools," where classes study plants and animals, government, geography, science and art in the parks, museums and public buildings.

WITH its drawings by such artists as Howard Pyle, Frank Du Mond and C. K. Linson, and its reproductions of some of these in color, and its beautiful, seasonable special cover, *McClure's Magazine* for December is a very notable artistic achievement. But it is no less notable from the strictly literary standpoint.

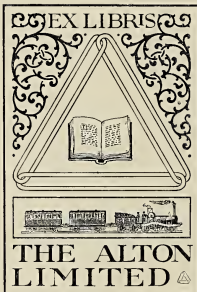
"BEN KING'S VERSE," we are informed by the publishers, Forbes & Co., Chicago, is now in course of its fourth printing, completing the eighth thousand, of which 5,500 have been sold to date. This is an exceedingly large sale for a book of verse, and is said to exceed the sale of any new book of verse that was published during the same year. The book is tastefully printed and bound, and one that everybody who looks through it has a desire to possess.

PHOTOGRAPHERS, amateur and professional (and particularly those who are interested in the growing field of photography in illustrating), will be interested in the really novel idea which has been hit upon by the editor of the *Photographic Times*, New York. Prizes are offered for the best series of photographs illustrating any one of three new books, "The Gentleman from Indiana," by Booth Tarkington; "Bob,

Son of Battle," by Alfred Ollivant; and "Blix," by Frank Norris. These books ought to give opportunities for considerable ingenuity in composition and selection of subject. The winner is to get \$100 and a silver medal, the second \$50, and the third \$25, each with a bronze medal. The other prizes are medals. There are no conditions, save the time limit, June 1, 1900, and the competition is open to every one and to all countries.

PREDICAMENTS. By Louis Evan Shipman. Illustrations by Charles Dana Gibson and T. K. Hanna, Jr. Cloth and gold; 153 pages; 6½ by 4½. New York: Life Publishing Company. \$1.

"Predicaments," by Louis Evan Shipman, is a collection of short society stories told in Mr. Shipman's best vein. His "D'Arcy of the Guards," which is now being dramatized, will be remembered as one of the literary successes of last year. Mr. Shipman uses for the environment of the stories in "Predicaments" the social existence of New York's "smart set," and the episodes are all within the bounds of probability and elegant conventionality. The illustrations are in the most characteristic style of Charles Dana Gibson and T. K. Hanna, Jr.



BOOK-PLATE.

Designed by F. W. Goudy, Chicago.

THE Chicago & Alton Railroad has recently adopted the above design for use in the books in the library of "The Alton Limited" trains between Chicago and St. Louis. The library on these trains is one of the features of modern luxury in travel, and the well-selected assortment of standard works on file is thoroughly appreciated by patrons of that route. The ordering of a book-plate is simply another indication of the determination of the officials of the Alton Road to be up-to-date in every particular.

CAN NOT COPYRIGHT PHOTOGRAPHS.

By a decision of Judge Hallett in the United States Circuit Court, at Denver, Colorado, on December 14, every one is given the right to reproduce the famous W. H. Jackson views of Colorado scenery. Judge Hallett holds that no photograph of animate or inanimate subjects can be copyrighted unless there is something strikingly out of the ordinary in the artist's treatment of the picture. In other words, it must be draped and posed to be unnatural, grotesque, or carry out some original thought of the artist. The decision was rendered in the case of H. A. Cleland and associates of the Detroit Photograph Company, of Detroit, Michigan, against Frank S. Thayer, of Denver. This ruling is open to serious objections, and shows a lack of appreciation of the species of fraud that photographers are exposed to. The photographer does not copyright his landscape pictures to prevent any one taking a picture of that particular landscape, but copyrights to prevent unscrupulous persons from making copies from his photograph, and stealing the product of his skill and art.



OBITUARY

CHARLES POTTER.

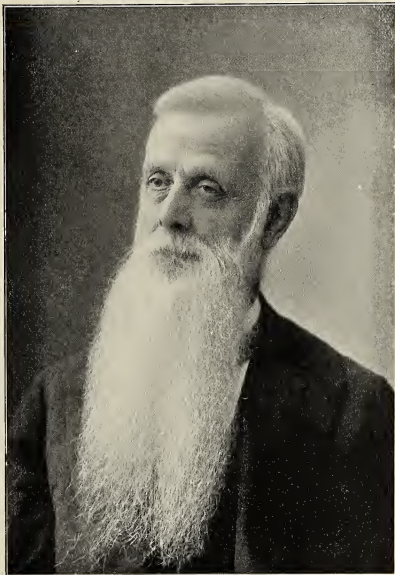
Charles Potter, founder of the Potter Printing Press Company, and president of the Potter Printing Press Manufacturing Company, of Plainfield, New Jersey, died at his home on West Seventh street, that city, after a brief illness from a complication of ailments, December 2, 1899. He leaves a widow and three daughters, Mrs. William C. Hubbard, Mrs. David E. Titsworth and Mrs. Sarah Florence Ross.

Mr. Potter was the originator of the various printing presses that bear his name. He was born in Brookfield, Madison county, New York, in 1824, and was the oldest child of Charles and Eliza (Burdick) Potter. In 1837, his father, being obliged to retire from his trade of carriage building because of ill health, engaged in farming in Adams, Jefferson county, New York. At this time the subject of this notice, who was then in his thirteenth year, had attended the district school summer and winter, and from this time on until 1846 his summers were spent upon his father's farm, and his winters, with the exception of two, in which he taught school, were spent at school, including two years under a private tutor and two years of academic instruction in an academy in that county. He taught school for three terms with excellent success. In the autumn of 1846 he removed to Westerly, Rhode Island, where he made his home for a number of years. It had been the intention of young Potter, and the special desire of his father, to take a course in agricultural chemistry at Yale, in order to the better fit himself for scientific farming; but circumstances compelled him to forego this desire.

From the spring of 1847 to September, 1849, he was engaged as a clerk in a lumber and building supply business in Westerly, Rhode Island. Here he displayed so much business tact and ability that when a stock company was formed to take up a defunct iron foundry business he was engaged to assume entire charge of the financial and mechanical departments. He was retained in this position until January, 1855, during which time he made all the drawings for patterns that the company had occasion to use, which were many. He was the means of building this business from a beginning to a financial success. On having accomplished its success, he decided to quit the foundry business, much to the regret of the company, who endeavored to persuade him to remain by offering to double his salary. His reasons for leaving—perhaps the turning point in what afterward proved to be his life mission, the invention and manufacture of printing machinery—were as follows:

In 1854 the late George H. Babcock, of the firm of Babcock and Wilcox Company, the most noted boiler-makers in the world, had, with his father, invented a printing-press for printing in three colors at once. This press was only 8 by 12 inches inside of chase and was operated by foot-power. Young Potter made an arrangement with the Babcocks—father and son—to take this invention, have the presses built at his own expense, and put them on the market, or sell the patent, and, after all expenses were paid, to equitably divide the profits. It should here be said that on leaving the foundry business young Potter had only a cash capital in his pocket of two hundred and fifty dollars. Early in 1855 he took the wonderful little press to New York and opened an office there at 29 Beekman street, second floor, over Connor's old typefoundry. While endeavoring to sell the three-color presses another press, of decidedly original character, invented by Merwin Davis, of Brooklyn, was offered him on the same conditions as that of Mr. Babcock's. As this machine was for another purpose, he took that also to manufacture and sell. So enthusiastic had he become, as well as successful, that he exhibited both the Babcock and the Davis presses in 1855 and 1856, and received gold and silver medals for them. In 1857 Mr. Babcock obtained a patent for a very unique and excellent job press. This Mr. Potter took hold

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CHARLES POTTER.

of on the same plan as the former presses—to make and sell—and, after deducting all expenses, to equally divide the net profits. This became a popular press, perhaps by reason of the polished manner and the singularly interesting personality of its salesman—and gained in favor wherever introduced. Many of these presses were sold by Mr. Potter, but after it had been two years in the market a competing builder obtained a patent and threatened infringement proceedings in the courts. In view of these conditions Mr. Potter sold out the presses he had in stock and retired from that part of the business, preferring to not risk his limited accumulated capital in patent litigation.

In the meantime it was found that the color press which had first engaged the attention of Mr. Potter in 1855 was

about forty years ahead of the times—those then built printing sheets 12 by 19 inches, and selling for about \$1,000, and printing in three colors. So thoroughly interested was he in this type of press that in 1895, forty years from the former date, he built and sold a press, of his own invention, that would print a seven-column newspaper of from four to sixteen pages in four colors, at a speed of twenty-four thousand copies an hour, and deliver the product folded and counted in packages of fifty.

Mr. Potter built his first cylinder press in 1857; making the drawings and a large number of the patterns for the same personally. Indeed, he continued to design his own presses until the rapidly increasing demands for his machinery compelled him to devote his time to the financial and general mechanical operations of the business, and to which he has ever since assiduously given his personal direction. After making his first cylinder press, with his printed and illustrated circulars in his pocket, he canvassed for its sale, and, on securing orders, returned home and built his presses, then went to their destination and erected and set them in working order. This course he pursued for many years, in doing which he became acquainted with, probably, more proprietors of newspaper and book and job printing offices than any other man of his time. Indeed, it may be said truthfully that he not only sold his machines as speedily as they could be built, but he also gained large experience in the needs of the presses, as well as add to those characteristics which go to help the printer in the more effective use of the press. In this emulative way he gained valuable information directly from the printer and embodied it in his machines, so that he turned out a press that had the reputation of standing at the very head of that class of machinery. In canvassing for orders, he was both chivalrous and honest to competitor and buyer alike; and it is said that his competitors gave him the credit of being the best salesman in the entire field, for the reason that he never promised anything for his presses that they would not do, thereby gaining the confidence of every one with whom he dealt.

While retaining his office over Connor's typefoundry, he had for an office companion John F. Cleveland, a brother-in-law of Horace Greeley, which helped to bring him in close touch with that wonderful printer-editor, and for whom he had great admiration.

Mr. Potter's presses were built mainly in Westerly, Rhode Island, until 1865; thereafter, until 1879, they were built at Norwich, Connecticut. In 1865, the business having grown too great to be managed by himself alone, he formed a partnership with Mr. J. F. Hubbard, and the firm name was changed to C. Potter, Jr. & Company. In 1879, after a very pleasant partnership of fourteen years, Mr. Hubbard's health failed, and he retired from the firm. Mr. Potter then built his shops at Plainfield, New Jersey, the main shop being 250 feet in length by 60 feet in breadth. Subsequently it was enlarged to 700 by 100 feet, and is said to be still too small for the business carried on there today.

After the retirement of Mr. Hubbard from the firm, Mr. Potter admitted to a share in the business Mr. H. W. Fish and Mr. J. M. Titsworth, and, a little later on, Mr. D. E. Titsworth, all of whom had been long in his employ.

In addition to the classes of printing presses that were being built by Mr. Potter, he added the varieties of two-revolution, lithograph, drum cylinder, and web presses; in each of which classes his machinery was not excelled by any rival builder. Indeed, he has been actively engaged in building printing machinery for a longer period than any man in this country, and to him, undoubtedly, is largely due its wonderful evolution. In 1893 the company was changed from a private company to a corporation, with the same owners as before mentioned, Mr. Potter ranking as president.

At no time has Mr. Potter permitted himself to be tempted from his one special business of manufacturing

printing-presses, however strong the inducement might seem to be. His steadfast aim was to do well whatever he undertook, and for this reason as his guiding purpose, and because of his splendid business ability and training, he has had a flatteringly successful career. His generosity and his devotion to charitable and church objects were in keeping with the pace set by him in his progress in the financial world. He was a firm believer in old friends, and many of these will experience much regret at his passing away.

Mr. Potter was married, in 1850, to Miss Sarah P., daughter of Martin and Mehitabel (Wells) Wilcox, of Otsego county, New York. Both families are proud of their colonial and revolutionary antecedents. Four children were born to this union: Eva P. (now deceased), E. Minette, Sarah Florence and Mabel L. The family are members of the Seventh-day Baptist Church. Mr. Potter, at the time of his death, was president of the Seventh-day Baptist Memorial Fund, and also of the American Sabbath Tract Society. He also filled the office of president of the board of trustees of the Seventh-day Baptist Church, in Plainfield, for many years, also as a director in the First National Bank of Plainfield, and for several years was its president. He had been a resident of Plainfield since 1870, and was a member of its common council for two terms, although in no sense a politician. The many virtues of Charles Potter will not soon be forgotten.



SPECIAL ADVERTISING DESIGN, BY LITHOGRAPH COMPANY,
ST. LOUIS.

EXTRA PAY FOR PRINTER-SOLDIERS.

Amos J. Cummings, representative from New York, has introduced a bill providing that printers enlisted in the army shall be paid \$1 a day extra when called upon to work at their trade. The act, if passed, is to take effect from 1896, and will cover all printers in the volunteer army in Cuba and in the Philippines.



BY A PRINTER.

This department is intended exclusively for the discussion of printers' advertising. It is, therefore, a symposium of opinions on that subject, with such suggestions from the editor as may be deemed helpful or provocative of discussion.

H. B. SATTERLEE, Big Lake, Minnesota, sends two blotters which are clearly printed. They are too florid in style for those having a critical taste in printing, but it may be that the printer is looking to please the ideas of his trade and not his own.

HODGSON & PATON, Brisbane, Australia, send blotters printed in gold on red, purple and green blotters, and a leaflet, all of superior quality. I regret these can not be reproduced, and take the occasion now to ask contributors so far as possible to send me duplicates in black ink for reproduction if required.

THOMAS TODD, the printer-poet of Boston, either finds his little monthly calendars good advertising or a very pleasant vehicle for his poetic lucubrations. Mr. Todd writes very smooth verse and the last one on each calendar usually carries the snap. I pick one of these out at random:

"The closing quarter of the year begins

As if good times might fairly be expected.

The advertiser is the man who wins,

With steady sales and business well protected."

THE French Broad Press, Asheville, North Carolina, says good results followed the issuance of blotters of the style and wording exemplified, printed in brown and sage green. The silhouette was made from a piece of patent leather.

PRINTING
TODAY
ATTRACTSAn
Old
Soaker

Of ink or water is of more use to the advertiser than an old soaker of whiskey.
The number of ads in your advertisement and to read that in all classes of Fine Commercial and Society Printing

THE
FRENCH BROAD
PRESS

stands for the best work and accuracy of design and superior work throughout.

Our phone is 389. Ring us up and we'll try to do you almost that job of yours. If you want something out of the ordinary run of work it is all the more important that you should contact.

THE FRENCH BROAD PRESS,
30 PERCY AVE. ASHEVILLE, N. C.

of printers—and business men—who boast that they 'write their own ads.' And I imagine that if other men had written their ads. as well, that there would have been fewer bankruptcies during the last few years. Kindly express your opinion on them." They are all good advertising, with the one fault of saying a little too much. Brief, terse argument, in my opinion, pays best.

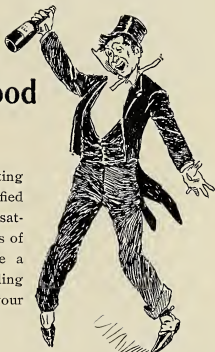
A NEATLY printed folder comes from Charles S. Dillon, Hot Springs, South Dakota, who asks if it is good or bad advertising. My opinion and experience is that it is a good form of advertising, but there is not enough "pull" to the reading matter. Be a little more specific, and be terse. This

reminds me of a specimen booklet having on the cover the name of the printer and the words, "What I Don't Know About Printing"—the booklet is blank inside.

THERE is a certain gratification to the printer when he can plan and print his own advertising or the entire product of his own office. Here are a few suggestions for blotter advertising:

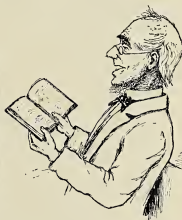
There is a Certain Good Feeling

which good printing gives to the satisfied customer. We can satisfy you in all classes of printing and induce a sustained good feeling in that branch of your business.



Harmony

is an attraction which few can resist. Harmony in printing is its most effective feature. We make a specialty of the latest effects and give results to suit the most critical. When you have printing to be done write us or telephone No.—.



THE Whig Print, Kingston, Canada, sends me, through Mr. W. J. T. Mallagh, a very attractive booklet, which is a good illustration of the effect of simplicity, taste and ingenuity in getting results. The booklet will attract attention where far more pretentious brochures would fail.

W. C. YORAN, Eugene, Oregon, gets good results from sending out to customers scrap stock in pads of about fifty sheets each. He says: "I find it takes well on account of being an article every business man is pleased to have on his desk. These headings were printed on 'scrap' stock 4 by 5½ inches and put up in pads of about fifty sheets each, backed with strawboard. Each pad contained an equal number of sheets of No. 1, No. 2 and No. 3 in this order, so that each pad in the course of its use furnished three kinds of ads. As one begins to get old and unattractive another one is uncovered. Owing to the use of 'scrap' stock in making

them the expense can not be figured." The text of Nos. 1, 2 and 3, the samples included, are as follows, Nos. 1 and 2 having calendars with them:

SOMETHING TO FIGURE ON.

"The best is the cheapest" in printing as well as in clothes. Is your stationery artistic—pleasing to the eye? Is it as neat as other stationery that comes into your hands? Why not have the best? It costs no more. Let me have a trial order and I will guarantee satisfaction.

W. C. YORAN, *Job Printer.*

No. 1.

STILL FIGURING

On orders for Fine Printing, and Fine Printing is the only kind I turn out. It costs no more than inferior work. Do you need anything? If so, I would like to supply you.

W. C. YORAN, *Job Printer.*

No. 2.

FIGURE ON ME

When placing an order for Job Printing if you want neat and artistic work. It costs no more than inferior work, so why not get that kind? Let me show you what I can do.

W. C. YORAN, *Job Printer.*

Office over Wood's grocery.

No. 3.

END-OF-THE-CENTURY FOOLISHNESS.

Of all the *fin-de-siècle* follies yet in evidence the clamor of people who believe that ninety-nine years make a century is the silliest. That even Parisians probably believed that in holding their great exposition in 1900 they would inaugurate a new century instead of rounding out an old one, shows how widespread was and is the harmless delusion that 1899 is the last year of the nineteenth century. Recently the advocates and exponents of this mild form of lunacy were much elated by the supposition that Pope Leo XIII. had sanctioned their absurdity, but the official text of the decree and the statement of the official organ of the Vatican show the contrary. As Cardinal Gibbons says in explaining the papal decree, the midnight mass recommended in Catholic churches December 31, 1899, "is intended as a celebration ushering in the final year of the present century, which, as all scholars understand, ends with 1900."

Had the promulgators of the unaccountable delusion that 1900 is the first year of the twentieth century turned to the Century dictionary they might have saved themselves the exhibition they are now making. Webster's International dictionary gives this explicit definition of the word century:

Century is the reckoning of time, although often used in a general way of any series of a hundred consecutive years (as a century of temperance work), usually signifies a division of the Christian era, consisting of a period of 100 years ending with the hundredth year from which it is named; as, the first century (A. D. 1-100, inclusive); the seventh century (A. D. 601-700); the eighteenth century (A. D. 1701-1800).

The Royal Astronomical Society of England and the astronomer royal have also pronounced on this subject a decision agreeing with that cited in the Century and in Webster's. To multiply authorities, if the above are not satisfactory on such a simple question, would be useless. The people who insist on shortening the nineteenth century by a year in their haste to begin the twentieth seem alike incapable of reasoning or demonstration on this particular subject. Apparently they have entered into a conspiracy to shout December 31, 1899, at midnight—"Le roi est mort; vive le roi." As there is no law against annicide, or the killing of a year, there is no way of silencing these people. They will not even stop shouting long enough to try to do a little thinking. Happily they will have a whole year in which to recover their dazed wits, and from present indications they will need every minute of it.—*Chicago Daily News.*



BY CHARLES H. COCHRANE.

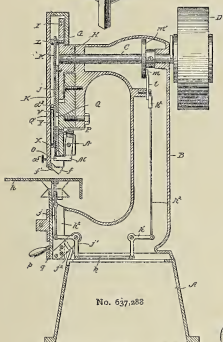
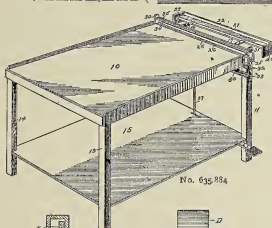
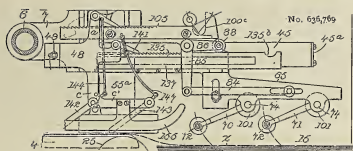
(For other patents see the various departments.)

The Hoes have received several patents since the last report. No. 635,972, by T. M. North, covers a combination of devices for adapting a cylinder press to printing stiff material and delivering the same printed side up. The form 2 makes an impression on the rubber covering of the cylinder 11. The sheet, as of metal at 24, is printed by transfer from the rubber cylinder, and is carried by grippers on the endless chain 43. When the metal sheet arrives at 86 it is turned over and dropped at S. William Spalckhaver, in patent No. 636,861, illustrates a method of doing half-tone printing on web perfecting machines. He mounts the ordinary stereotype pages on one cylinder as at 12, leaving blanks 13 for the half-tones. On another cylinder the half-tones, 14, are then mounted, so as to register with the first. By thus separating the half-tones from the stereotypes it is possible to apply superior and different inking mechanism for the half-tone cylinder. In patent No. 636,863 Mr. Spalckhaver describes a duplicate fountain arrangement for web machines. When the roller 17 is in place the lower fountain supplies ink to the machine. When 17 is removed and carried up to 140, the upper fountain comes into use and the lower is shut out. It is also possible to use both fountains at once, and by filling each with a different color of ink, as red and blue, a blended color, as purple, is supplied to the form. A late news device, by the same inventor, is the subject of patent No. 636,363. A curved stout galley, 4, is arranged so that lines of type or slugs 3 can be locked up tightly therein with suitable wedges between the lines. This galley bolts on to the printing cylinder at 17 in the position of a curved stereotype, and thus late news can be put on the press with a very trifling delay of the machine, and without stopping to stereotype the matter.

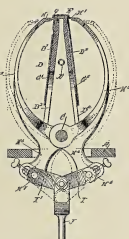
Luther C. Crowell has also assigned to the Hoes a wrapping-machine, patent No. 637,374. This is most novel and ingenious. The machine forms a series of paper tubes, which constitute the wrappers, being like a mailing tube, only of lighter material. The newspaper is folded tightly to about half the size of the paper tube and thrust into it from the end. The two are then thrown out of the machine, and the newspaper expands and distorts the thin paper tube into the form of an ordinary wrapped newspaper. The remaining Hoe patent is by G. F. Read, No. 635,978, and describes a bed-motion adapted to plate-printing machines, in which the bed has an angular movement. It provides a positive means of controlling the change of direction of motion of the bed.

Patent No. 637,330, by Joseph L. Firm, assigned to the Goss Company, discloses a system of arranging the cylinders and three webs in a printing-machine so that newspapers of almost any combination of pages between four and twenty-four may be turned out with trifling changes. Whatever the number of pages the sheets are brought together at the former so as to lie inside of each other with open ends, as in the sixteen-page paper chosen for illustration.

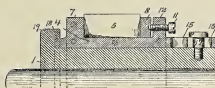
Foster M. Spurr, of Boston, has patented what he calls a printing-machine, but which appears as a sort of cross between a typewriter, a composing-machine and an abacus. He has a number of bars, bearing type-characters, and a sheet through which holes are punched in particular positions to represent these characters. By monkeying with the



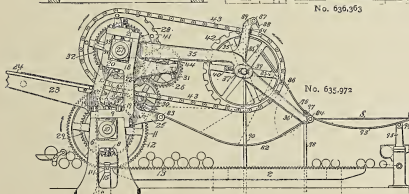
No. 637,359



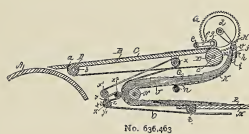
No. 636,684



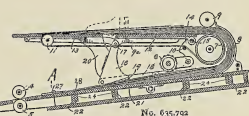
No. 636,363



No. 635,972



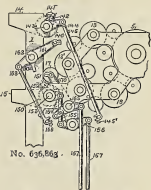
No. 636,463



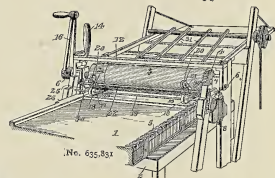
No. 635,792



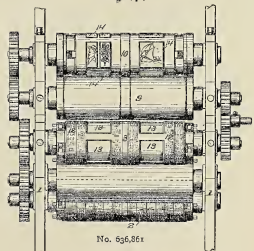
No. 637,330



No. 636,863



No. 635,831



No. 636,861

pins in some way, he brings a row of characters in line, and then prints the line. Why he should do all this, when a line of type can be set up and printed by hand, apparently with less labor, is more than the writer can understand. The drawing, No. 637,359, shows the form of one of the type-bars.

Another patent on the Standard feeding-machine is by J. W. Mansfield, No. 635,792. This is the machine which rests on top of the feed-board of a cylinder press and thus occupies no floor space. As now made, it will overhang a

few feet, as the portion to the right of A in the drawing is to be made laterally adjustable. This is a material improvement, however, in that it makes easy accurate adjustment of the paper fed to the side-guides. F. L. Cross also patents, as No. 637,324, a combination of devices for bringing the combing mechanism of this machine into and out of action at desired times.

James H. Smith, of Providence, has a similar notion of a feeding-machine, in which the sheets are combed out around a circular throatway, but he gets at it in a different manner,

as the drawing, No. 636,463, shows clearly. This feeder has the merit of occupying very little space.

T. L. Dexter has added to his formidable array of feeder patents No. 636,769, protecting improved details of his machinery. In the drawing the rests 72 have been lifted off the top sheet *x*, and it has been advanced over the roughened roller 25 to the separator-bed 4. Then the tripping-fingers 143 are engaged and lower the pawls 141 into the rack-bars, stopping their forward movement. Other parts continue to move and shortly bring the sheet out of any uneven position, so that it is squared and registered before being entirely separated from the underlying sheets.

As No. 637,288, F. H. Sander patents details of the mechanism of the substantial little stapling machine here shown. The object is to render the feeding of the wire more accurate and the clenching of the staple more certain than heretofore.

A simple and cheap form of paper-cutter is shown in patent No. 635,884, by H. E. Waltz, of Des Moines, Iowa. The paper is laid on the table 10, and clamped by foot-pressure on the treadle. An ordinary knife is then inserted in the slot 35, and the paper cut by manual effort.

And now we are to have a self-feeding, rolling-cylinder press. P. S. Wise, of St. Charles, Iowa, is the inventor, the patent is No. 635,831, and annexed is a picture. The cylinder is run over the type by the handle 16, the pulling of the handle 14 trips the impression frame in the rear, and the wiggling of the oscillating frame in the rear, with the tapes and pulleys, Mr. Wise says, gives a "feed mechanism which is positive, reliable and automatic in its operation."

Patent No. 636,684, by D. J. Munn, of New York, covers a book-cover shaping machine, which is of special interest now that bookbinding is being done almost wholly by machines. The drawing shows the book-cover being clamped to form the back.

J. Taxamine, of Chicago, has discovered and patented, as No. 635,821, a method of recovering the glycerin, syrup, borax, etc., from worn-out printers' rollers, so that the material may be used for remanufacture. If he can do this cheaply enough he should make money.

The Addressograph Company, of Chicago, has received the assignment of patent No. 636,504, by Joseph S. Duncan, describing the hinged address-plate shown, designed for use in a continuous band in an addressing-machine.

THE MAN OF "TOMORROW."

Longfellow has said that "our unfinished tasks wait like medicants at our gate." The procrastinating man expects to accomplish tomorrow the work of yesterday and wastes today in vague plans for the future, or allows himself to be turned from his work by callers or social pleasures. He has never felt the satisfaction of being abreast of his work or even of having having his work well in hand. His desk is buried under an avalanche of unfinished business. He is reminded of something and wastes time in vainly looking for it. He puts off paying accounts as readily and easily as he puts off other matters, and as to paying accounts at the due date, that is an act he is never guilty of. He intends to be honest, but delays the doing of it until it is too late. It seems to him that he is overwhelmed with business. He has, he complains, "no time to do anything." Not able to manage himself or his own affairs, he never becomes a successful manager of other men or the affairs of others.—*Business.*

HORSELESS TRUCK.

"What kind of truck is this?" demanded the editor.

"Truck?" echoed the pen aspirer, "I wasn't aware I made mention of any. But rest assured if I did it is one of the latest horseless variety."—*Chicago Daily News.*



The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must also notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

The Lifeograph Company, St. Louis, has made two very attractive cover-designs for the programs of the Olympic Theater and the Century Theater, St. Louis.

Two programs printed in elegant style have reached us from Mr. Ninian J. Elliott, of Hotel Van Noy, Los Angeles, California. The composition and presswork are both above criticism.

A PACKAGE of varied samples of letterpress printing submitted by H. Munger, Cardington, Ohio, show that he has taste and neatness in composition, while the presswork is of excellent quality.

GEORGE H. HOPE, Providence, Rhode Island: The samples submitted are neat in composition, and presswork is of good quality. The D'Alvini program is a good piece of composition, but you should have omitted the lightning-streak ornaments on the third page.

CHARLES MCCOY, Coshocton, Ohio: The specimens submitted by you are all fair. The best are Nos. 10, 14, 21, in the order named. Nos. 2, 7 and 18 are the poorest. There is a good deal of sameness in the design of all. Greater variety in style would prove more attractive.

THE Fresno (Cal.) *Republican* has issued calendar blotters during the past few months. The designs on the four for September, October, November and December are neat and artistic, each one different from the other, and printed in three colors. Composition and presswork are both of a high grade of workmanship.

SOME very neat samples of printing and embossing have reached us from the *Journal*, Tusculum, Indiana. The composition is neat, engraving artistic, presswork and embossing excellent. Such work as this is above the average of "plain, country printing," and should make a reputation for your office in the section where you reside.

THE Peter Paul Book Company, Buffalo, New York, sends a collection of blotters, programs, etc., the composition, presswork, and finish of which are of a high grade of excellence. The harmony of stock, typography and coloring is artistic to an advanced degree, showing that experts are at the head of the various departments of its establishment.

"CORRECT TAILORING," a pamphlet for the Kahn Tailoring Company, Indianapolis, Indiana, comes to us from Charles Austin Bates, New York. A cover in blue and gold, inside pages on light green enameled, with text in olive and cuts and headlines in brown, make a very pleasing combination. Old style type is used throughout. It is well written and well printed.

JOHN HADDON & Co., Caxton Type Foundry, London, England, have issued an eight-page circular, showing their recent new face of type named the Harboro' Series. The letter is of an ecclesiastical character, and is evidently intended to be printed in red and black. A series of initials have also been cut to use with this series of type. The letter is neat, and the specimen sheet is well printed.

A WELL-PAINTED program of sixteen pages and cover, on pink stock, 6½ by 8½ inches oblong, in green and red ink, was recently executed by the Peoria (Ill.) Printing & Stationery Company for Mohammed Temple, Order Nobles of the Mystic Shrine. The composition is very artistic and the presswork excellent, especially on the cover, which was printed in gold, black and red. It is an excellent piece of letterpress printing.

THE Times Printing House, Chestnut street, Philadelphia, Pennsylvania, has issued for December a calendar that is an imitation of a print that might have been done about the year 1750. It is printed on strawboard, in red and black, illustrated with a cut of the old hand press worked by Franklin in 1725, with a picture of an up-to-date web perfecting press alongside and with "old-time" spelling. The work is very well done.

LEWIS BRANNON, Talladega, Alabama: The samples submitted by you are all of a high class of excellence. The composition is of a pleasing character, showing that you have a right conception of the fitness of things and manipulate your type to the various requirements of your customers. The arrangement of colors is artistic and presswork is of excellent quality. Not one of the samples forwarded calls for adverse criticism.

THE A. D. Farmer & Son Type Founding Company, New York, successors to the Eastern Brass Type Foundry, have favored THE INLAND PRINTER with specimen books of the brass type manufactured by them. The books and the supplementary sheets contain a number of

very handsome faces, all of which will be appreciated by the binder who does gold lettering. Faces can be found in this catalogue to suit any and all tastes.

KAHN & HARMON, 118 Sixth street South, Minneapolis, Minnesota, furnish a package of commercial and society printing that is excellent in design and execution, in composition, presswork and finish. Programs are definitely finished in floss silk, booklets are attractive, and letter-heads, note-heads and cards are neat. Some original ideas have been carried out satisfactorily, and the firm is evidently well up in the front ranks of up-to-date letterpress printing.

FROM the Binner Engraving Company, Chicago, comes a pamphlet called "Sense and Nonsense for Dealers in Sugar and Salt." It is intended to advertise Keith's credit register, and does so in clever fashion. The advertising is in verse, on the style of Mother Goose, each of the verses being illustrated with appropriate cuts having some reference to use of the credit register. The work is well done, and the book should, without question, be a good business-bringer.

A NEAT booklet issued by J. R. Weidin & Co., Pittsburg, Pennsylvania, shows a great variety of monograms from steel dies, in colors, gold and silver, for personal stationery. The designs are truly artistic and colors selected with a view to harmony with the color of stock on which the die is impressed. An apt quotation, "Whither shall my choice incline," adorns the front cover-page, printed in white on a brown stock, with holly embellishment. Engraving and embossing are very fine.

A VERY convenient map for the office or home comes from the Complete Art Printing Works of the Matthews-Northrup Company, of

factured by this company are of such fine quality that the peruser of the catalogue can imagine he sees the actual machine when looking at the illustration. All the work sent out by the Sprague Company is of a 1 quality.

THE Barnes-Crosby Company, Chicago, has issued a booklet called "The Curvilinear Problem," intended particularly to show their facilities for making cuts of shoes. Numbers of very fine illustrations are given, some being half-tones from wash drawings, some outline cuts from pen drawings, and others being specially prepared cuts by the zinc-etching process from drawings made upon Ross board and other special papers. The cover is attractive, the printing good, and the arguments used in the pamphlet should have weight with the particular trade intended to be reached.

THE Chicago Colortype Company, 1205 Roscoe street, Chicago, has recently finished for the Chicago Great Western Railway a handsome calendar made by their wonderful three-color process. The pictures show four of Rindhart's Indians, each portrait occupying a sheet with handsome drab border, into which the calendar for three months is worked. Those who have compared the reproductions with the original paintings claim that they are extremely true to the artist's original coloring. The stippled effect adds to the attractiveness of the work. "The Maple Leaf Route's" calendar will not take second place with any issued this year.

THE special Christmas number, 189, of the *Auckland Weekly News* is a forty-eight page, four-column paper with beautifully lithographed cover, and with large colored supplement illustrating the settlement of Wellington by the New Zealand Company. The paper is nicely printed, freely



A SOUTHERN BLOSSOM.

BUFFALO. Maps of the Boer republics and their surroundings, the Philippine Islands and the seat of war in the Island of Luzon, are shown in attractive coloring. The maps are enclosed in a decorative frame made in half-tone and run in two colors. The title beneath the map, "The White Man's Burden," is quite suggestive of the work the two nations now have on their hands.

THE Gottschalk Printing Company, 619 Pine street, St. Louis, sends out a neat announcement on a card 14 by 8 inches, to which is attached two lead pencils with the company's name embossed in gold, and this wording on the card: "If this serves to remind you of something needed in the line of high-grade printing and designing, and you bear us in mind, our object is accomplished. Thanks in advance." The pencils are of good grade, and the novelty should be productive of much revenue to the Gottschalk Company.

A PICTORIAL catalogue and an extensive price-list sent out by S. S. Pierce Company, Boston, Massachusetts, are admirable examples of commercial enterprise, and should be the means of bringing large business to the house. The two works were printed in the office of Alfred Mudge & Sons, Boston, and in both composition and presswork are admirable exponents of the perfection to which letterpress printing has been brought in these days. The half-tone work is very fine, and the cover, in gold and red on black stock, is very striking.

"CATALOGUE 75," sent out by the Sprague Electric Company, New York, is a superb work of 148 pages and cover, printed on heavy enameled stock, 7 by 9 1/4 inches, with cover of dark-green stock printed in gold and black. The composition, presswork and binding are all of good quality. "Catalogue 64" is a smaller work of 36 pages and cover, but equally good as a sample of fine printing. The engravings illustrating the motors manu-

illustrated, with half-tone engravings of excellent quality, and is full of entertaining stories and articles of general interest. It is a paper that will be prized and kept for future reference. The ads. are forcefully displayed, and the composition generally is of a good quality. Messrs. Wilson & Horton, of Auckland, New Zealand, are the printers.

CATALOGUE of the Southern Rubber Stamp Works, Richmond, Virginia, is a pamphlet of forty-eight pages and cover, 6 by 9 inches, the cover being printed in red and black. The contents of the catalogue consist of a reproduction of rubber stamps made by the company, and all users of such stamps will readily perceive that it could scarcely be a very artistic production from a typographical point of view. The presswork, however, is good. A desk calendar, printed in red, black and gold, could be improved by making the name of the works smaller and increasing the size of the type describing the products of the concern. As printed, all that catches the eye is "Southern Rubber Stamp Works," and the calendar for the week. As an advertisement the calendar is liable to fail of its purpose.

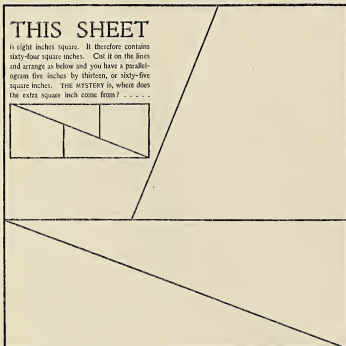
"PROGRESS IN PRINTERS' ROLLERS" is the title of a pamphlet just issued by Samuel Bingham's Son Manufacturing Company, Chicago. The object of the book, as stated in the introductory, is to show, through the medium of cuts and illustrations, the improvement and progress made by the company in the methods of manufacturing printers' rollers, from the primitive and humble beginnings of Samuel Bingham, the founder of the house and the pioneer in the trade, to the complete establishment conducted by his sons and grandsons of the present day. The sketches are exceedingly interesting, and all of the information contained in the book well worth the careful perusal of any printer. No one receiving it can do otherwise than place it where it can be referred to

when information concerning rollers is desired. The half-tone illustrations showing the earlier methods of making rollers, compared with the up-to-date methods of today, are exceedingly interesting. The work is well printed.

BARNHART BROS. & SPYGLER, typefounders, Chicago, are sending out a memo, desk calendar that will prove useful to printers. On each leaf is a calendar for the week, with memo blanks for each day, and at the same time the complete calendar for the year is shown.

A SET of twelve pictures, about 12 by 14 inches in size, has been sent in by the American Three-Color Company, Chicago, which shows conclusively what can be done by the three-color process from water-color sketches. The pictures are by Thulstrup, issued by the F. A. Stokes Company, New York, and are put up in a neat portfolio. These twelve subjects—views on the seashore, on a man-of-war, golfing, football, polo, skating, the chase, at the races, and others, are all excellently reproduced. We understand that Mr. Stokes formerly had work of this kind done in Europe, and later by lithography in this country, and the fact that he now uses this method of reproduction shows to what a state of perfection it has reached. Price is not always the important feature—it is faithfulness in bringing out the effect of the originals that is wanted, and the process which best does this is the one which publishers are looking for.

THE Whiting Paper Company, Holyoke, Massachusetts, is sending out a specimen of their linen ledger paper, on which is printed a diagram



that would cause the sheet to be retained. The specimen is inclosed in a cover with the title, "A Paper Mystery." The reduced facsimile of the diagram is shown herewith.

A UNIQUE sample of printing has been issued by the Arkansas Democrat, Little Rock, Arkansas. It is a pamphlet, 7 by 9 inches oblong, commemorating the completion of the "Choctaw Route" of the railroads entering the city. The front page of cover is a design representing a gateway with massive doors, which are divided in the center, and on which is printed in gold, "The City of Little Rock Opens Her Doors to the Choctaw and Bids a Hearty Welcome." On opening the doors a handsomely printed locomotive, head on, appears to view. The pamphlet is illustrated with many half-tones of the principal buildings and places of interest in Little Rock, and on every other opening an outline map of the State is printed in silver, over which is printed the program and names of prominent guests, etc. The work is an elegant souvenir, and the *Democrat* people have much reason to feel proud of their most excellent production.

THE first anniversary number of the *Southern Building News* is a production of forty-eight pages and cover, 8½ by 11½ inches in size. It contains a large amount of information that should prove very valuable to Southern architects, builders and contractors, giving, as it does, advance information of buildings contemplated or already commenced in all the principal cities of the Southern States. The leading articles are valuable and interesting essays on the progress and need of architectural development in the States south of Mason and Dixon's line. The work is a close imitation of *The Inland Printer* in size and style, and the composition and presswork are of the highest quality. Mr. Cyrus Johnson, the editor and proprietor, is to be commended for his enterprise and energy in getting out such a striking anniversary number, which, without doubt, surpasses in excellence anything of the kind so far issued in the South. The headquarters of the publication are at Memphis, Tennessee. The work on the anniversary edition was done by The Henry O. Shepard Company, Chicago, Illinois.



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

The new \$12.60 type-high numbering machine, made by the Bates Machine Company, 346 Broadway, New York, U. S. A., is now carried in stock and orders are filled upon receipt.

AT LAST! AT LAST!

A type has at last been made which absolutely imitates the "fabric" effect of the typewriter ribbon. Every printer can now have a font of this patented type and print typewriter circulars in unlimited quantities direct from the typeface, on an ordinary printer's press, without manipulation—the type alone does it all. A sample of the work is shown on blue-page insert in this issue. See it and write the makers, The Typewriter-Type Company, Boston.

PRESSMEN'S OVERLAY KNIFE.

E. O. Wheeler & Co., Bellevue, Kentucky, have put on the market a pressman's knife and eraser, which seems to be a very advantageous tool. The blade is made of best American steel, and can be easily replaced when worn out. The handle is of neat design, of aluminum, the blade sliding into handle out of the way when not in use. The knife is also well adapted to office use, and is a handy tool to carry in the pocket.

A \$25.00 COUPON.

W. G. Walker & Co., Madison, Wisconsin, offer a New Year's prize to printers in their advertisement this month. Look on page 519 and read the advertisement carefully. They offer the first twenty-five printers ordering Monona presses, between the present date and February 1, a New Year's gift of \$25 worth of new job type. It is a liberal proposition and should be considered by all who are in need of machinery of that description.

THE "BETTER WETTER."

Joseph Wetter & Co., of Brooklyn, New York, makers of numbering machines, tell a funny story in their advertisement this month about a machine they took in trade. This indicates how the Better Wetter machines are appreciated. Mr. William Wenz, the manager of the company, writes that his concern has all it can do, and that the demand for Wetter machines is constantly on the increase. If you require a machine for regular numbering, or some device for doing special work in this line, it will be to your advantage to consult them.

PEERLESS PERFORATORS.

E. C. Fuller & Co., of New York, sole Eastern agents for A. G. Burton's Son, manufacturer of the celebrated "Peerless" perforating machines, have recently supplied the United States Treasury Department with twenty special machines for the purpose of perforating revenue stamps. These machines have been placed in the Bureau of Engraving and Printing at Washington, and have given the greatest satisfaction to the officials of that department. The superiority of the perforation made by the "Peerless" over the old style

of perforation is appreciated by all connected with the manufacture of stamps, but more particularly by those having occasion to use quantities of revenue stamps. Large sales of the regular "Peerless" machines are also reported by E. C. Fuller & Co., which proves that the perforation made by the "Peerless" machines, which are patented, has become the standard.

THE CHALLENGE SHIELD.

The latest device brought out by A. W. Knox, of New York, is shown in the accompanying cut. It is made, preferably, of spring brass, with a series of slots on one end, and a spring tongue on the other. It is intended to place around the collar and set-screw on the shafting, presenting a smooth surface when the shaft revolves and making accidents impossible. It is easily put on, by holding in position intended,

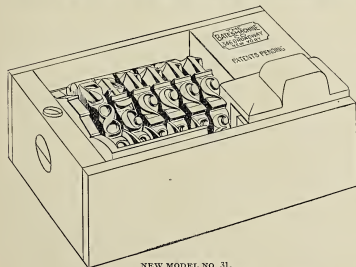


and finding the proper slot, to fit pretty tight—and after clamping it around the shaft, pressing the shield into an oblong shape, and passing over collar and set-screw. Where pressure is removed, the resilience of the spring makes the device hold fast where placed. The tongue can then be drawn around on the collar, closing all the slots, and making the shield fit very snug, though that is not necessary. It has the approval of factory inspectors.

THE LATEST NUMBERING AND DATING MACHINES.

One of the most progressive makers of numbering mechanism has recently placed upon the market three ingenious machines, which are well calculated to strongly appeal to all printers interested in the class of work for which they are designed. The construction and finish is of a high standard, as is that of all machines made by this company.

Model No. 31 is for numbering baggage, express and bicycle checks or tags, cotton tags, etc., and wherever large figures are necessary. It is an automatic machine and is made with figures of any size from one-quarter inch to one inch in height. All of these machines are more than type-



NEW MODEL NO. 31.

1235

(Facsimile Impression.)

high, but are used on ordinary printing presses, by making a slight alteration in or readjustment of the press. The quality of the numbering far exceeds that of a paging machine, the press giving the impact and dwell necessary for a perfect

impression, and providing more satisfactory distribution of ink, which is especially desirable where large figures are employed. The cost is much less than that of paging machines.

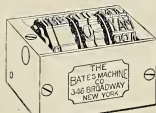


NEW MODEL NO. 32.

12345

(Facsimile Impression.)

restaurant checks, etc., doing away with the necessity of working with a loose lock-up.



NEW MODEL NO. 33.

AUG 22 1897

(Facsimile Impression.)

addressing the makers, The Bates Machine Company, 346 Broadway, New York, or their London (England) representatives, The Printing Machinery Company, Ltd., 15 Tudor street, E. C.

FOREIGN AGENCY.

Attention is called to the advertisement of Harry Franks, of Sydney, Australia, which appears elsewhere in this issue. Mr. Franks proposes to supply newspaper proprietors, printers, bookbinders, lithographers and others in Australasia and New Zealand with whatever they may need. He is in touch with the best manufacturers in Europe and America, and can give information and quote prices that will be interesting to those desiring goods of any kind in his line. The INLAND PRINTER has been acquainted with Mr. Franks for a number of years and knows him to be a thoroughly reliable gentleman. The fact that he represents some of the best firms in England and America is as good a guarantee as is needed that he will carry out all agreements.

HOE PRESSES.

It seems to be acknowledged by the general reading public that the *Century* is the best printed magazine in this country, if not in the world. It should be, for it commands a higher price than the other magazines. It shows the highest attainable skill, not only in art work, but in its literary composition and printing, the latter being done so superbly and delicately that any of the larger pictures are worthy of a frame, and would adorn almost any wall. The strange part of this is—and we should not, perhaps, say strange—that all of the printing in this magazine is done exclusively on presses manufactured by the celebrated house of R. Hoe & Co. The Hoe Stop-Cylinder is used for the colored cover in this month's issue, as well as for much of the work in the body of the magazine, although the Two-Revolution does its share, and the finest pictures are printed on their Rotary Art Press. The advertising forms come from the roll, on the

Hoe Rotary Perfecting Press, which has become so celebrated from running in this office, at Harper & Bros., and elsewhere, where fine printing is done from the web, both in this country and England.

SHARPENER FOR PAPER-CUTTER KNIVES.

The attention of readers is called to the advertisement of J. S. Hoerner on another page of this issue. In this advertisement appears an illustration of Hoerner's sharpener intended for keeping paper-cutter knives sharp without removing them from the machine. Printers using cutting machines regularly know what delays and annoyances are often met with when the knives have to be taken out and sent away to be sharpened. Very often they are in such condition that very slight work would make them cut as good as new. With this sharpener the work can readily be done and much time saved. The device is handled by all typefounders and dealers, and those interested can obtain information from them, or by writing direct to the manufacturer, at Highland, Illinois.

A POTENT ECONOMIZER.

Electros reach the printer too high or too low; they are put into forms, and hours of time are wasted in pressrooms, while the earning power of the press ceases and expenses

keep on. No form

should be sent to

press until the

electros are made

type-high. This

work can be done

to best advantage

in the composing-

room. This is a

picture of Wesel's

Iron Type-High Block, which indicates constantly whether blocks are high or low, or high in spots. The use of this block will save scores of dollars every year, and help keep your presses moving. The price is \$3.55 net. Directions with each block. It is not possible to expend money to better advantage. Made by F. Wesel Manufacturing Company, 82 Fulton street, New York. See their advertisement page 623. Order through any dealer, or typefoundry, or direct. Wesel's patent grooved iron block supersedes all other styles of stereo blocks.

DIXON'S BLACK LEAD.

If anybody has any doubt about the popularity of Dixon's black lead for electrotypers, the fact that out of twenty-one Chicago concerns eighteen use Dixon's No. 649 regularly should be an argument sufficiently convincing. From the mine direct to the user, without having to depend upon middlemen, insures uniformity of the Dixon product, and this, together with the fact that Dixon knows from long experience exactly what the electrotypers need and takes pains to see that they get it, prevents the worry and anxiety incident to experimenting with new materials, which may contain grit or foreign substances—one specimen of which would spoil work to the value of many dollars. Dixon's No. 649 polishing lead is made in one style only. Their molding lead is made in three styles—light, No. 643; medium, No. 653; and heavy, No. XXXC. The No. 643 is the favorite, and for half-tone work is unequalled. For type work some prefer the No. XXXC, as it does not fly so easily and spreads better. Dixon has an office at 1316 Monadnock block, Chicago, where information and other refreshments are cheerfully dispensed.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department, or 40 cents per line under any of the other headings. Ten words counted as a line. Price invariably the same whether one or more insertions are taken. Cash must accompany the order to insure insertion in current number. No advertisement of less than five lines will be accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A BEAUTIFUL, cheap, readily mailed and easily marketed town advertiser is a Souvenir Mailing Card; my booklet on this subject will help you in leasing a card for your *Trade Printer* advertisement, and forms a handy working handbook for the printer and publisher; . . . firms lacking experience in this department will find here a cheap . . . With six photographic specimen cards, 25 cents. OTTO KNEY, Madison, Wis.

A 25-CENT BOOK FOR 10 CENTS; "The Compositor," an instruction book for typesetters; praised by MacKellar, DeVine, and other leaders; thousands sold at 25 cents; balance of last edition, 10 cents, postpaid. H. F. STEWART, 606 Arlington ave., Baltimore, Md.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured a small edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY, Chicago.

CONTESTS in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in MAY, 1899. Contains in addition to the designs the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Contains complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauft, editor of the *Art Student*, and Director of the Chautauque Society of Fine Arts. 240 pages; cloth, \$2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant by C. S. Partridge, superintendent electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of the *Chicago Tribune*. 50 cents; cloth, \$1.50, postpaid. THE INLAND PRINTER COMPANY.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same set in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover 7 1/2 by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 150 Nassau street, New York.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY, Chicago and New York.

PROCESS YEAR BOOK, 1899; Penrose's Pictorial Annual, indispensable to photo-engravers and printers; Oscar Binner writes: "Must say it contains oceans of information and I only wish that a copy would get into the hands of every photo-engraver in this country." 75 full-page illustrations, cloth binding, \$1.50, post free. TENNANT & WARD, 239 Fourth avenue, New York.

PROOF-READING, a series of essays for readers and their employers, and for authors and editors; by F. Horace Teal, critical proof-reader and editor on the Century and Standard dictionaries, and editor Proof-room Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth, \$1, postpaid. THE INLAND PRINTER COMPANY.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may wish to use on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to \$1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 150 Nassau street, New York.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE—An up-to-date good paying job office in a rapidly growing town; a grand chance for a man with a little capital; \$1,500 required; plenty of work and good prices; investigate. J 390, INLAND PRINTER.

The New Typewriter Type



The type-face produces the
"ribbon" effect

No apparatus—No manipulation

No royalty—Type sold outright



These are the Characters

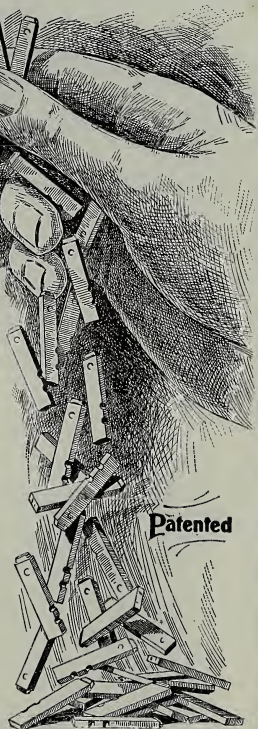
A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z & (\$ % # -
a b c d e f g h i j k l m n o p
q r s t u v w x y z . , ; ' "
1 2 3 4 5 6 7 8 9 0 / ? _

Put up in fonts of 100 a, 20 A

"It is all right."

"Wonder some one didn't think of it before."

That is the first thing Printers say



Dear Sir:-

This is a sample of work printed direct from the face of the new Typewriter Type on an ordinary printing press. Any printer may now successfully print "fac simile" typewriter circulars in unlimited numbers, easily, quickly, and with great profit. Send today for full particulars and samples.

THE TYPEWRITER-TYPE COMPANY.

The above is printed direct from the Type

MADE AND SOLD ONLY BY

The Typewriter-Type Company

C. S. WADY, Gen'l Manager.

146 Franklin Street, BOSTON, Mass.



T O imagine our business is confined to the making and selling of type! That our best efforts are given to its design and manufacture is the fact that accounts for our leading position as typefounders. Selling our type calls for little effort. It sells itself. This gives us ample time to cater to printers in every other line. For the equipment of modern plants there is not an item that we do not carry in stock. Cylinder and Job presses, cabinets, cases, paper cutters, stitching and perforating machines, shafting --- Absolutely Everything!

American Type Founders Co.
 United States of America

Set in Erratic and Erratic Outline

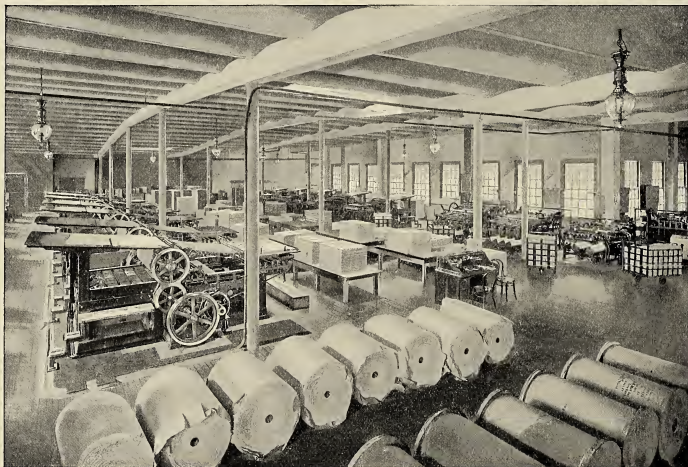


What Runs These Presses?

In this model establishment, as in many others, the Presses are driven by LUNDELL MOTORS. This method was selected because it is the most economical, most flexible, simplest, and cleanest.

It is the most economical, because only the energy actually needed for the work in hand is used. It is possible to operate one or all of the presses at any time by simply turning a switch. It is not necessary to rotate a long line of shafting, belting and pulleys to accomplish this, and the 40 per cent of power which was formerly absorbed in this way is now saved.

It is the most flexible, because each machine is made an individual unit, capable of separate control. Each press can be started, stopped, or run fast or slow in either direction without affecting



PRESSROOM OF McCLURE'S MAGAZINE.

any other. There need be no stoppage of the entire plant at any time, as the subdivision of the circuits is such that only a very small part in any event is likely to get out of order. The presses or machines may be located according to the best economy of floor space and light, and may be moved at any time to accommodate additional machines, without regard to shafts or belts.

Simplest, because they require no special attention; have few parts; are compact; are not likely to get out of order; can have the power they consume measured at any time. The only attention required is to keep the oil wells filled.

Cleanest, because the elimination of shafting, belting and pulleys prevents the constant stirring up and distribution of dust and dirt. There is no chance for grease to drip on the work from hangers and shafts. Better lighting and ventilation is permitted.

Whether you have Gordons, bed presses or web presses they can be operated best by Lundell Motors. We will be pleased to give estimates of cost, plans and advice. Correspondence promptly and carefully answered. Write for Catalogue No. 51.

Sprague Electric Company,
527 to 531 West Thirty-fourth St., New York.

THIS IS A
SPECIMEN
OF OUR

40c. Cut Black



HALF THE
RAILROADS
IN THE
COUNTRY
SPECIFY

Okie's
Copying
Inks
IN
CONTRACTS
WHY?
BECAUSE IT
IS THE BEST

WE GIVE
THE BEST
ALWAYS AT
MODERATE
PRICES

WE SELL

News Ink, - 4c.
(By the Barrel)

Peerless Book 15c.

SPECIMEN
BOOKS AND
PRICE LIST
ON APPLICATION

WE MANU-
FACTURE
ANY GOODS
YOU WANT,
AND
REMEMBER,
ALWAYS
THE BEST

HIGHLY RECOMMENDED BY HUNDREDS OF TESTIMONIALS

J. E. Okie Co.,

Kenton Place
Philadelphia, Pa., U.S.A.

Manufacturers of High Grade Printing Inks

Kind Words From Our Enemies.

A man does not usually count on receiving cheering messages from his business rivals. But we have been exceptionally fortunate. Some of our competitors have borne testimony to the excellence of our forty-cent half-tone black in terms like the following:

"Worth at least a dollar a pound."

"An ink of the very highest qualities."

"No intenser black can be had at any price."

"Shows up the full range of color in the very finest half-tones."

"Beautifully clear in the high lights; intensely black in the deep shadows. . . . Must have been made to order for this particular work."

By the way, we omitted to state that our competitors did not know what ink it was they were writing about. It was before them simply as a sample, with nothing to show who made it. And they didn't write these kind messages to us, but to some of our friends.

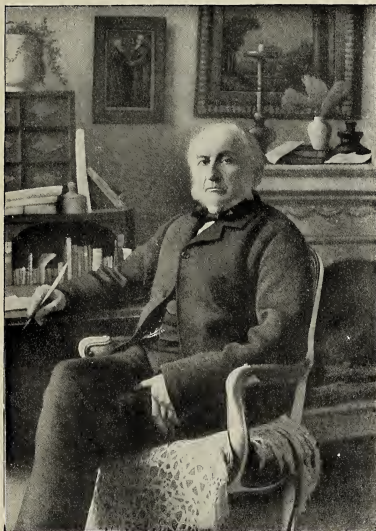
But they are all as true as Gospel.

Whatever may be said of the kindness, the sincerity of the testimonials, under these circumstances, is evident. You can bank on them.

People sometimes tell the truth before they "size up" the situation.

F. E. OKIE COMPANY,

Kenton Place,
Philadelphia, Pa., U. S. A.



RT. HON. WILLIAM EWART GLADSTONE



GEO. F. PENTECOST



MARTYN SUMMERBELL



CASPER R. GREGORY

THE GREATEST BIBLE HISTORY OF THE AGE.

What Higher Commendation
could be given

The People's Bible History

or any other work, than that it is the best
thought and ablest effort of the **WORLD-WIDE
FAMOUS SCHOLARS** whose portraits ap-
pear herewith?

AN EMINENT AUTHORITY SAYS OF THE WORK:

"I do not believe there is a single book published,
outside of the Bible, which would be a greater boon
to any intelligent family circle."

THE PEOPLE'S BIBLE HISTORY covers that
period of
time ranging
FROM THE CREATION TO THE DESTRUCTION
OF JERUSALEM BY THE ROMANS AND THE
TRIUMPH OF CHRISTIANITY.

It is based upon the Bible. Supplemented by con-
temporaneous profane History and further supple-
mented and corroborated by the many and important
archaeological discoveries of more recent years.



FRANK M. BRISTOL



R. S. MAC ARTHUR



WM. C. WILKINSON



F. W. GUNSAULUS



J. MONROE GIBSON

POPULAR EDITION.

The Popular edition contains 942 pages, 7 by 10 inches, 77 of which is solid reading matter (about four times as much as is contained in the average book of equal size), and fifty-seven full-page illustrations from the best artists of the world. This edition is sold at the following prices:

Bound in Cloth, - - - - -	\$4.50
Bound in Half Levant, - - - - -	5.00
Bound in Full Levant, Gilt Edges, Hand-made, - - - - -	6.00

QUARTO EDITION.

The Quarto edition contains 1,260 pages, 9½ by 12½ inches in size, set in new pica type, of handsome, clear face; it is printed on the finest enameled paper, and contains 200 full-page illustrations of the most magnificent character, besides a full-page steel plate engraving of Mr. Gladstone; in its mechanical execution it is undoubtedly superior to any work of this nature that has ever been published. The Quarto edition is sold at the following prices:

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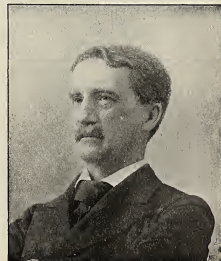
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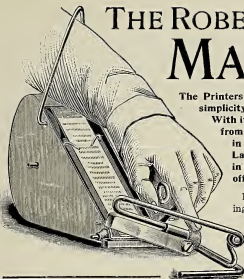
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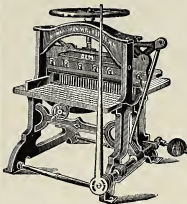
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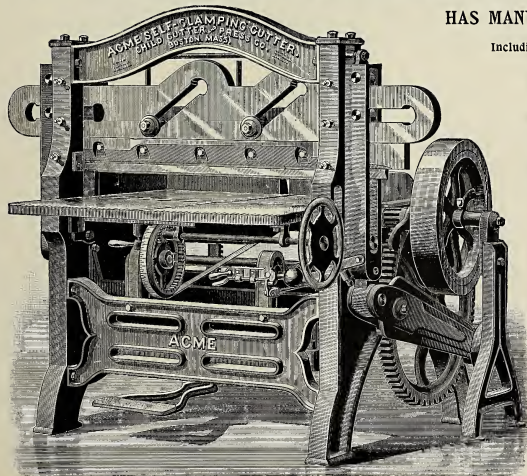
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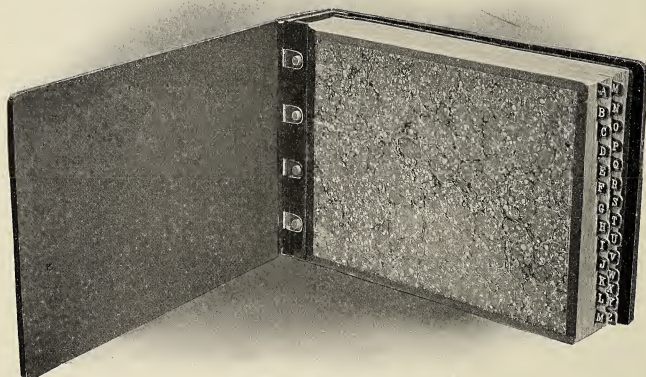
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14 $\frac{1}{2}$	x	17 $\frac{1}{8}$	" " "	13 $\frac{3}{4}$	x	15 $\frac{3}{4}$
16 $\frac{1}{2}$	x	22 $\frac{1}{8}$	" " "	15 $\frac{3}{4}$	x	20 $\frac{3}{4}$

The back with 2-inch standard will bind 100 to 150 sheets; the 3-inch, from 300 to 450 sheets, and the 4 $\frac{1}{4}$ -inch, from 600 to 800 sheets, according to the weight of paper used.

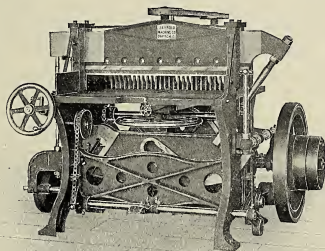
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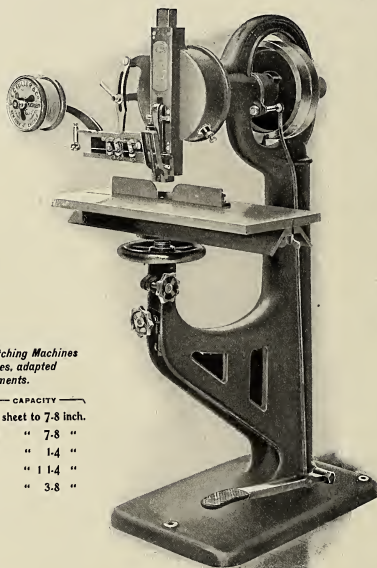
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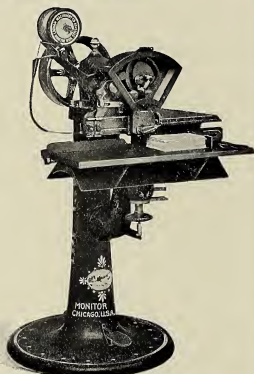
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A magnificent Atlantic liner costs millions, but is not extravagant; rather, it is typical cheapness. To put some old bargain-counter tub on the ocean ferry, however, would be a piece of costly saving. Such penny-squeezing *is* extravagant; it would be cheaper to plate the ship's bottom with mother-of-pearl.

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If you want to hold and increase your business nowadays you must have the very best ink obtainable for your purpose. When you have such at a fair price, stick to it; an attempt to squeeze a few pennies off the price will spoil work that will cost you whole wads of ten-dollar bills.

But such an ink doesn't need plating with mother-of-pearl. Beautifully-printed sample sheets won't improve its working qualities. When a salesman comes around and offers to sell you good forty-cent ink for a dollar a pound, don't let his artistic samples save him. You can save time and make money by turning him down, hard and quick.

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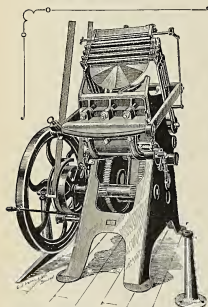
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You can't have the lithographic stones on which the work is engraved.

That's where he has you foul.

Either he does the work or you go the entire expense for engraving over again, and your profits go with the new expense.

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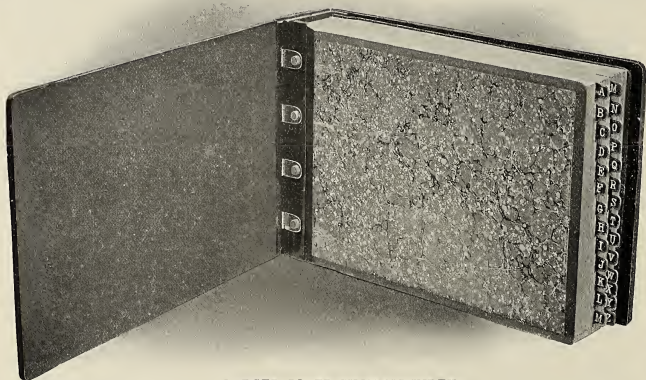
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MADE WITH EITHER 2-INCH, 3-INCH OR 4½-INCH STANDARDS:

10	x	13¼	size will contain sheets	9¼	x	11¾
11	x	16½	"	"	"	10¼
14½	x	17½	"	"	"	13¾
16½	x	22½	"	"	"	15¾

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The Wells
Two-Font
Job Case
with
Extra Large
Cap Boxes.



List Price
90 Cents

Subject to
Usual Discount
on Cases.

The cap boxes in this case have each an area of $5\frac{1}{4}$ square inches, which is about one-third greater than that of a box in a regular news cap case. No change has been made in the "lay" of the case. The boxes are all in their regular positions, the same as in an ordinary cap or job case.

The figure boxes are all in the back row, it being the most convenient, as it is evident that when figures are not needed they are farthest removed. When these cases are used in a cabinet, this feature will be appreciated. One side of the case can be used for lower-case, if desired.

Made in the "New Departure" style, with three-ply bottom, like all other cases manufactured by us.

This case can be substituted in any of our cabinets, in whole or in part, without extra charge.

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This Gun contains 32 2-in. x 72 in.
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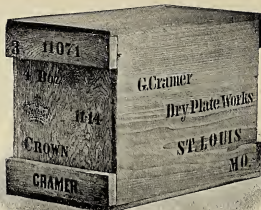
Estimates furnished for large or small outfits and
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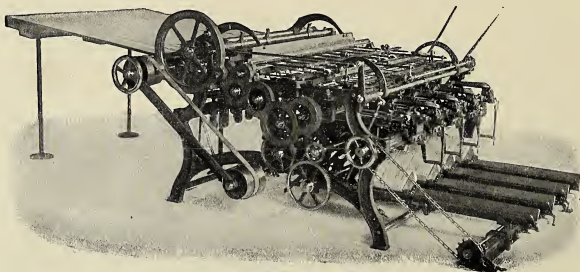
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WAVES

ORIGINAL PLATE FOR SALE



Vol. XXIV. No. 5.

CHICAGO, FEBRUARY, 1900.

MORE FOLDS AND A FEW OTHER DEVICES FOR THE PRINTER.

BY F. F. HELMER.



It is not to combat any envelope trust that these schemes are presented for making circulars, booklets, etc., self-contained and mailable; it is only to help the printer when his patron, who has matter to be mailed, demands "something different."

We know that the envelope in which a thing ordinarily would be mailed can never be "different"

so far as the printer is concerned; all there is for him to do is to buy it already made and print on it. Over a sheet of paper, however, he has a certain creative power, for he can cut and fold in a hundred

ting. First, then, if you take a sheet and fold it, trimming off the folded corners at a slight angle, as in Fig. 1, you will find a narrow V has been taken out of each side of the sheet. This scheme enters



fig. 1



into a number of possible devices, for it at once makes one part able to be folded quite independently and in a different manner from the other.

It may be unnecessary to suggest, but a way to make the clipping of the corners easy is this: Have a piece of wood cut at the angle you want, saw this piece in two and screw one part to the other, making an L with a right angle both inside and outside. This frame can be set against the guides of the cutter and the paper jogged against it to give the desired angle under the knife. (See diagrams on page 679.)

For a circular, fold the sheet at a little less than a third or a fourth of the length; then having clipped both folded corners (Fig. 2, *a*), turn in each side of the larger part of the sheet, creasing from the points of the V's parallel to the edges (*b*). This done, fold up, over and over (*c*), as if for insertion in an envelope, leaving the smaller division of the sheet (above

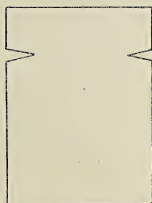
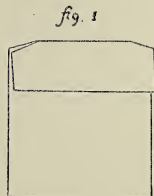


fig. 1

various ways, making up the goods, if he is a well-skilled typographical tailor, to suit the taste and fit the "figure" of any customer.

I trust I may be pardoned for calling a printer a tailor, but the fact is a printer is called upon to do so many things besides setting type and running presses that the suggestion of tailoring as a side line — especially when it is the making of paper clothes for printed matter — ought not to raise anybody's ire.

It is in behalf of this typographical tailoring that I want to call attention to a few more folds for the printer's use which depend more or less upon cut-

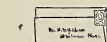
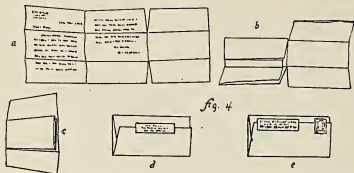


fig. 3





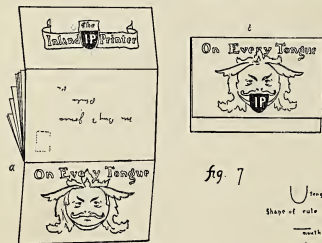
the V's) to have its extending sides inserted into the ends (d), making the whole fast.

Variations of this fold can be made easily to suit various uses. If the V's are each made as deep as nearly a third of the width, the sheet can be folded as in Fig. 3, so that the smaller part of the sheet will entirely enclose and protect the larger, also fastening it safely enough for third-class mail mat-



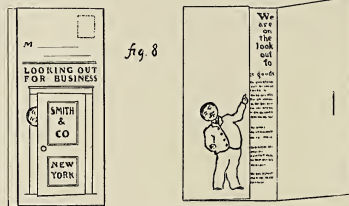
ter by tucking one part of the folded end under the other (d). This form, with a postage stamp placed as indicated (in Fig. 3, e), would be sealed for first-class matter, and furthermore could protect the contents absolutely from the eye of the curious. A printer who wants unique stationery may here find something worth using.

For economy of paper, a form like Fig. 4 might be used, and by printing or writing altogether on the inside of the sheet (a), the matter would still be hid by the folding. To close this, a dab of mucilage along the edge of one of the flaps will suffice, or a



postage stamp fixed as in Fig. 3, e, will do; but as you doubtless often have the trimmings of gummed paper in the office, a printed label (done conveniently sometimes on the superfluous margin of another job) bearing either a return notice or some advertisement, would be handy to slap across the lapping edges (d or e).

The sending of coins through the mail is undeniably hazardous, but until the Government gives



us a fractional paper currency, this practice will probably be common. If your customers of a mail order business desire to have returns of this sort protected, offer a mailing card which you can easily make by the use of a few bits of cutting rule.

It requires a heavy manila, or some other tough, folding stock; the scoring and punching to be after the arrangement of Fig. 5. Make the slits somewhat less than the diameter of the coins they are respectively intended for, so that none can possibly slip through; print the card to indicate the places of half dollars, quarters, dimes, nickels and cents, place advertisements where you like, and give brief directions to say that only a small part of the coin is to be inserted in its slit, and that the card is to be folded over its opposite edge to hold it fast. The card should be folded in the shape of a Z; and notice that this enables it to both hold and cover two rows of coins, provided the coins are inserted one row from each side.

Although it may be well to print both sides, the slitting and the printing can be done with one form each, for both sides. Of course, a card of one row might answer in some cases, and would save half the number of impressions; but the Z form should still be kept, in order to cover the metallic edges appearing on both sides. Probably it is needless to explain further that the fold and its distance from the slit are as important as the slit itself, and that scoring and cutting must be

done together, or with the most careful register; and also that the card is planned to hold coins only when placed in an envelope that will keep it closed.



If you bend a piece of cutting-rule — brass will do if the run is not to be long — and block it firmly, say in plaster of paris, or a specially sawn piece of furniture, there is no reason why you can not punch curved slits in paper as well as straight ones. For what I am now going to suggest, a printer will find that Mr. Knauff's chapters on "Drawing for Printers" will stand him in good stead. The idea is, to make with cutting-rule a catch for closing covers of booklets or circulars, and to incorporate the slits with an amusing or attractive design.



The principle of the catch is illustrated in Fig. 6,



one piece receiving a semicircular cut to raise from the paper a tongue that will slip through the straight slit of the other. "On every tongue" might be

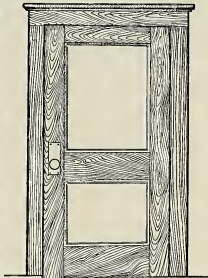
the appropriate heading for a developed scheme of this sort (see Fig. 7). In Fig. 7, *a*, the opened cover shows both lower and upper fold, similar to the pieces in Fig. 6, but in this case all the same sheet. In the design of the face the rule should cut a straight line for the mouth, while the tongue should be loosened by the cutting of the curved rule placed in the other side of the form.

In planning the folds of such a cover, leave the under leaf short enough to allow the upper one to slide over it, so as to let the tongue slip up and out of the straight cut without having to be bent back. If you cover a booklet thus, the stapling or tying may be done at the edge of the middle fold or (as in Fig. 7) in one of the creases; and I would suggest, for the purpose of attracting attention, that the thing be mailed without any envelope other than it makes of itself.

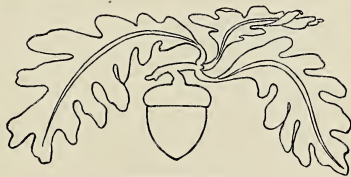


Fig. 8 has been used, in a manner similar to the above, as an advertisement entitled, "Looking Out for Business," and the design on the under fold in this case is made to be complete in itself when the folder is half open, pointing the observer to the matter still further inside, beginning, "We are on the lookout." Fig. 9 is more simple. Upon the cover may be printed, "If You Want the Inside of the Matter"—, and, "Here it is!" will naturally follow inside, giving the sender of the circular a good chance to put the matter in a nutshell.

LOOKING OUT FOR BUSINESS



If the printer should feel he is not draftsman enough to draw suitable designs, or indeed copy these for himself, he can undoubtedly get what he needs at slight cost from any photo-engraver; for if the engraver has no one in his shop who can make the drawings, he will certainly know where he can get them. Or, perhaps The Inland Printer Company will issue enlarged plates similar to those here shown and put them into the collection of their Cut and Ornament Book.



Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XXIX.—BY F. HORACE TEALL.

TAUTOLOGY is defined in most dictionaries and some rhetoric books as needless repetition of an idea in different words or phrases. The Century Dictionary defines it first as "repetition of the same word, or use of several words conveying the same idea," and then as repetition of meaning in different words; and in the Standard Dictionary only one definition is given, including both kinds. Another word, "tautophony," is recorded by all the lexico-

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raphers as meaning repetition of the same sound, but no evidence is given that any writer ever used the word.

On etymological grounds, as well as because of prevalent usage, "tautology" is the right name for faulty repetition, whether of the same word or of the same idea in other words. One of its elements necessitates its application to speech or writing, and the corresponding element in "tautophony" means sound only. We might classify a mere faulty repetition of sound, as of a recurring syllable, as tautophony; but any useless repeating of sense is tautology.

Dr. G. P. Quackenbos, in his "Advanced Course of Composition and Rhetoric," unfortunately mentioned sound only, instead of sense, in noting the fault, as follows: "A regard for harmony requires us, in the progress of a sentence, to avoid repeating a sound by employing the same word more than once, or using in contiguous words similar combinations of letters. This fault is known as tautology." Alfred Ayres quotes this in "The Verbalist," and says: "Dr. Quackenbos is in error. The repetition of the same sense is tautology, and the repetition of the same sound is tautophony." Both of these writers are in error, but the error of the critic is worse than the other; it consists in ignoring the fact that the definition criticised, though faulty, actually includes much that is not properly classified under the name he prescribes for it. Dr. Quackenbos's work suffered mutilation at the hands of a reviser, probably because of this criticism, for an edition made after the death of the author contains the original statement with "tautophony" instead of "tautology," thus leaving the work without mention of the fault by its common and all-comprehensive name. The reviser might well enough have provided for the use of "tautophony" in minute classification, though its utility may be doubted; but he should have added not only a correct definition of "tautology," but also some examples of the fault.

An example showing repetition both of sense and of sound is the following sentence from an obituary notice of an actor: "There he bore a prominent part in all the successive successes of the Robertsonian comedy, and soon was recognized as one of the most prominent leading men on the stage." Such a sentence shows at a glance that it is not as it should be, and should never be allowed to pass into print. Edward S. Ellis, in a book entitled "Common Errors in Writing and Speaking," cites a similar instance as follows: "A public man on the Pacific coast, when called upon, some time ago, to address his friends, said: 'I am glad to see you have such an enjoyable time enjoying the enjoyment.' It is fair to assume that if the gentleman had been allowed a few minutes in which to prepare himself, he would have done better. He couldn't

have done worse." It should be impossible for any one to speak so, and we may even doubt whether the saying ever actually occurred just as it is reported. Although Mr. Ellis avers that the man used the words as quoted, we seem to have seen or heard the same speech elsewhere cited as a mere possibility.

Mr. Ellis could not have done much worse in writing on such a subject than he did in his following paragraph: "We often have sentences where the same idea is repeated in different words. Thus, 'Less ability is necessary, but more time is required.' This is better rendered, 'Less ability and more time are required.'" As a matter of fact, the first of these expressions is better than the other. Less ability is not required in any case, but less ability is necessary or needed for some things than for others. Moreover, the suggested correction substitutes copulative coördination where adversative coördination is intended. The example is not strictly one of repetition of the same idea in different words.

A most absurd teaching on tautology has been repeated by various rhetoricians, probably the latest instance being this, from A. S. Hill's "Principles of Rhetoric": "Tautology—or the fault of saying again exactly what has just been said—is the crudest form of repetition, and is never excusable. For example: 'Let observation, with extended view, Survey mankind from China to Peru.' Or, as the lines have been translated into prose, 'Let observation with extensive observation observe mankind extensively.'" The passage quoted is from Samuel Johnson's poem, "The Vanity of Human Wishes." Never was a sentence written with nicer discrimination of word-sense. It does not contain any pair of exactly synonymous words. Observation and view are very clearly different, and "survey" is not the same as "observe," although one can not either have a view or survey anything without observing. Doctor Johnson very plainly used "observation" to denote the mere act of seeing carefully (here standing for a person seeing), "view" to indicate scope of vision, and "survey" to mean examine or inspect so as to ascertain particulars. "From China to Peru" is a definite extent, not even hinted at by the adverb "extensively." Nothing of the kind could be more absurd than classifying this couplet as tautology. If different words allied in sense could not be legitimately used together, we should often find ourselves woefully restricted in ability for expression.

We should not allow ourselves to be misled in such a matter, even by really authoritative rhetoricians. Probably no book has ever been written that did not contain some erroneous statement. Authority can never be strictly entitled to blind acceptance in every particular by any one who cares to be right. (To be continued.)

Written for THE INLAND PRINTER.

ESTABLISHING A NEWSPAPER.*

BY O. F. SYKES.

IV.—READY-PRINT, PLATES, OR ALL HOME PRODUCTION.

TO give an opinion in a few words as to which form of paper is most desirable, considering all points—ready-print, plates, or all home production—I should unhesitatingly say the latter. There are many reasons for this belief. Where is the paper which is a power in its community, whose publisher is looked up to as a leader among men, or whose financial success is marked, which has "patent insides"? They are very, very rare. The publisher who uses a ready-print has practically no control over his advertising columns, and gets out a paper that is usually a misfit, as the pages of "patent" and home print seldom harmonize in type, ad. display or presswork, and it is useless to try and make them conform, as the entire paper would then have the appearance of a bygone age, with no evidence of life or enterprise. The character of the matter is frequently not what would be selected to appeal to the particular needs of a community, is often unattractively presented and poorly made up, and in the advertising are included many ads. that should not be in a family paper. These reasons could be elaborated upon *ad infinitum*, but a consideration of the mere facts as stated ought to be sufficient to deter any publisher from using the too-ready print. The greatest argument that is advanced in favor of these is their cheapness, as they cost but little more than white paper. Answer: Buy a smaller sheet, print it all at home, and control the whole of your product.

Plates? Yes, plates are a good thing when judiciously used. By this I mean that plates should not be in the majority, but a very poor second in point of quantity, and as much care should be devoted to their selection as to any other published features. It is a mistaken idea that subscribers demand many columns and many pages of reading matter or they are dissatisfied. Years ago, when the weekly newspaper was the only publication entering the home, readers expected to find enough to last them from one issue to another, but the literary features are now covered at a very reasonable figure by the magazines, and the publisher of a weekly journal has little to do to satisfy subscribers but to chronicle the news of his locality in particular and of the world in general. Give your readers this menu and see if they are not pleased. As a matter of fact the newspaper has for many years been gradually but surely becoming a misnomer, but is slowly recovering and will some day be almost exclusively what its name implies—a paper that prints news.

By all means have the entire paper printed at home, even if it must be smaller than it otherwise would, and use plates if it is impossible to find suf-

ficient local happenings and general news to fill the space, but have the plate of a news character rather than literary. The families are very few that do not have one or more magazines that meet all their requirements in a literary way, and it would be a much better policy to club with one of these than to use a ready-print or several pages of plates. A plan much better than clubbing is being followed by several papers successfully. Magazines are offered at a reduction from the publishers' prices to all subscribers that have paid in advance, they having the privilege of selecting from a list of the more desirable monthlies. This fills the demand nicely and at the same time is an inducement for subscribers to keep paid in advance.

As this question is closely related to that of size, it will be well to consider the two in their relation to each other. The number of columns of ads. in a paper should never exceed the number of columns of reading matter, but a six-column folio, or a paper from that size up, can carry forty per cent advertising without being overloaded. From this statement it will be seen that the size of the paper depends entirely upon the amount of advertising that can be secured, and so it must to a large extent. Here are a few figures in this connection that should be studied carefully by the prospective publisher. A paper of less than four six-column pages it is unwise to start, for two reasons: First, unless a man is reasonably sure that he can secure 200 inches of advertising within the first year he takes great chances of failure for lack of sufficient income to float his publication; and, second, the amount of reading matter required to balance 200 inches of advertising is sufficient to fill a six-column folio. Some localities, with small populations, will not furnish this amount of news, and it is here that the supply should be augmented by plate matter.

(To be continued.)



"AIM HIGH."

*This series of articles was started in THE INLAND PRINTER for November, 1899. The next will be "Buying Material"—(a) Size and Quantity of Body Letter."



SAINT VALENTINE.



[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQUILLEN, EDITOR.

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A. W. RATHBUN, Treasurer. J. G. SIMPSON, Advertising Manager.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: 602 American Tract Society Building,
150 Nassau street.

ROGER B. SIMPSON, Eastern Agent.

VOL. XXIV. FEBRUARY, 1900. No. 5.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

SUBSCRIPTIONS must be made in cash, money order or registered letter. **WE CANNOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to THE INLAND PRINTER COMPANY. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest grade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail form, and subscriptions will be received by all newswriters and type foundries throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newswriters who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phoenix Works, Phoenix Place, London, W. C., England.
W. C. HORNE & SONS (Limited), 5 Torrington Street, City Road, London, E. C., England.

JOHN HADDON & CO., Boulevard House, Salisbury Square, Fleet street, London E. C., England.

RATHBUN, LAWRENCE & CO. (Limited), Queen street, Leicester, England, and Imperial Buildings, Ladgate Circle, London E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

F. T. WIDMILE & CO., 37 Clarence street, Sydney, N. S. W.

HERBERT BAILEY & CO., 39 Cuba street, Wellington, New Zealand.

G. HEDDLER, Grimaldischer Steinweg 3, Leipzig, Germany.

A. W. PENROSE & CO., 44 Rue Notre Dame des Champs, Paris, France.

JAMES G. MOSSON, 12 Neustrasse, Riga, Russia.

JOHN DICKINSON & CO. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

THE cover of this issue of THE INLAND PRINTER was designed and composed by A. R. Allexon, with THE Henry O. Shepard Company, Chicago. It was not, however, entered for competition in the cover-design contest.

FRANKLIN celebrations among the printers not only serve to keep alive the memory of their patron saint, and permit of old acquaintance being renewed between master printers, but have the tendency to strengthen the bond of fellowship between employer and employe, when both meet together as they do in many cities. That the custom may be continued unchanged for all time is the wish of those who have the best interests of the printing trade at heart.

IT is encouraging to note, from information received from some cities, that the master printers' organizations are pulling together in a more effective manner so far as estimating is concerned. With stock, labor, machinery, type and other items higher than heretofore, a revision of prices has been necessary, and the indications are that printers as a rule are displaying more "backbone" and at the same time consulting one another in the effort to get consistent prices for their work.

THE newspaper faker still continues to do business, in spite of the frowns of the National Editorial Association. That there are newspapers which will permit their columns to be used in the semi-confidence game which is concealed in the methods of the special write-up schemes of impecunious adventurers is a cause for regret to the great fraternity of American newspaper-makers. It is due to the public, and due to the credit of the American press, that some plan be adopted to discountenance so-called newspaper enterprises which are merely thinly disguised frauds.

NO investment, with possibly some few exceptions, is quite so alluring to the capitalist as the purchase of stock in type-composing mechanisms and similar devices for the cheapening of the cost of composition. The vast demand for reading matter and the phenomenal changes wrought by the introduction of the machines, the immense sums realized for their stockholders, and the inconceivable inventive genius manifested in attaining the seemingly impossible, have opened the way for the speculator and stock-jobber to the purse-strings of the confiding man of money. The results obtained by some, in the face of the opposition of doubting Thomases, and the chances that many men have missed through being too conservative, are emphasized by prettily working mechanisms which are to the eyes of the inexperienced so full of possibilities

that their utter impracticability as labor-savers are never suspected. The ingenuity of the promoters is remarkable in its simplicity, and the evidences of fair dealing with which they clothe their proposals are almost unfailing baits. The man of business, when invited to place his money in a "sure thing in the type-machine line," should remember the demand of the horse dealer who said: "I don't want a 'has-been' or a 'will-be'—I want an 'is'er'."

IN the last issue of the *Zeitschrift für Deutsche Buchdrucker* we find the following short notice: "In order to cover the expenses which we have made during the year 1899-1900 in our efforts to introduce the common scale it will be necessary to collect 6,000 marks from the journeymen and masters of the guild, share and share alike. It has therefore been decided that the annual dues, amounting to 20 pf., shall be collected at once. We hope that every member will send in his dues and thus enable us to remove our debt as soon as possible. The moneys are to be collected by the chapels."

LETTERS of acknowledgment are still being received from United States consuls abroad to whom copies of the Exposition number of THE INLAND PRINTER were sent. James M. Ayers, consul at Rosario, Argentine Republic, says in speaking of the printing interests there: "We are 'getting there' in the Argentines, but it takes 'hammering away.'" James G. Stowe, consul-general at Cape Town, South Africa, notes (as stated in his reports to the Department of State at Washington) that: "This country needs and wants printers' machinery, material and supplies of United States manufacturers," and goes on to say that "the only way the people in this country get goods at present is through the export commission houses of the United States, who send their men to South Africa, and sell everything from a pin to an engine. Why don't the manufacturers send their own representatives here, when the war is over?" he adds. This is a question for the manufacturers themselves to decide.

THE movement for the introduction of the common scale of the German master and journeyman printers, which was announced some time ago, has, as we just learn from the *Zeitschrift für Deutschland's Buchdrucker*, met with great success. "This year's experience has shown us again that a good word will always find a listening ear. In most cases the encouragement of our representatives and the moral influence of the guild were sufficiently strong to induce, so far, 366 firms in 115 cities to join the guild. In only 59 concerns a threat of strike was necessary. Twenty-six firms, however, resisted this measure, and in consequence thereof 230 men were placed out of position. From this we can easily see that the Common Guild exercises great moral influ-

ence over the trade. It has the power of bringing about a friendly solution to all questions of importance which may arise and always settles disputes concerning the tariff, and that in itself is of great value. The work and effort of the organization have now the approval and support, not only of the printing trade, but of the Government itself. We have received the moral support of the entire press and have not found any opposition whatever. The press now not only praises the common organization, but it strongly recommends it for adoption in other trades."

ATTENTION is called to the new department in this issue devoted to postal information for printers and the general public. The present instalment will give an idea of the points intended to be covered each month. New rulings are constantly being rendered by the postoffice regarding the mailing of printed matter. Printers, above all people, should be thoroughly posted in this line. The new department will cover the subject fully, and all statements made can be depended upon as being correct and up to date. The writer in charge of the department is in position to speak authoritatively on matters pertaining to the postal service, and there is no question but what this new feature of THE INLAND PRINTER will prove one of the most interesting and valuable it has ever had the pleasure of offering its readers.

THE committee on tariff of the German printers' guild some time ago appointed a special committee, consisting of three employers and three employes, with respectively five assistants, whose duty it should be to draw up a special tariff for the use of typesetting machines. This committee has completed the tariff and it went into effect January 1, 1900. For the hand, however, it will only be provisory. Two copies of these laws were sent to all offices where typesetting machines are being used, and it is expected that these firms will abide by the rules and regulate the working hours accordingly. By these means the committee hopes that a new peaceful understanding between employers and employes, regarding matters of common interest, will be brought about, and that the friendly spirit which has always existed in the guild will be strengthened by the acceptance of the new tariff for the typesetting machines.

A SLIDING SCALE OF WAGES.

THERE is evidence that a system of wages based on the sliding-scale plan is gaining advocates not only among employers but among workmen themselves. This is due to the approachment which, despite the many aggravating local disturbances in the trade, is manifesting itself in the general trend of thought between the employing and journeymen

printers. It is notorious that the typographical union continues to accept as members men who are not competent to earn the wages set by the union. Explain it or excuse it as we may, the fact remains that in accepting such men and thus placing its seal of approval on their claims to earn the wages established by the rules, the union is leavening itself with a weakness which is a serious menace to the trade. An established, firm and conservative union is the mainstay of the printing trades. The injustice to the competent printer whose earning power is above the minimum scale set by the union is apparent. He is usually kept down to the union scale because the employer has to borrow from him to make up the deficiencies of his incompetent fellow-workman. The stock argument against the sliding scale is that if it is established the lowest rate in the scale will be the general wage. Competition will regulate this, however. The scale will not be abused when the touch of earning ability is fairly and sincerely applied both by the union and the employing printer.

POSTAL RATES ON AUTHORS' MANUSCRIPT.

WITH the agitation for a reform of the postal regulations, and a stricter interpretation of the second-class privileges of the postoffice department, energetic effort is being made by the Society of American Authors to combat the present rates of postage on authors' manuscripts. It is a case of "if one goes up the other comes down," apparently. Under the heading, "Waste Paper and Manuscript," the Philadelphia *North American* comments on the action of the Society of Authors as follows: "All such matter (authors' manuscript) is regarded by the postoffice as if it were personal correspondence, and is charged at letter rates. The society, through its *Bulletin* for December, states that 'there are in this country slightly over twenty thousand men and women who, outside of editors and employes, strive to live by the pen.' It also remarks that, however it may be viewed from without, as viewed from within the item of postage is one of the major burdens of the writer. Frequently 'manuscripts, whether long or short, have to traverse the anxious way, back and forth, many times before they find a resting-place in the printed page.' That resting-place is usually its last long tomb; but 'in every case the burden of sending and securing a return is on the author.' It is certainly one on him. Let us consider the plaint of the Society of American Authors. The white paper on which this issue of the *North American* is printed costs so much a pound. After the news of the world is printed on it, it is, of course, worth so much more. The expenditure of money and brains has made it so. The purchaser of the paper is not asked to bear in mind the fluctuations of papermakers' prices, or the thousand-and-one difficulties laboriously met and overcome in its production. He has only to pay its

price, and like it or not. But one of the members of the Society of American Authors, instead of so many tons, covers so many quires of white paper with the English language, and wants the law to say that he has so improved its appearance that it is now worth more. He wants to know why, when his article is accepted, and the publisher returns it for proofreading, it can travel for one-quarter the rate of postage borne by an unaccepted manuscript.

"The society admits that its members' manuscripts 'have to traverse the anxious way, back and forth, many times before they find a resting-place.' Hence, until embalmed in print, it is problematical whether the writing has added to the value of the white paper, or merely soiled it."

THE NEW WOMAN AND THE NEW MAN.

INCREASING evidence comes to the newspaper reader that we are living in an age of evolution and perhaps involution. Women are taking the place of men in the professions and in the trades, and now it seems that the haughty cook finds her understudy in the despised male who is ready to replace her.

While the servant-girl question is somewhat foreign to a printing-trades journal, the query naturally arises, "When will the bindery girls and the compositors change places?" in the light of the following newspaper dispatch: "The servant-girl question in New York may be solved by the substitution of males for females. In many places where women have been employed in domestic work they have already been replaced by men. One of the most enthusiastic believers in the advantage to be derived from the substitution of men for women as house servants is Mrs. Amelia E. Barr, the authoress.

"In my opinion there can be no question of the greater efficiency of men for house servants as compared with women," said Mrs. Barr. "They are more thorough, generally speaking, in everything they do. They are also quicker in many cases, cleaner, and are more respectful. They gossip less, and in many ways are more desirable servants than women."

ENGRAVERS' PROOFS.

SOME inquiry has been made among employing printers and those who more or less frequently purchase half-tone cuts to discover the reason for the great disparity in the effect of the engraver's proofs of these cuts and the effect that the printing pressman produces from them. The engraver's prover, without overlay or other time-killing manipulation, produces impressions of the half-tones that are exquisite in their brilliancy and softness, yet the same cuts in the hands of the printing pressman are the cause of an amount of wasted time that is appalling to the employer who sees the machine, for which he paid several thousands of dollars, possibly, lying inert at the mercy of a paper-scraping, paste-

besmeared, and callous-hearted employe. The expostulations of the employer, or his requests for an explanation of the long delay, too often result in a disquisition on the effects which the pressman hopes to produce, by methods which upset all the preconceived ideas of mechanics which the proprietor may have had. If the engraver can get beautiful results by his flat proofs, what is the pressman trying to obtain? Can he not imitate the engraver, or is it merely a matter of principle to avoid the appearance of having too easy a job in making ready half-tone cuts? These are some of the questions an exasperated employer asks **THE INLAND PRINTER**. We leave them to interested readers to answer.

THE INLAND PRINTER AS AN EDUCATOR.

"I WANT to say a good word for **THE INLAND PRINTER** as an educator," said Mr. John Taylor, president of the Employing Printers and Publishers' Association of Detroit, Michigan, in conversation with a representative of this journal the other day. "During the past year **THE INLAND PRINTER** has done a great work in educating the master printers up to the idea that estimating on the cost of printing is an exact science, and that no printer can ignore the fact and be successful.

"The lessons on how to estimate should be of great value to the proprietors of small as well as the

offices, and **THE INLAND PRINTER**, and publications like it, can do the trade no greater service than by impressing this lesson upon their minds.

"I know from my experience at the head of a large plant the necessity of careful estimating, and also something of the temptation felt by the proprietors of small offices to bid below what the law of safe business conduct suggests. I know it because I find myself, quite frequently, in competition with these small plants. But if I go to one of these proprietors and say to him: 'My friend, you can't afford to do work at the prices you quote, and if you do so it will be to your inevitable ruin,' he will laugh at my suggestion and spurn my advice in the belief that it is not disinterested. But **THE INLAND PRINTER** can get at him. It can teach him that he can not do harm to the trade at large without at the same time doing harm to himself, and that a safe margin of profit is just as necessary for the small office as for the larger one. This is the work that **THE INLAND PRINTER** is doing and which I hope it will continue to do.

"The proprietor of the big plant, or the 'big fellow' as we call him, is not inimical to the welfare of the proprietor of the small plant, but so long as the 'little fellow' entertains that suspicion we shall have to rely upon the trade journal to correct the evils growing out of the ignorance or want of experience of the underbidder. Of course, there are some fellows that even **THE INLAND PRINTER**, with its bright pages and valuable suggestions, can not reach, since they are so self-satisfied that they think there is no way but their own. Happily, these are few in the ranks of the printers and are growing fewer all the time."

Written for **THE INLAND PRINTER**.

BOOKBINDING FOR PRINTERS.

NO. VII.—BY A BINDER.

COLLATING.

VERIFYING the gatherer's work to see that each signature is in its proper place, is called collating. The girl holds the gathered sections in her left hand, and letting the sheets slip quickly under her right-hand thumb, sees that the signatures fall in their proper sequence. It has been the custom to print letters or figures on the first page of each signature, at the bottom, to guide the collator, but within recent years this practice has been abandoned to a considerable extent.

In the course of this paper it will be shown that the tendency of bookbinding methods is toward simplification. The cumbersome methods of the old bookbinder are simplified or entirely thrust aside. The binder must finish his work in the shortest possible time, and at the lowest cost.

So the practical binder finds that on average work he can leave out collating by having the gatherer glance over each bunch of signatures as she



A RHODE ISLAND MASCOT.

larger establishments. It is the former in most cases who demoralize the business by bidding for work in a haphazard manner, without regard to what enters into the element of cost. They think that because their plants are small they can afford to do work for prices which the proprietors of the larger plants, with their wider experience, know to be impossible. That's the reason they generally find a balance on the wrong side of their ledgers at the close of the year. If they only could realize it, it is just as easy for them to secure fair prices as it is for the larger

places them on her bench before going ahead. It will be readily understood that it is much easier and quicker to glance over a pile of signatures all alike, than to collate each separate book after it is gathered. To avoid collating a Teacher's Bible that



has as many as thirty signatures of very thin paper, besides maps and illustrations, where a mistake is easily made, the following method is employed by some binders: A small, square mark is printed exactly at the outside fold of each signature, in such a position on each that when the book is gathered the black marks cross the back diagonally in a regular gradation, as shown in the cut.

By this means a misplaced signature is at once apparent, and can not go further than the gatherer. It is surprising that this is not used to a greater extent, as it precludes the possibility of a mistake.

It may as well be stated here that the entire cost of a mistake falls on the binder. The purchaser of a volume, finding two sections alike, or one missing, returns it to the bookseller, who expresses it to the publisher, who turns it over to the binder, with a bill for all express charges both ways.

Before sewing, it is necessary to put a book under pressure, or "smash" it, as it is termed, to flatten the folds, smooth the leaves and press out the air. Once this was accomplished by separating the book into sections of half-inch thickness, and beating these parts with a heavy hammer all over on both sides. This beating had to be done very carefully, and was quite an accomplishment in itself. Later, a rolling machine was employed, and its use described as follows, in a treatise on bookbinding: "The operator takes a number of sections and places them between a pair of tin plates, and then puts the whole through the rollers, while an assistant turns the handle."

A few of these machines may be seen today in extra binderies, but their use ordinarily is out of the question. In the small bindery without machinery the simplest way is to pile the books in the standing press between boards and keep them under pressure over night. Lay as many books on the bottom of the press as it will take without projecting beyond the boards, then place a board on top and another layer of books; continue this until the job is exhausted or the press filled, and screw down tight. As it is put in press each book must be knocked up on the two-folded edges, back and head, so that the sections lay evenly one upon the other.

In the larger bindery a power smashing machine is used. This is usually an arch press. The books to be smashed must be placed in the center of the platen or bed, which is raised and lowered by a cam and toggle movement. Two piles, four each, of 12mos may be smashed at a time and a great deal

of work turned out in a day. A spongy paper should be smashed twice if it has not previously been pressed in a signature press.

When it is desired to fold, gather and collate a job, previous to receiving the binding order, the signatures are bundled, about five hundred in a bunch, between maple boards and tied with a strong rope. To accomplish this the folded sheets are placed in a signature press, with the back fold down and a maple board at each end; pressure is then applied, and when sufficiently tight the rope is run through the slots in the head of the machine and tied tight. For cloth binding the very best results are produced where a signature press is used, as the continued pressure settles the leaves down to an absolute



A PINE-TREE STATE MISS.

compactness. The quick pressure of a smashing machine, while being effective for a time, does not produce the lasting results obtained by bundling in a signature press. Other presses are made to operate by power so that a quick operator can handle considerable work in the course of a day. The hydraulic press is recognized as the most powerful machine of its kind, and although its movement is slow and the pumps difficult to keep without leak and in repair, it is the most effective machine for the purpose.

(To be continued.)

SUBSTITUTE FOR CELLULOID.

Consul Liefeld writes to the State Department from Freiburg that a new substance, closely resembling celluloid, has been produced by the boiling of untanned leather in oil. It has the property of being a good electrical insulator, and can be used for manifold purposes. This new material, to which the inventor has given the name "marloid," can be polished on both sides, and in its structure resembles horn, and can be pressed or worked into any form whatsoever, either directly after the boiling process or later, after the hardened hide has been made soft and elastic by being dipped into a salt or alum bath. By means of polishing, this material can be made almost transparent, and it can be given different degrees of hardness, so that a substance is obtained which can be kneaded, embossed, stamped, pressed drawn and twisted into any desired shape, style or design.



A PRINTER'S TRIP AWHEEL.

1. Turnwater Falls, Olympia, Washington.
2. Away down in Mexico.
3. Scene in Shasta Mountains. Mount Shasta in distance.
4. A Canadian harvest scene.
5. Tower, Fort Snelling, Minnesota.

6. A mountain cycle path.
7. A Los Angeles residence.
8. The Great Divide, Canadian Rockies.
9. Cliff House and Seal Rocks, San Francisco.
10. Among the oranges in California.

11. Shasta Soda Springs, California.
12. In the Canadian Rockies.
13. Scene in the Canadian Rockies.
14. Lake Louise, Canadian Rockies.
15. San Gabriel Mission, near Los Angeles, California.

Photos by C. J. Armstrong.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

A PRINTER'S TRIP AWHEEL.

To the Editor: CINCINNATI, OHIO, January 15, 1900.

My ideas regarding the best methods of spending a summer vacation may not conform to the notions of the majority of the followers of the "art preservative," but I claim for my last summer's jaunt—5,096 miles awheel—a greater return in renewed mental and physical energy than any other I am acquainted with.

Leaving Cincinnati, I went as far as Denver, Colorado, and worked until spring, Denver being the starting point of my summer's outing. Leaving on train, I was soon in the stately Rockies, reaching Salt Lake City the next day, fortunately my first stop-over. After taking in the points of interest I boarded a train at midnight for Ogden, where I made another stop, fortunately meeting a brother tourist. Together we took a west-bound train and by daybreak were on the Salt Lake Desert. Spent the day crossing the Sage Brush State, in the midst of a snow-storm. Crossed the Sierra Nevada Mountains at night, and by daylight were in the Land of Sunshine (except when it rains) and roses and palms. Breakfasted at Sacramento, and after visiting the capitol and the State print shop, boarded a south-bound train, arriving at San Diego the next day. Was taken in charge by the San Diego wheelmen, and with one of its members rode around the bay, forded the Tia Juana river (one-half mile of sand) and took a two-days' trip into Old Mexico, returning via the famous orange and lemon groves.



A PRINTER'S TRIP AWHEEL—MOUNTAIN CYCLING WITH DRAG BRAKE.

Spent a few days in San Diego and surrounding country, then pulled out for San Francisco, accompanied by two cyclists, arriving at Los Angeles the next day. Visited Santa Monica, Pasadena and the Old Mission, then proceeded on our journey. Reaching Santa Barbara, we spent the day with four 'Frisco cyclists, traveling south with the wind.



Photo by E. F. Forte, Butte, Mont.

"HITTING THE PIPE."

After crossing Santa Ynez Mountains, fording rivers and contending with unfavorable winds and the usual delays of a cyclist, we arrived at San Jose. Visited Lick Observatory on Mount Hamilton, which is open to visitors, tourist printers included, on Saturday evenings till ten o'clock. Had the privilege of looking through the big telescope at unknown worlds. The roads seemed to be in a bad condition up there, so I concluded that this mundane sphere of ours was good enough. Returned to San Jose for the night.

In the morning rode to San Francisco, fifty miles, without a dismount, the roads being fine. Spent three weeks visiting the points of interest in this great city. The most interesting to me were the Chinese quarters—a trip that every visitor to 'Frisco feels in duty bound to endure. It amply repays the curiosity of a stranger, although it is not a pleasant journey aside from its curious elements. I learned that there were 20,000 Chinamen in this crowded section, and that 19,000 smoke opium, and by seeing the number "hitting the pipe" one does not doubt the veracity of the statement. The joss-houses, restaurants, curio shops, markets, theaters and missions are extremely interesting—dirty, yet picturesque.

Leaving San Francisco for the North (June 7), I was in time to see the harvesting in the Sacramento valley. The methods used in this part of the country are surely interesting. The grain fields are apparently as level as the sea, favoring the ponderous and complicated machinery used, the acme of which is no doubt the combined harvester, cutting, thrashing, cleaning and sacking as fast as the great machine can be moved over the field. Rode two rounds on one having a 20-foot sickle and drawn by thirty mules and horses.

After pushing the old bike 270 miles in the hot valley between the Sierra Nevadas and the Coast Range mountains,



A PRINTER'S TRIP AWHEEL—CYCLING UNDER DIFFICULTIES.

reached the white cedar forests of the Shasta region. One hundred miles farther brought me to the snow-covered Mount Shasta, a colossal volcanic cone rising to the height of 14,440 feet. Was told the history of the last eruption is preserved in the traditions of the Pitt River Indians, who tell of the time of darkness when the sky was black with smoke and ashes that came out of the ground, and when the sun again appeared it was red like blood.

At the Oregon line, my cyclometer showed that I had ridden about 1,300 miles in California. The climbing of the Siskiyou mountain was done chiefly on the railroad track, cutting off the summit by passing through the mile-tunnel. Made good time in the descent, using a tree for a drag. Overtook a brother tourist here—first person seen that day. We ate dinner together, meal consisting of the hams of a porcupine and flapjacks. Found the Oregon highways rough, and was compelled to invest in a pair of breeches to correspond with the corduroy roads. A person is taxed \$1.25 for the privilege of riding in Oregon, and, not having the price, had to put in a day on the bicycle path between Salem and Portland. Crossing the Columbia river, rode the railroad ties for sixty miles, and in so doing the development of blisters was rapid. I afterward visited Olympia, Tacoma and Seattle. At the latter place I was stranded and worked three weeks; then with a well-filled wallet started by boat for Victoria, British Columbia, and spent four days in this typical English town. I then left for the main land, and after a night's ride arrived at Vancouver, which seems to be the best town on the coast. Leaving here by train for the Canadian Rockies, I found myself, after a night's ride, among the numberless hoary-headed mountain monarchs. Could not refrain from stopping at the great glacier of the Selkirk, a vast plateau of gleaming ice extending as far as the eye can penetrate. Looking below and miles away may be traced the railway seeking the bottom of the valley by curves doubling upon itself again and again. One is held spellbound; the scenery is indescribable. After a day's sojourn left for field in the Rocky Mountain range. Finding this a favorite stopping-place for "tourists," I pitched my tent by the side of the clear water of Emerald Lake.

With a friend I left for the lakes in the clouds, some fif-

teen miles away. No more delightful place is imaginable than Lake Louise, with a glacier background. From the lakes we proceeded to Banff, a Canadian National Park. On account of the hot springs this place is a medicinal watering place and summer resort. In leaving Banff we soon made our exit from the mountains to the plains. The first town of importance is Calgary, which is charmingly situated, overlooking the white peaks of the Rockies. Next place is Medicine Hat, surrounded by a magnificent ranching country and an important station of the Northwest Mounted Police.

At Moose Jaw left the train to hit the trail awheel. In places the prairies are marked in all directions by old buffalo trails, and bones of the vanished monarchs can be seen piled up, presumably for shipment. I soon realized that the trails were not adapted to bicycle-riding unless riding an "extraordinary." It is lonesome, too, no repair shops here, and one's company consists only of Indians, antelopes, prairie dogs and coyotes. The lakes are favorite resorts for geese and duck, which congregate in myriads. After riding four days and putting up at railroad section-houses at night, I crossed the Assiniboine river, and was soon in Brandon. This place is surrounded by a great wheat country, grain elevators being constantly in sight, which at one time served me well when lost in a swamp. In two days more was in Winnipeg. Being entitled to a rest, I spent five days in this city, and then headed for St. Paul via Grand Forks and Fargo, North Dakota. The trip was very disagreeable on account of rain, and to reach places of shelter I had to carry a clogged wheel many times. From St. Paul went south to Dubuque, then east to Chicago. Getting tires replaced left for Detroit, arriving four days later in time for Labor-Day celebration. Took side trip to London, Ontario, and spending a few days returned to Cincinnati. I send a number of pictures taken en route, which may prove of enough interest to INLAND PRINTER readers to warrant reproduction in your pages.

C. J. A.



A PRINTER'S TRIP AWHEEL—THE TRAMP OF OLDEN TIME.

NOTES FROM SCOTLAND.

To the Editor : EDINBURGH, December 16, 1899.

Trade has been very good for the past six months, and even now, according to the current *Labour Gazette*, the ratio of the unemployed in the printing industry is 2.1 per cent.

The Edinburgh Typographia is now in the full swing of its winter work. This Association, which aims at the better education of printers, both from a technical and intellectual standpoint, has now over 850 members, and its program of work for the session includes lectures on literary, scientific and technical subjects, and also classes in typography. The lecturers are all men of acknowledged ability, and the subjects cover a wide range of thought—among those yet to be delivered being "The Optical Lantern as an Educative Medium," "Modern Chromo-Typography," "The Nervous System of Man," "Illustrated Books," and "Electrical Inkless Printing." These lectures have hitherto been a valuable part of the work of the association, and have kept up an interest among the printers of Edinburgh who are too old to be influ-

enced by the kindness of the Linotype Company, which very generously permits the association the exclusive use of a duplex machine, for class purposes, free of charge.

The Machine-Printing Class has hitherto been, like the Senior and Junior Compositors', a theoretical one; but the active and capable superintendent, my friend, Mr. Winning, has long been dissatisfied with this, and wished to obtain for his class a machine for practical teaching. I think it likely, after long waiting, his aspiration will be satisfied, for the committee is taking steps to try, if possible, to acquire a machine for this important class.

The association's classes are connected with the city and guilds of London Institute (the British center of technical education) for examination purposes, and the students have been very successful in gaining the certificates awarded by that body.

Many readers of *THE INLAND PRINTER* will have heard of the *Scottish Typographical Circular*, the organ of the operative printers of Scotland. It was instituted in September, 1857, and is by some years the oldest printing journal in Great Britain. At the recent delegate meeting of the Scot-



A PRINTER'S TRIP AWHEEL — THE TRAMP OF MODERN TIMES.

enced by the classes. The classes are for compositors and machine men—(1) a junior compositors' class; (2) senior compositors' class; (3) jobbing display class; (4) Linotype class; (5) music-setting class; (6) a class for machine printers. Of these classes, the first, second and sixth are theoretical; the others practical. The demand for instruction in the jobbing display class has been in excess of the numbers that could be taken, and the committee had reluctantly to adopt a policy of restriction. At the beginning of the session the committee accepted with great regret the resignation of Mr. David Short, the class superintendent. Mr. Short is one of the most accomplished jobbing printers in Great Britain, and his resignation was a great loss to the class which he had built up. But the appointment of Mr. William Alexander (Colston & Co., Lim.) as teacher, has, I understand, given great satisfaction, and the class has, although much hampered by want of room, every prospect of a successful session. The Linotype Class is taught the use of that machine practically through

tish Typographical Association the opinion was freely expressed that the *Circular* was hardly up to date as the organ of such an important trade union as the Scottish Typographical Association. I am glad to say that the Edinburgh branch of that association, which is the proprietary body, has resolved to enlarge and improve it, and the first number of the new issue will appear in January. I trust, Mr. Editor, you will excuse my use of your pages to wish long life and prosperity to the little *Circular*, which will doubtless be familiar to many of your readers hailing from Scotland, and which I had the great privilege and pleasure of editing for nearly five years.

The Scottish Typographical Association is about to make a departure in appointing a permanent secretary to carry on its work. Hitherto the secretary has had to do the work in his leisure time, but this is now to be changed. It is to be hoped that the association will elect a strong man, capable of inspiring respect in employers as well as in employed.

Perhaps a few readers of *THE INLAND PRINTER* may

remember hearing of the *Glasgow Echo*, which was begun as an evening newspaper to represent the working classes of Glasgow in 1893. It was the outcome of a lockout of the compositors in a newspaper office in Glasgow, and great things were expected of it. But alas! it went the way of other working-class newspapers, and after about a year was put into liquidation and the plant sold. Scottish printers put a good deal of their savings into it, and after a weary interval a first and final dividend has just been paid of 4s. 2d. per £, equal to about twenty per cent of the capital. Many trials have demonstrated that in this country at least labor newspapers will not catch on.

G. F. S.



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OUR KID.

N. BROCK, PHOTOGRAPHER.

AS a photographer, Mr. N. Brock, of Asheville, North Carolina, is earning a solid reputation for strength and originality of the treatment of his subjects. As will be noted from the examples of his work scattered through these pages, Mr. Brock does not hesitate to seek for unusual effects in direct violation of the rules made and provided. A just appreciation of the fitting pose for any type of subject gives his work an ease and spontaneity that is singularly attractive, and is best shown in the work of Hollinger. Into every phase of his art he infuses his individuality and sincerity, and he has both in a large measure. He is a native of New Berne, North Carolina, and in addition to special training in the photographic art in the East, attended the New York schools of painting and drawing for some years. THE INLAND PRINTER hopes to exhibit some special and original work from Mr. Brock in the near future.



PICKANINNIES.

Photo by Brock, Asheville, N. C.

THE GRIDIRON CLUB'S VISIT TO CHARLESTON.

The experiences of the Gridiron Club, of Washington, during its visit to Charleston, South Carolina, are told of entertainingly by William E. Curtis, correspondent of the *Chicago Record*, thus: "The Gridiron Club, one of the famous institutions of this city, composed of forty newspaper correspondents, for the purpose of 'broiling' their friends in public life, at their monthly dinners, spent New Year's and yesterday at Charleston, as the guests of that venerable and conservative city. Charleston is probably the least progressive and the most antiquated place of its size in the United States. Its citizens have always been proud of that distinction, and consider it a compliment to be called 'old fogies.' Therefore, it is the last place that any sane man would think of selecting for a frolic. Mayor Smythe, John C. Hemphill, editor of the *News and Courier*, and other prominent citizens who have attended the dinners of the Gridiron Club from time to time, conceived the idea of inviting the 'boys' to spend a couple of days as their guests, and having some fun with them. A palatial special train was furnished by the Southern Railroad, which made the journey of six hundred miles in very rapid time, carrying thirty-one members of the club and three 'mascots,' in the persons of Senator Depew, of New York; Senator Tillman, of South Carolina, and Representative Champ Clark, of Missouri. From the moment the train pulled into the dilapidated old depot of Charleston, which would disgrace a village of two



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THE MAN WITH THE FLOW.

hundred inhabitants, the fun began. The mayor, several of the aldermen and committees, consisting of merchants, bankers, lawyers, and other business and professional men, representing the wealth and aristocracy of Charleston, appeared with a brass band, and 'his honor, the mayor,' on behalf of the citizens, presented the club an enormous wooden key, covered with gilt paper, which would, he said, unlock everything. Old-fashioned drays and carts, drawn by mules wearing fantastic harness, and ridden by postilions who were eminent citizens dressed in ridiculous garments, had been provided to carry the guests to the hotel, but unfortunately there had been a shower and freeze during the night, so that the surface of the earth was covered with ice, and that part of the program had to be abandoned.

"There was a hospitable welcome at the hotel, and after an hour or two of rest the guests were summoned to a steamer selected to transport them to the Isle of Palms, the favorite summer resort of South Carolina, which is some distance down the bay. Just as the boat was about to start, a supply of refreshments which had been put aboard was seized by the police, for, as everybody knows, it is unlawful to sell or give away such things in South Carolina, unless they bear the palmetto brand of the official dispensary. There was a good deal of mourning over this little incident, which, by the way, had been arranged by the mayor to

impress the visitors with his vigorous enforcement of the liquor law.

"Half an hour later, as the steamer was sailing quietly through the placid waters of the bay, and the guests were sitting around the fire in the cabin exchanging yarns with their entertainers, there were sudden and soul-stirring cries of alarm, armed sailors and marines appeared on deck in great excitement, the captain bellowed hoarse orders through a trumpet, a six-pound rifle which was mounted on the deck was unlimbered, and other weapons were brought into action with the greatest excitement and confusion. Nobody out of the secret knew what had happened until another boat was discovered to be the target of the cannoneers. It was overhauled and boarded by sailors and marines, who captured a copious supply and variety of refreshments to take the place

of those that had been seized by the dispensary constables.

"Then the bow of the boat was turned toward Fort Sumter, and the guests were entertained with many promises of the interesting things they would see at that historic spot, but when they arrived at the dock the sergeant in command would not allow any one to land. The mayor and the committees protested, urged, remonstrated and entreated, but the faithful soldier stood at his post, with an armed guard at his back, and read the orders of the War Department prohibiting



Photo by Brock.
DAISTIS.

suspicious-looking strangers from entering the fortifications of the Government.

"After their arrival at the Isle of Palms the visitors were allowed to witness two characteristic features of South Carolina life—a cake-walk by the most accomplished colored artists of the State, and a lynching bee at which the victim was a Baltimore man who had been guilty of recently introducing electric lights to displace the kerosene lamps and tallow dips that formerly lighted the streets of Charleston; and so the day passed on, one 'incident' following another in rapid succession, and some of them of a very startling character.

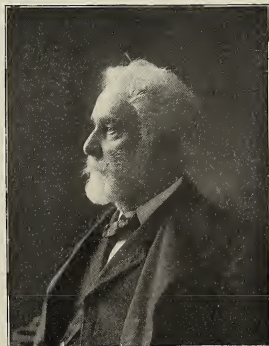
"In the evening there was a banquet, one of the most elaborate



Photo by Brock, Asheville, N. C.
A STUDY.

ever served in the South, at which polite vaudeville was introduced. Among the performers were the most sedate, dignified and distinguished citizens of Charleston, and, notwithstanding their inexperience, it was universally admitted that they beat the Gridiron Club at its own peculiar game. A grandson of Chief Justice John Marshall presented the club with a large live buzzard, declaring that a committee of citizens had been able to find nothing so appropriate to appeal to the character and habits of the guests.

"The next day the party was taken to Summerville, a winter resort in the pine woods on the Southern Railroad, where there is a beautiful hotel, mostly frequented by invalids and tourists from the North—as charming a spot as can be found on the hemisphere. There is the tea garden of Dr. Charles U. Shepard, who has been engaged for several years, under the auspices of the Department of Agriculture, in the



PORTRAIT STUDIES BY N. BROCK, ASHEVILLE, NORTH CAROLINA.

experimental culture of tea, but his success has been so great that the enterprise has passed from the experimental stage, and is so interesting and important that I shall give it more attention in another letter.

"A luncheon was served at the hotel with many interesting incidents, and a speech by Senator Dewey on 'The Art of Enjoyment' was by far the most eloquent and graceful that I ever knew him to deliver, and I am sure that I have heard him speak 150 times. Then the club was sent away toward Washington, feeling that when the sleepy citizens of Charleston were once awake they were the most unique and hospitable entertainers in the world.

"I have not begun to tell half the funny things that happened. That would require columns, but perhaps the most surprising incident was the publication in the *Charleston News and Courier* of a collection of old and discarded portraits taken from the top shelves of its stereotyping rooms, representing murderers, thieves, convicts, patent-medicine samplers, members of the State Legislature and other disreputable characters, which were labeled with the names of the members of the club, and appeared with elaborate and complimentary biographies."

A YOUNG TYPOGRAPHER.

MASTER WILLIAM SLOCUM, the seven-year-old son of Fred Slocum, the well-known publisher of the *Tuscola County Advertiser*, at Caro, Michigan, seems to have early developed ability along the typesetting line.



He first began by setting up pica borders in em lengths, and for the past year has averaged about a column of leaded brevier each week, being paid therefor at the rate of one-half cent per line, pasting his string and receiving his envelope with the balance of the help on Saturday night.

Of course, his working hours were varied with those for play, the latter being largely in excess of the former. A few weeks ago George E. Miller, the Washington representative of the *Detroit News and Tribune*, with his wife and two little boys, spent Sunday at the Slocum home.

They were about the age of young William, and so on Sunday afternoon he asked for the keys to the printing office to show his young friends "his" office. A couple of hours later the boys came back to the house with about a dozen cards like the one herewith, and careful inquiry developed the fact that young William had, unaided and alone, set up the form, in his 13-em stick, with no suggestion from any one, justified it, put it on a small jobber and printed the cards for the boys.



RAISES THE STANDARD OF QUALITY.

P. H. Caulfield, agent for THE INLAND PRINTER in Cincinnati, says in a recent letter: "My efforts in behalf of THE INLAND PRINTER have not been altogether unselfish. I am satisfied the influence of a publication such as yours is immediately and directly favorable to the printer who understands his business, as against the incompetent man or the slouch, since through its educational influence the standard of quality is maintained and advanced. Where THE INLAND PRINTER is a monthly visitor the shoemaker and the blacksmith soon get the 'cold shoulder.'"



BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

ANNUAL BANQUET OF THE EMPLOYING PRINTERS' ASSOCIATION OF TORONTO.

A Toronto (Ont.) correspondent favors me with the following somewhat belated account of the annual banquet of the Employing Printers' Association of that city, held at the National Club, on the evening of December 8 last:

Over sixty members of the craft and allied trades sat down to the sumptuous feast provided, and the function was by far the most successful ever given by the association. A strain of patriotism ran through all the speeches. There were many references to the war which Great Britain is waging in South Africa, and the prophecies of success for British arms provoked unbounded enthusiasm. In the unavoidable absence of the president, Mr. Richard Southam, the chair was occupied by the genial vice-president of the association, Mr. Daniel A. Rose. He was supported on the right by Messrs. J. S. Willison, J. F. Ellis, J. J. Palmer, Walter Haddon (London, England), A. F. Rutter and Lieut.-Col. J. B. MacLean. On the left sat Messrs. Joseph J. Clark, C. W. Taylor, William Stone, T. C. Irving and James Murray. There were also present Messrs. F. M. Rutter, F. Diver, F. A. Ritchie, J. E. B. Littlejohn, Robert G. McLean, E. J. Hathaway, Charles Johnson, Hugh C. MacLean, M. McBride, A. E. Whinton, C. Dyas, George A. Howell, J. H. L. Patterson, H. J. Brown, Charles F. Mansell, M. K. Hornibrook, J. T. Johnston, Robert J. Copeland, Daniel Rose, James Brown, J. M. C. Horn, A. W. Lee, R. Carswell, John Imrie, George Spence, H. L. Thompson, Arnold W. Thomas, Douglas Ford, R. Milne, T. G. Wilson, James Dudley, D. O. McKinnon, Joseph Johnson, George C. Patterson, A. Maccomb, George N. Morang, Atwell Fleming, G. R. Baker, J. F. Stokes, Fred W. Rose, E. L. Young, Louis Huffman, T. A. Weldon, Doug. S. Murray, John C. Gardner, John S. Murray, William Daly, Frederick Stone and R. M. Jaffray (Galt).

Letters or telegrams of regret were received from the following: Hon. George W. Ross, Hon. J. R. Stratton, Dr. Briggs, J. R. Barber, E. F. Clarke, M. P., Mayor Shaw, Mr. R. L. Patterson, Alfred Talbot, Mr. Franklin Hudson, Mr. Thomas E. Donnelley, Mr. Joseph J. Little, Mr. J. Stearns Cushing, Mr. Edwin Freegang, Mr. Henry O. Houghton, Mr. John Stovell, Mr. C. W. Horwick, Mr. William H. Lee, Mr. Henry P. Pearce, and other well-known gentlemen interested in the trade.

Following the toasts on subjects of a general nature, Mr. Rose, in appropriate words, proposed the toast of "The United Typothetae of America," to which Messrs. R. G. McLean and F. Diver made fitting response. Mr. A. Maccomb, in felicitous terms, made a strong plea for a better understanding between the different branches of the printing trade, and speeches along the same line were made by Messrs. A. F. Rutter, W. Stone, T. A. Weldon, G. N. Morang and H. L. Thompson.

Mr. Morang said that the international copyright law in the United States had given an immense impetus to the publishing and printing trades, and suggested that if the Canadian printers and publishers would unite and obtain a better copyright law for Canada, the printing and papermaking

industries and all kindred trades would make such an advance as had never yet been dreamed of. Mr. Morang paid a high compliment to the excellence of the work done by Toronto printers, and cited the opinion of several eminent American writers as to its merit. He was greeted with loud applause.

The chairman also made a few remarks about the proposed Canadian copyright law, pointing out that under it the pirating of the works of foreign authors was completely prohibited. He said that if the publishers would join in the movement for a Canadian copyright law they could send the strongest deputation to Ottawa that had ever visited the capital. A sound copyright law, he said, would easily double the amount of printing done in Toronto. He concluded by proposing a toast to the "Art Preservative," which was

Maclaren spoke a few words and requested the guests of the company to enjoy themselves, which they did. When coffee and crackers were reached, President Maclaren arose and stated that the Franklin was about to enter on its sixth year of prosperity. He gave a short history of the company from its organization, and said that five years ago the employees would not have filled so large a table, and he hoped that when five years more had rolled around it would require a table twice the size of the present one to accommodate them. He called on Grant Taylor for a few remarks about the growth of the company, and Mr. Taylor, who has been with the company since its organization, responded. Next came William G. Welch, who provoked laughter with a merry speech, and Rev. S. G. Anderson told of the many things he had in common with the Franklin employees. Charles Bell-



EVENING.

Photo by George Stark, St. Louis, Mo.

responded to by Messrs. J. Clark, Atwell Fleming and Maj. J. Horn.

Other toasts were proposed and responded to in eloquent speeches, and at a late hour the banquet broke up, every one present declaring it an unqualified success.

FIRST ANNUAL BANQUET OF THE "FRANKLIN FAMILY,"
TOLEDO, OHIO.

The "Franklin Family," as it is called, is composed of the employees and employers of the Franklin Printing and Engraving Company, Toledo, Ohio, 84 all told, of whom 73 sat down to a nicely arranged banquet at the Spitzer café in that city, on January 5, 1900. The supper was given by the officers of the company merely to bring the employees together in social intercourse, and the effort was highly successful. At each plate was laid a handsome menu, and no time was wasted in ceremony before the banquet. President

man, vice-president of the company, was also called upon. The Franklin Company was organized five years ago, and was incorporated last year. The officers are: President, S. R. Maclaren; vice-president, Charles N. Bellman; treasurer, R. B. Crane; secretary, C. M. Hoagland; assistant manager, Newell B. Newton.

Among the employees who were seated at the tables last evening were a number of the stockholders of the company. They have secured their stock under an arrangement inaugurated by the president, which allows them to deposit a portion of their weekly earnings, for which they receive a holding of the stock. This stock is guaranteed by the president, who stands ready to redeem it within two years at face value, if the holder wishes to sell. This arrangement is becoming quite popular, and all the employees are taking some of the stock that really pays dividends. Firms in other cities could advantageously follow the idea of this

Toledo concern in thus encouraging the "families" they look after to work harder for the interests of all connected with the printing plants.

ANOTHER VIEW OF THE KANSAS CITY STRIKE.

J. W. Hailman, who bears the distinction of being both a member of the Kansas City Typothetæ and the Kansas City Typographical Union, has written a letter bearing on the troubles of the printers there in a most unusual way from an employer's standpoint. He writes:

In my present business, which I started about two and a half years ago, I have employed none but union men. I have always found them prompt, reliable and willing to work to my interests at all times. I do not recall a case where they have made an unjust demand on me. I have always understood that my employes had certain rights, not as union men, for this question is very rarely discussed in my office, but as men whom I could respect as faithful employes and who have always shown a proper respect for my rights as an employer.

There is nothing in connection with the code of ethics of the union that would prevent a man from running his business in any manner which he sees fit. Statistics compiled at its last annual convention show that seventy per cent of the members of the United Typothetæ of America run strictly union offices. Mr. Frank Hudson was elected its national president at its last session and Kansas City was chosen as its next meeting place. Both of these events are a great honor to this city and I think it the duty of every printer in this city, both employer and employee, to do all that he can to make that meeting a success. The present strike is very inopportune. I believe that both sides are to blame. It seems to me that the wiser course for the employers to have pursued would have been to have met the men freely and discussed the question from both sides.

Business in all lines is at least fifty per cent better than it was five or six years ago. Prices are higher on everything the laborer has to purchase. He is compelled to pay higher rent. Every commodity in the country is, and has been for the last three years, on the rise, and if prices which the employer gets for his work have not advanced I think it the fault of his head and not the fault of his workmen; and at a time like this, when the employee voluntarily offers to reduce his wages for the benefit of his union, I think it shows a commendable spirit and deserves the sympathy of every fair-minded citizen.

"LOCAL TRADE COMBINATIONS."

The committee appointed at the last annual meeting of the United Typothetæ to gather data regarding the success or failure of local trade combinations—consisting of George E. Matthews, of Buffalo; Harry P. Pears, of Pittsburg; George C. James, of Cincinnati; John Taylor, of Detroit; and Ernest Hart, of Rochester—have as yet had no meeting, nor, so far as I can learn, mapped out any plan of action. However, the committee is not entirely asleep, as I learn from one of the members that a meeting is likely to be called in one of the cities named within a short time, and arrangements made for securing and putting into shape for the next convention the information so greatly to be desired.

In a number of cities it is reported combinations among the employing printers have done much to correct abuses in the trade, and a report on these efforts would be one of the most valuable documents that could be laid before the next convention.

MORE BUSINESS NEEDED AT THE TYPOTHETÆ CONVENTIONS.

"With all due respect to the committees that have had in charge the arrangements for past conventions of the United Typothetæ of America, I hope the Kansas City committee will not fall into the same rut," writes an officer of a local Typothetæ in a Western city. "What the Typothetæ wants at its conventions is more business and less pleasure. The entertainment features of our meetings are very enjoyable and are all right in their place, but they should not be allowed to encroach upon the time that ought to be devoted to business. 'Business first, pleasure afterward,' ought to be the rule.

"What has been the custom in the past? We meet at 9 or 10 o'clock in the morning, map out some work, adjourn at noon, and the chances are go on a pleasure trip in the afternoon or else hold a very brief session. Reports are postponed; business which ought to receive careful consideration is laid aside or hurried through with; and, as

a last resort, questions which ought to demand immediate settlement are referred to committees to report upon at forthcoming conventions, sometimes before the committees that were appointed at previous conventions have had an opportunity to report. That is very bad and does not make for the upbuilding of our organization.

"What we ought to do is to have a specified time for the transaction of business and allow nothing to interfere with it. Say that we took the first three days of convention week for solid business. That would give us ample time. After that the visiting members could spend as much time as they pleased in pleasure-seeking, which would be all the more enjoyable from the knowledge that our duties had not been slighted.

"There is plenty of time between now and the next convention to stir up interest in this reform, and I suggest that 'Cadillac' and other writers for the trade press take it up."

"Cadillac" quite agrees with the suggestion given above, and invites members of the United Typothetæ to express their views thereon.

WHAT FIVE PAPERDEALERS DID TO THE EMPLOYING PRINTERS OF DETROIT.

A banquet was tendered to the employing printers of Detroit at the Hotel Cadillac in that city on the evening of January 5, by the local paperdealers—Messrs. Beecher, Peck & Lewis; W. C. Jupp; F. S. Dreskell & Co.; George F. Kenny, and the Paige & Chope Company. It was intended as a recognition of the good feeling existing between the dealers and the printers and publishers during the past year and as a good way of breaking into the new. Arthur E. Stevens, of F. S. Dreskell & Co., presided. The menu was an elaborate affair, as the following from the bill of fare will show:

	Blue Points.	
	Celery.	
	Mock Turtle, aux Quenelles.	Sauterne.
Radishes.		Salted Almonds.
	Broiled Whitefish, Maître d'Hotel.	
	Pommes Duchesse.	
	Filet de Bœuf, Jardinière.	
	Petits Pois.	
	Punch Romaine.	Cigarettes.
	Blue Mountain Birds, Sur Canape.	
	Cresson.	
Glace, Fantaisie.	Shrimp Salad.	Gâteaux.
	Fromage.	Biscuits.
Café.		Cigars.

After the menu had been thoroughly discussed, Toastmaster Stevens explained that the paperdealers had had some difficulty in deciding upon what form their testimonial to the printers and publishers should take. After many things had been suggested and rejected because of their lack of novelty, some one had said, "Let's give 'em a good dinner." This had been met with the objection that there would be no novelty in that, since the printers and publishers dined sumptuously every day; but then it was explained that the novelty lay not in the good dinner, but in the fact that the paperdealers were giving anything to the printers, and so the dinner went.

President John Taylor spoke for the Employing Printers' and Publishers' Association, and humorously told how he had come to the hotel that evening half expecting to find that the dinner was a hoax in spite of the invitation, the idea of the papermen giving the printer anything being so extraordinary. Still he was glad he had come, and he offered the suggestion that the affair might be made of annual occurrence, a suggestion that was met with eager approval by the hosts.

Mr. Theodore Quimby, of the Detroit *Free Press*, spoke for the press, and Mr. W. C. Sprague, of the Collector Publishing Company, for the publishers. Then followed a program of vaudeville acts by artists of merit, which kept

the crowd laughing and applauding by turns for over two hours. The guests numbered over 150, and all voted the affair a splendid success.

NOTES.

It looks as though the dispute between the printers and machinists, into which the Pittsburg daily paper publishers were unwillingly dragged, would prove a dear experience for the disputant unions.

The plant of the Hill Printing Company, Eustis, Florida, was almost entirely destroyed by fire on the morning of December 30, 1899. It is the intention of the company to continue the business with as little interruption as possible.

A SACRAMENTO (Cal.) printer borrowed an outfit of long primer type from the State printing office with which to set up a city directory. Competing printers heard of this transaction and entered protest. Result: No more loaning of material from the public printing office to private employers.

The speakers at the annual Franklin banquet of the New York Typothetæ on January 17, as announced, were Prof. James H. Canfield, Paul L. Ford, F. Hopkinson Smith, Col. William L. Brown (president of the New York Press Club), Rev. Joseph Mooney, Joseph Howard, Jr., and J. Stearns Cushing, secretary of the United Typothetæ of America.

EDWARD WUNCH, formerly employed in the composing-room of the Buffalo Evening News as a foreman, brought suit against David Shankland, as president of Typographical Union No. 9, to recover damages for alleged conspiracy in forcing him out of his position because he refused to take out a card in the union. He was given a verdict of \$650, which verdict has been sustained by the Supreme Court.

Six new members were added to the roll of the New York Typothetæ at the December meeting. This brings up the total membership to 185, divided as follows: Active, 108; associate, 69; honorary, 6, and 2 others. During the past year this Typothetæ has sent out to its members and the printing trade in the vicinity more printed matter than in any two previous years. A determined effort is being made to educate the trade to better prices, and to a closer union for the interest of all.

The employees of the Forman-Bassett-Hatch Company, of Cleveland, Ohio, maintain a benefit association which takes care of its members when sick and provides means to bury them when dead. The treasury is maintained by the payment of 25 cents per month by full-salaried employees and 15 cents per month by employees receiving \$5 or less per week. J. C. Forman, C. O. Bassett and C. D. Hatch of the firm are honorary members and do much to encourage the association. A new edition of the constitution and by-laws has recently been issued and the firm will doubtless be pleased to send copies to those interested.

DISSATISFACTION over the letting of contracts for public printing led a Minnesota county clerk to adopt this plan for the awarding of future contracts: Samples of every kind of form needed in all the offices would be exhibited in the auditor's office. The secretary of the printers' association would go there and mark form numbers upon each, and also mark the quality and weight of paper. Upon these all the printers could submit bids. Thereafter the samples will be on file, and when a certain piece of work is ordered that form must be followed. The commission will select the lowest bidder on each form of work, so that it is very possible that the printing work for the year will be very much divided, and all printers will secure some of it, unless they are too high on all forms. There was a dispute as to whether the blank-book work would be let to printers and binders, as few printers do both classes of work. It was decided that the bids would not be confined to those who could do both branches in their own shop. All that was demanded was that work be done in union shops.



CONDUCTED BY AUG. M'CRATH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

THE PITTSBURG STRIKE.

David Wright, of Pittsburg Union, kindly furnishes THE INLAND PRINTER with an account of the difficulty in that city:

A strike, authorized by the Executive Council of the International Typographical Union, took place in the composing-rooms of seven of the eight English daily newspapers—the *Times*, *Leader*, *Post*, *Press*, *Gazette*, *Chronicle* and *News*—on December 15, 1899. Typographical Union No. 7 was the only organization of the allied trades involved. About 275 members of this union walked out.

Some three months before the strike the Typographical Union notified the publishers that the scale of the past six years would terminate in ninety days and a new scale would be presented meantime. This became necessary because of the International Typographical Union laws regarding admission of machine-tenders and proofreaders. The publishers frankly stated they did not want amalgamation of the various newspaper employees. Previous to these negotiations No. 7 had secured the consent of the machine-tenders to become members of the Typographical Union.

The new scale also requested an increase of 5 cents an hour. The *Dispatch* signified its willingness to accept the provisions regarding machine-tenders and proofreaders, but was desirous of conferring on the balance of the scale.

The union appointed a conference committee, which proved fruitless, neither side receding from its original position, the publishers refusing absolutely to confer on the scale until the printers had withdrawn the sections on machine-tenders and proofreaders. Pending notification to the publishers that a new scale would be formulated, the association had secured and signed an agreement for five years with the machine-tenders, who had been notified that if they joined the Typographical Union they would be instantly discharged. The entering into such an agreement while the machine-tender question was pending roused the ire of the printers.

President Donnelly, of the International Typographical Union, was called. His conference with the publishers' association had no better result. President Donnelly had intended to come to the city on December 14 to further endeavor to straighten out the tangle, but business at the Detroit convention of the American Federation of Labor prevented. He was in constant communication with the officers of the local union, however. The whole matter was now in the hands of the Executive Council of the International Typographical Union.

The day before the strike the conference committee received instructions from Detroit to waive jurisdiction over the machine-tenders, but not to recede from its position on the proofreaders. The new proposition was laid before the publishers, together with an agreement to submit all the other parts of the scale to arbitration if jurisdiction over the proofreaders was granted. The publishers next day forwarded to the union, then in session, their declination of the latest proposition of the union's conference committee.

The Executive Council of the International Typographical Union having acted on the matter, and having decided on

the immediate enforcement of the International law, a strike was ordered. President Donnelly left Detroit at once and secured another conference with the publishers, but nothing came of it. Meanwhile the publishers were endeavoring to fill up their offices with a sufficient quota of men to get out their papers, having posted the scale in the various offices. The first few days of the strike the papers were put to the sorest straits to get out their editions; it might be said that practically one paper got out the entire seven. The expenses of their composing-rooms, although they are paying in many instances much less wages than the old scale called for, have increased enormously.

The entire Executive Council of the International Typographical Union met in Pittsburg on December 20, remaining in session four days. Secretary Bramwood worked most energetically for the union's interests. The council endeavored to secure the coöperation of the stereotypers and pressmen, but on account of the very peculiar character of the organization among the former and the lack of organization among the latter, without success.

The Typographical Union has been very energetic, through the medium of literature and speakers, in placing its side of

carry out," was first promulgated by its editor, not by the *American Federationist*.

"CHICAGO CONFERENCE ON TRUSTS," 626 pages, a report of the notable gatherings there, containing the several speeches, is on sale in New York by the Tucker Publishing Company. Paper, 50 cents; cloth, \$1.

NEW YORK Union has voted to continue its farming experiment for another year. There is a possibility of its ultimately supplanting the Printers' Home at Colorado Springs so far as No. 6 is concerned.

THE *Pacific Union Printer* has given way to a weekly paper in the interest of all organizations. Readers of the former will regret this. Under the editorship of Mr. Will J. French the *Printer* was a welcome guest at all times.

"A DIVIDEND TO LABOR," published by Houghton, Mifflin & Co., is an attempt to establish better relations between employer and employe, by methods of insurance, home buildings, savings funds, libraries, medical aid, amusements, exercises, and so forth. It is quite descriptive of the many large concerns that have successfully adopted such a policy, including the recognition of trade unions, both at home and



PORTRAIT STUDIES BY C. F. WHITMARSH, CHICAGO.

the case before the public, and especially organized labor, with very satisfactory results thus far. The circulations of all the papers affected have dropped materially; some of the more vulnerable enormously. The employers are using their seven Linotype machinists to father assertions that the strike is one between labor organizations and not against the newspapers. These circulars are having but very little, if any, effect. The Linotype machinists are not only working with nonunion men, but are also operating machines, instructing nonunion learners, besides rendering all the assistance in their power to defeat the Typographical Union.

First Vice-President Lynch, of the International Typographical Union, has remained in Pittsburg to look after the International's interests during the struggle.

NOTES.

PITTSBURG printers will start a daily paper.

A NEW JERSEY and an Ohio judge have recently rendered decisions in favor of picketing.

MARCELLUS F. HOUCK, deaf mute, a job compositor, sets forth his abilities in a circular addressed to employers, offering to work for \$2.50 per day. Yet Mr. Houck appears to have a good opinion of himself.

TRADE-UNIONISTS owe a debt to *Liberty*, which was the first to logically prove the boycott a lawful weapon. "Men have the right to threaten that which they have the right to

abroad. It is a good book on these lines, and its author, N. P. Gilman, it is readily discerned, is prompted by the proper spirit in writing it. While such measures are not, of course, fundamental, they lead up. Much has been accomplished, in a humane way, since the days of the old factory system, as the book shows. The carping critic who is always barking at the heels of labor should read it.

THE following from Robert Blatchford, author of "Merrie England," is not strictly an evidence of "class consciousness":

When England is at war I'm English. I have no politics and no party. I am English, and I regard all those who have taken arms against England as enemies, to be fought and beaten. . . . My daughter has orders to play "Rule Britannia" every night while the war lasts. You can not teach an old dog new tricks, and you can not teach me to cheer my country's enemies, nor to pray for the defeat of the British soldiers. . . . On this evening I fill a glass with British (Australian) burgundy, and I drink to the health of the Queen and the success of the British army.

THE *New York Commercial* says:

A little reflection ought to convince those builders and contractors who are said to contemplate a war of extermination against trades unions, that such a thing would be at least ill-advised. Laborers have a right to form unions, just the same as employers have a right to league themselves together for any legitimate purpose; and to attempt to rob them of that right by any method whatever would be oppressive in the extreme, and would only result in throwing popular sympathy overwhelmingly on the side of the unions. . . . The way to remedy

matters is not to make war on the unions as unions, but if any of them insist on unreasonable conditions, to direct effort toward the abolition of such conditions. . . . Suppose the unions should threaten to strike, and keep on striking until the associations of employers of labor all over the country agreed to disband, and remain disbanded? Who but would condemn the unions and support the employers in their natural right?

NOTWITHSTANDING the injunction, the New York *Sun* still labors under a rigorous boycott. Its columns show a dearth of ads. and newsdealers report a heavy loss in circulation. Its attorney stated in court that if the situation were allowed to continue the paper would be in a bad way. Eleven members of the union have been arrested since the warfare started. It would appear that the *Sun's* only reason for continuing the unequal contest is to maintain its manager's reputation for stubbornness, an ambition worthy of a schoolboy. That the *Sun* is beaten is beyond question. The "fair list," issued by the union, containing nearly all the largest advertisers in New York, who refrain from using the *Sun's* columns, tells the story.

HANNIBAL L. HAMLIN, Portland, Maine, writes: "Will you be kind enough to inform me, through the columns of your valuable paper, as to the position of a printer in the Navy, namely: The pay, kind of uniform, duties, etc. I think this would interest many of the craft. I take your paper every month, and I can say that it is a companion that no printer should be without." *Answer*.—Formerly the pay for such a position was about \$30 per month, and the dress the regular sailor suit, mess with petty officers, one printer to each of the four fleets—North Atlantic, South Atlantic, Asiatic and European—quartered on the flagship, and also one printer in each navy yard. The work consists of about one or two days in each month on bills of fare, programs,



A CLEVELAND LAD.

general orders, stationery and court-martial proceedings. Capt. Morris Miller, however, of the Vermont, writes: "Printers are rarely enlisted now, and we are enlisting none at present. The typewriter has replaced the printer."

A REPRESENTATIVE of the bicycle workers' unions recently said, "The attitude of organized labor toward the trust will depend upon the attitude of the trust toward organized labor." The iron and steel workers have made favorable terms with the trust in that trade. The Bakers' International Union asks that the National Biscuit Company, comprising three of the largest baking concerns, unionize its shops, upon which we learn the trust problem will be settled

so far as the bakers are concerned. State socialists, such as Debs, favor trusts, and now we have the annual report of the president of the American Federation of Labor that the trust is the "natural concentration of industry," to be ultimately administered by the workers. "There will be no cataclysm, but a transition so gentle that most men will wonder how it all happened."

Almost everybody knows that a trust is designed to be a monopoly, and that instead of being a "natural concentration" it is the outgrowth of conditions that are unnatural, conditions that place the means of production by statute law, in contradiction to the laws of nature, into the possession of a few. A trust would deprive all others of the opportunity to buy, sell or labor in its line. That can never be good, whether done by a corporation or a State. It is rather late in the day to go back on the principle of liberty simply because a few trusts have achieved a partial success with the aid of the State, and because certain fakery need votes. Should the trusts succeed, the "transition" would indeed be "gentle," with the mass of laborers fighting for place in the narrowed field of labor, while the military arm of the State preserves order. The spectacle of one who speaks for labor in public places advocating such a pernicious doctrine is enough to "stagger humanity."

NINETEENTH CENTURY HAPPENINGS.

The fact that the year 1900 closes the nineteenth century, brings forcibly to the attention the wonderful advance that has taken place in the printing and allied trades. Below are some of the more important stationery and printing "events" of the nineteenth century:

The first power printing-press patented by Koenig in 1810 in England.

The first typewriter to be patented in the United States was by W. A. Burt in 1820.

The first typesetting machine was invented and patented in 1822 by Church.

The first steam-power printing-press set up in the United States was at Albany, New York, by Benthuyssen, in 1823.

The first lead-pencil factory in the United States was started at Salem, Massachusetts, by Joseph Dixon in 1830.

The envelope was first used in the United States in 1839.

The vulcanization of rubber was accidentally discovered by Goodyear, 1839.

The first photographic portrait taken from life was produced by Professor Draper, at University of New York, 1839.

The postage stamp for mailing letters was first used in the United States, 1840.

Richard M. Hoe secured the first patent for a double cylinder printing-press in 1842.

W. A. Bullock patented the first printing-press to print the paper from a roll in 1860.

Here is a prophecy that has been made for the "art preservative" for the coming century, by one of the best-known men in the printing and newspaper business. For the twentieth century he prophesies that:

"The cost of power will fall tremendously during the coming century, which, with very cheap paper—made perhaps from cornstalks—and improved automatic machinery, will make it possible to give away newspapers, which will be printed on presses running eight or ten colors simultaneously. Perhaps printing will pass away, to be succeeded by a development of photography. Accurate pictures will be telegraphed as we now telegraph words."—*The American Stationer*.

ENCLOSED find \$1 for six months' subscription to THE INLAND PRINTER. I can not afford to get along without it, the many suggestions contained in each number being worth many times the subscription price.—A. P. Faling, *Sun Printing House, Petersburg, Michigan*.

CHARLES B. ROSS, JR., ARTIST.

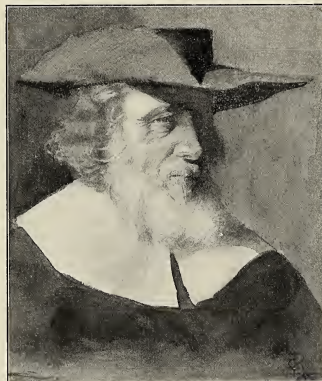
BY M. H. C.

AMONG the younger coterie of Chicagoans who have adopted art as a profession few have made more rapid and substantial progress than the young man whose name heads this article. A Chicago boy born and bred, he gave early evidence of an artistic bent, and began his studies



CHARLES B. ROSS, JR.

at the Art Institute with a determination to succeed. Soon recognizing the need of practical experience in mastering the various and best approved methods of preparing work for reproduction, he obtained a position, first with the Franklin Engraving Company, and later with J. Manz & Company, at the same time industriously pursuing his studies at the Art Institute. Such good use did he make of his time and opportunities that after about a year of such apprenticeship he felt confidence enough in his ability to fill at least a portion of the "long-felt want" for pictures to print to start out for himself. At the outset he met with discouragement and prophecies of failure, but by dint of energy and pluck he soon established a paying clientele—doing work of any kind that offered for the local magazines, periodicals, trade papers,



PORTRAIT STUDY.
By Charles B. Ross, Jr.

etc.; and later some Eastern publishers, notably Houghton, Mifflin & Company and others. During this period he produced some very creditable drawings, some of which appeared from time to time in the pages of THE INLAND PRINTER.

Early in 1897 Mr. Ross became imbued with the idea that New York city presented a better market for the wares he had to offer, and greater advantages for study and improvement than Chicago, by reason of a larger demand for art work, and February of that year found him established in that city. From the first the merit of his work commanded ready recognition, and contributions from his pen and brush soon began to appear in the illustrated supplements of the *New York Times*, *Tribune* and other dailies, and later in the magazines. Finding work on the monthlies more congenial and profitable, he has of late dropped newspaper work entirely; one prominent publishing house now employs all of his time not devoted to his art studies, which he continues to pursue with unabated vigor and earnestness.

SECOND-CLASS LIVES AND FIRST-CLASS FUNERALS.*

SOON after I accepted the invitation of our genial secretary to speak to you I was tempted of the evil one. A subtle and selfish suggestion entered my mind. I said to myself: "Instead of reading a paper of the orthodox and customary kind, I will preach a sermon. This will be followed by a howl of resentment and cause me being inevitably and permanently placed on the retired list of speakers, and thus compelled to spend all my future time at these meetings in ease and indolence."

The verse of my sermon is entitled "Second-Class Lives and First-Class Funerals." It is taken from the book of life, with special reference to aspiring and industrious journalists, whose zeal outruns their discretion.

Gentlemen, it must be conceded that it is difficult to get first-class products or results from second-class materials or methods. It is difficult if not impossible for journalists to do first-class work if they lead second-class lives. The profession of journalism is arduous and exacting. Publishers and editors, if ambitious to win enduring reputation, must give of the best that is in them to their readers. To do this they must be continually absorbing the best that is out of them and around them, and if they avoid or neglect this duty will remain groundlings all their lives.

The work of the journalist is exposed to the full glare of publicity and criticism. I sometimes think journalists are expected to know more about everything than most people know about anything. "Old Subscriber," "Constant Reader" and "Pro bono publico" are ever alert and watchful.

To keep the halo of the editorial "we" from wabbling, journalists should strive to remain fresh, buoyant and receptive; in other words, they must lead first-class lives.

And how do I define the first-class life?

It is not a question of riches or rude health. The first-class life is that which is quiet, peaceful, contented and



From wash drawing by
Charles B. Ross, Jr.

*Paper read before the Chicago Trade Press Association on December 29, 1899, at the Victoria Hotel, Chicago, by R. C. Jacobsen, editor of *Hide and Leather*.

unostentatious. Moderate in everything, open and receptive to the glory and ever-changing beauty of nature, to the beneficent influence of good literature, the pleasures of music and the society of refined, congenial and educated people. The first-class life takes pleasure in little things, because great pleasures are rare.

The first-class man, by cultivating self-control and philosophy of mind, becomes strong in his strength and wise in his wisdom. The form of religion adopted is immaterial, so long as it does not interfere with one's general good conduct. Above all, the first-class man regards bodily exercise as a prime adjunct to mental exercise. He is well aware that nerve-spending at work must be balanced by nerve-mending at play. He should learn to love games such as golf, riding a horse or a wheel, or tramping across the country, either with or without a gun.

Fresh air, sunshine and ample rest are absolutely necessary, besides mental cultivation, for the production of first-class journalism. And it would be better for the reading public if journalists were compelled to live in country homes instead of amid city noise and distraction, where there is less opportunity for mental and physical rest and reflection. The first-class man does not neglect everything for business, but is careful that he and those near him in any way lead first-class lives.

And what about the second-class life? Thomas Carlyle must have noticed the large number of people leading second-class lives when he stated that the population of England was 30,000,000—mostly fools. I sometimes think the Recording Angel wonders if the variety of fools that are hauled before him every day will ever end. A short time ago this letter appeared in a prominent daily paper:

THE FATAL AGE.

Vice-President Hobart was just fifty-five, the fatal age for business men, as is shown by the records of the different exchanges and other mortality statistics. Lawyers and clergymen live to a much greater age, but physicians and business men as a rule die in their prime. The explanation is not far to seek; hurry, worry, irregular meals and lack of exercise cause many men to break down early who, with more regard to hygienic rules, might have survived to be three score and ten. Let this be a warning to others.

A bright young member of the Republican party died a few weeks ago in Chicago. One of the obituary notices stated that he was cultured and brainy, and that he led the hurried life of an American gentleman and burned out at thirty years of age.

Mr. Vanderbilt died a few months ago at the age of fifty-



From wash drawing by Charles B. Ross, Jr.

six. He was a busy man, and it is not unlikely that amid his ocean of gold he neglected his health. Probably he had "no time." He has time to burn now, but we refuse to think that this is his fate.

The second-class man lives under perpetual delusion. He dreams of future rest and rational living, and dies dreaming. His passion for wealth or reputation smotheres what self-control he may have had. He goes through life handcuffed to the dollars, and it is small consolation to know that their chief function in the end will be to pay for a first-class funeral for him.

We can not buy new nerves, lungs, liver or digestive organs, or happiness, love of nature and animals, and that sweet serenity that mellows the declining years of a well-ordered life. The man whose journal or business is his God worships before a tin altar. I admire business devotion, but it must be tempered by moderation. Work and whisky in moderation never kill; but intemperance in either has slain its legions.

Andrew Carnegie once remarked that many men had enough to retire on, but nothing to retire to. He was warning against a second-class life. Sooner or later, gentlemen, we fall heir to our six feet of sod, or feel the need of a harbor or retreat from active work. And the man who enters the shadows of old age, knowing nothing but business, holds



PORTRAIT STUDY.
By Charles B. Ross, Jr.

wasted hands, as Miss Murfree says, to the years as they pass—holding them out always, and always empty.

Countless numbers of men make a success out of everything but themselves. They grow so incrustated with prosperity that they become blind to everything but business, until with racked nerves and ruined constitutions they recall with despair their omission to cultivate the softer and sweeter side of life in their mad desire to get more business, to get more dollars, to get more business. It is a terrible chain.

He is a poor manager who does not so arrange his affairs that he may leave them for intervals with impunity. One thing is certain—if a man does not get away from his business from time to time it will get away from him.

And we all know men who have prospered and built mansions and offices, and expanded in all directions, excepting the direction of their own souls. Such men may buy liberally of quartered oak and plate glass, but they themselves remain nothing but human two-by-four scantlings.

Thomas Wentworth Higginson says: "Sad and sinful is the life of that man who finds not the heavens bluer and the waves more musical in maturity than in childhood."

It would be interesting to know what our members do for recreation and relaxation. The only exercise some journalists take is throwing rocks at the reptile opposition. I shall not complain, gentlemen, of what you say about my little sermon to you tonight if I may only flatter myself that I have taken one step toward making a journalist a better man or a man a better journalist.



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

PROOFREADING.—By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, \$1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

POSSESSIVE ABBREVIATION.—F. E. C., Lamoni, Iowa, asks whether "R. C.'s letter" or "R. C.'s letter" is right. *Answer.*—Any abbreviation in the possessive case should have the period and the sign of possession. The second form is right.

YEARS IN ROMAN NUMERALS.—We are requested to give an opinion on the writing of the number of this year in Roman numerals. Choice comes between MCM and MDCCCC. Regular process of economy in such notation indicates MCM as decidedly preferable. At each place in the series where addition of characters may be avoided by changing to expression by subtraction, the change is made. Thus we get IV for one less than five, instead of IIII, IX for one less than ten, instead of VIII, or five and four, and MCM for one thousand and one hundred less than one thousand, a more economical form than MDCCCC, or one thousand, five hundred, and four hundred.

"DIRECTOR" AND "PROVINCE."—P. C., Brantford, Ontario, asks a question that can be answered only as a matter

of personal choice, as follows: Should the words 'director' and 'province' be capitalized in the following sentences: 'As the organizer and director of the Brantford Young Ladies' College': 'Mr. Smith of Ontario is one of the oldest business men of the province'?" *Answer.*—All that can be said in general about the first of these words is that some do and some do not use a capital. No rule has ever been formulated that makes either practice a prescription of grammar. In special work, such as a catalogue of the college, probably almost every one would use the capital letter; ordinarily, however, it seems better not to use it. Many Canadians prefer to capitalize "province," and it is to be presumed that they imagine it to be, in such sentences as the one quoted, such a particular use as to place it in the category of proper names. General usage seems to be the other way, and no reason presents itself against preserving the form of the common noun. Many similar words, as empire, republic, are variously printed, according to differing notions of editors and proofreaders. The preference of the one who writes this answer is for no capitalizing in any of these cases, for he can find no reason for using a capital.

COMPOUNDS, POSSESSIVES, ETC.—F. P. G., Dayton, Ohio, writes: "1. If 'New-year' means 'the year approaching or newly begun,' ought not the year just passing away to be written 'Old-year'? 2. A Bible printed by an English firm and one published by an American house has 'their's' in Matt. 5:3 and in Matt. 5:10. What authority is there for this use of the apostrophe? 3. In 'The twelve washed each other's feet,' is the sign of the possessive in the proper place? If the apostrophe were to follow the s, would the meaning be that each washed the feet of more than one other? 4. Is the following rule based on good usage? Use the singular verb after all sums when given in figures with dollar-mark; as \$20 has been raised, or was collected, etc. 5. Ought 'day' to be capitalized in 'New-year's day,' 'Christmas day,' etc.?" *Answer.*—1. Both "new-year" and "old-year" are wrong compounds in any use except as attributive adjectives, as in "new-year resolutions" and "old-year failures." 2. When the possessive pronouns were first used they were written with an apostrophe, just as possessive nouns are written, and they have been preserved in that form in the Bible. Practice has elsewhere arbitrarily dropped the apostrophe. 3. The sign is in the proper place; it should never be the other way with the word "each." "One washed the others' feet" would mean that one washed the feet of more than one other. 4. The rule is based on good usage and good grammatical reason, since the figures and dollar-mark name one sum of money, not a number of individual dollars. 5. Both the Century Dictionary and the Standard Dictionary give Christmas day, New-year's day and Thanksgiving day, not "Day." No better authorities ever existed, and both distinguish especially as to capitalizing—that is, they give such terms in the form chosen by their makers as the proper one. Many persons use the capital in question, but the other practice is undoubtedly better.

GRAMMAR AND IDIOM.—M. A. S., Battle Creek, Michigan, wishes these questions discussed: "1. Is 'had better' wrong, and why? 2. Is 'had got' or 'had gotten' better? 3. Is there any authority for regarding the names of the days of the week and those of the months as common nouns, and on what grounds might they be proper nouns? 4. Would you use the capital initial for the adjective in such expressions as 'eastern lady,' 'southern railroad,' 'western Tennessee'? 5. Should 'revolutionary' take the capital initial in the sentence, 'The revolutionary period was a time of great anxiety'?" *Answer.*—1. It is asserted with great insistence by many persons that 'had better' is wrong, but no reason yet given has persuaded those who know best, and whose practice is best, to adopt the offered substitute. The expression is as



EXPECTATION.

old as the language, and is used by the best and most careful writers; it is not wrong. 2. Gould Brown gives a list of irregular verbs, in which the perfect participle of "get" is entered as "got or gotten"; and he says that in each case like this the form supposed to be preferable, and best supported by authorities, is placed first. "Had got" is better



REALIZATION.

than "had gotten." 3. On this also Gould Brown may be cited. He says: "Dr. Webster, and other makers of spelling-books, very improperly write Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, and Saturday without capitals." So some authorities must at some time have considered these as common nouns. But day and month names are



CONSUMMATION.

Photos by Frank E. Smith, Germantown, Pennsylvania.
By courtesy Photo-Beacon, Chicago.

proper nouns, just as much as are personal names. While they are applicable to an unlimited number of days and months, each use of one of the names particularizes a certain one in distinction from others. 4. Capitals should be used in "Eastern lady," "Southern railroad," but not in "western Tennessee." The first two refer to particular sections of the country, and are always capitalized in the best practice; but the last means merely the western part of Tennessee, and is not in any sense particular. 5. "Revolutionary" should always be capitalized when referring to the Revolutionary war. In reference to any ordinary time of revolution, when the word is used in its common aspect, it should not have a capital. All of these questions are answered differently by different authorities, and none of them seems likely ever to secure universal agreement. The best that can be done is to select the practice that seems most reasonable and abide by the decision reached—or to change your mind later if the other way then seems better. In writing these answers the editor has indicated his careful choice, which he does not expect to change.

A PARCELS POST FOR PRINTERS.

The great convenience and saving to the small printers and merchants generally which would result from the establishment of a parcels post is evident. It is gratifying to note, therefore, that the National Association of Manufacturers has apparently decided to enter upon an agitation for the establishment of a parcels post in this country modeled upon that now in successful operation in Great Britain and Germany. Its executive committee has passed the following resolution: "That the executive committee of the National Association of Manufacturers favors the enactment of a law by Congress providing for the establishment of a parcel-post system in the United States similar to the laws in England and Germany, and also the negotiation of parcel-post treaties with other nations." The chief argument for the proposal is convenience to the people, especially to the residents of small towns. In the great cities the merchants have introduced the free-delivery system, and it is contended that facilities of this kind ought to be extended to the country at large. Under the English plan the limit of weight is eleven pounds and the rate begins at 6 cents a pound and increases 2 cents a pound, the charge for the limit being 25 cents. In the United States the rate for general merchandise is 16 cents a pound, which is estimated to be about 100 per cent in excess of the actual cost of the limited parcels post we now have. The rate is undoubtedly prohibitive, and the effect is to drive nearly the whole trade to the express companies. The association will urge the adoption of the English rate.

PRINTERS' COMBINE.

Reports from St. Paul, Minnesota, say that William B. Brewster, the St. Paul attorney who was arrested in Chicago while forming a photo-engravers' combine, but was immediately discharged, will start east on a tour of organization among the employing printers of the various cities. Mr. Brewster has eight cities on his list where his services have been sought. His plan deals with the separate branches of the printing and illustrating business, each being organized independently in each city. It is intended to eliminate the "cutthroat" element in competition by the establishment of a schedule of the prices and the employment of a general manager, who is to do the estimating on all work that does not naturally fall into a standard classification. St. Paul, Minneapolis, Duluth, Des Moines and Sioux City have been organized under this plan, and the results are reported as satisfactory. The *American Printer and Stationer*, from which the above is taken, expresses grave doubts of the success of such a clearing-house arrangement, as few first-class houses would agree to surrender their individuality for the general good.



From painting by Nicholas J. Quirk, Chicago.

THE SOUTH ATLANTIC SQUADRON OF THE UNITED STATES.

Cruiser "Chicago" (flagship), "Wilmington" and "Montgomery." Now under the command of Rear Admiral Winfield Scott Schley.



BY FREDERICK BOYD STEVENSON.

SINCE I printed the story of the blunder in the Chicago *Times-Herald's* composing-room in the "Echoes" in December, I have been in receipt of several letters reciting odd errors that have happened in other newspaper offices. The editor of the *Saint Croix Courier*, of St. Stephen, N. B.—H. M. Webber—writes:

"The Episcopal clergymen composing the deanery of St. Andrews in this county had been holding a session at Grand Manan, and the venerable bishop of the province was in attendance. A public service was held in the evening and the rite of confirmation administered. A correspondent had sent us in an account of the meeting, and in the copy as given to the printer was this statement: 'A public service was held in the evening and at the close of the meeting eight persons were confirmed.' When the proof came in it read: 'A public service was held in the evening and, at the close of the meeting, eight persons were confined.' A gentleman who was in the office at the time begged to have it published as it read, but it was one of the jokes that the proofreader had to withhold from the public in the interest of his bread and butter."

I have been told another story in this same connection. It is about a compositor in a well-known ticket printing-office in Chicago. It is a well-known fact that tickets are required for transportation of a corpse as well as live persons. A certain railroad had need of some of these "corpse" tickets, and the copy handed to the printer by the foreman read:

GOOD FOR PASSAGE
of
ONE CORPSE
to
Calvary Cemetery.

Now this happened to be on the day after the Fall Festival, and—well, you know how the printer man is after a holiday. He set it up, tied a string around it, pulled a proof of it and handed it down. This is the way he did it:

GOOD FOR PASSAGE
of
ONE CORPSE
to
Calvary Cemetery
And Return.

The foreman looked at the proof and remarked: "It's a lucky corpse that goes to Calvary and returns."

I shall be glad to hear of any queer typographical errors that the friends of THE INLAND PRINTER happen to know about. A collection of them might be useful as well as amusing.

It sometimes comes about that a practical joke springs back on the joker like a boomerang. That was the way of it in the case of Jack Klein and Billy Cornell. Billy Cornell has just become a member of the Press Club, and that's what

brings up the old story. Billy has done police and sporting work on the newspapers of Chicago for eighteen years, but somehow or other he never got into the Press Club. But he is sorry now and will never do it again. Jack Klein was doing police on the *Times* during the anarchist trials. Billy had the same job on the *Morning News*. One dull night the two met over at the county jail.

"Heard of the suicide, Billy?" asked Jack, kind of indifferently.

"No," said Billy, "what is it?"

"Oh, never mind," replied Jack. "You can't get it. I have you scooped all right."

Now Jack didn't know about any suicide. He was just "stringing" Billy. But Billy didn't know this and it worried him. So he went into the jail and he said to the lock-up man: "See here, old fellow, what about that suicide?"

"No suicide here," said Mr. Lockup Man.

Billy went away, but he couldn't rest. He went back again to the jail. He said to the lockup: "There is no use holding back; I know the main facts in that suicide and you might as well give up so I'll have the straight of it." The answer that came back to Billy nearly knocked him over.

"Don't give it away," said the lock-up man softly, "but George Engel did attempt suicide tonight."

George Engel was one of the condemned anarchists and the jail officials were trying to keep the story of the attempt on his own life out of the newspapers. It was a clear case of "bull" luck that Billy blundered on to it through the joking remark of Jack Klein. Billy Cornell scooped the town. When Jack Klein read a column and a half story of it in the *News* the next morning his eyes bulged out like the glass in the front of a night watchman's lantern.

It's Mr. Dooley Dunne now, but it used to be Pete Dunne; and it's Mr. Charles Dillingham now, but it used to be "Charlie." Mr. Dunne has reached fame and Mr. Dillingham is getting to be wealthy as the manager of the Garden Theater of New York. When these two were just Pete and Charlie they did the hotels together for two Chicago newspapers. One evening they called on a Russian count at the Grand Pacific Hotel. The count couldn't speak a word of English and the reporters didn't know anything but South Clark street.

"How are you going to tackle, Pete?" asked Charlie.

"Never your mind," said Dunne, "I'll reach him all right." The count bowed graciously.

Pete bent his head down till it nearly touched his shoes. The count had long, bushy whiskers like a buccaneer. But he smiled like an angel and said in an outlandish lingo something that sounded like this:

"Yittiffdorf Cantelloubber Annergebber!"

Dunne looked up with his face wreathed in smiles and remarked with the utmost composure:

"Mister, will you please give me a pipeful of whiskers?"

Charlie Dillingham exploded, but the count seemed to be really pleased.

OUR BUNGTON CORRESPONDENT.

"Johnson's barn is painted red."

That is what old Jarley said.

Writing news (?!) from Bungtown.

Full two columns—scarce enough

Space to tell this kind of guff;

Made the editor so hot

That he'd say: "Dod rat the rot!"

And sometimes add: "D— Bungtown!"

"Old Tim Finley slipped and fell.

Parson isn't feeling well."

Latest news (?!) from Bungtown.

"Aunt Jane Smith looks mighty smart

In her bran-new market cart.

Joe Cook's took a better half.
 Dorney's cow has had a calf.
 Four thousand words from Bungtown.
 Once a tip from the outside
 Threw our office open wide
 For real news from Bungtown.
 Bloody riot and a strike.
 "Good enough, that's something like!
 Let old Jarley grind away.
 Can't give us too much, I say,
 Of that hot stuff from Bungtown."

But we waited—waited till
 Midnight hour was soft and still—
 Dawn peeped out at Bungtown.
 Editor he tore his hair;
 Said worse things than "I declare!"
 News from Cairo and Cathay,
 London, Paris and Bombay—
 But not one word from Bungtown.



BY S. H. BORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may sent to The Inland Printer Company.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson. New York, Cloth, \$3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Cloth, \$2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTO-ENGRAVING.—By Carl Schenckel. Jr. Cloth bound; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S.M., in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauque Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the ironpieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. \$2.

PRIOR'S AUTOMATIC PHOTO-SCALE.—For the use of printers, publishers, photo-engravers, electrotypes and lithographers. 8 by 12 inches, printed on transparent celluloid, divided into inches, half inches and quarter inches by horizontal and perpendicular lines, with a transparent ruler pivoted so that it will intersect the scale at the lower left-hand corner in whatever position the ruler is placed. \$2.

PHOTO-TRICROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Cloth, \$1.

REDUCING GLASSES, unmounted, 35 cents.

CHAPPED HANDS.—Alex. McD., Montreal, Canada, has so much trouble with chapped hands that he feels that he will be obliged to give up the photo-engraving business. He wants to know if there is any remedy for the trouble. *Answer.*—I have had personal experience with chapped hands so that I thought I should have to abandon work that required the hands to go into cold water. I find that if I wash my hands in warm water, with tar soap, then dry them completely by heat, after which rub into them thoroughly a simple cerate for the skin purchased in a drug store, I get along very well. A further precaution I find is to keep my hands well gloved

and warm, when out-of-doors in cold weather. Glycerin is rubbed on the hands by some photo-engravers, but mutton suet, with the addition of a little glycerin, will be found better. A mixture of equal parts of turpentine, beeswax and sweet oil is also recommended. Whatever preparation is rubbed into the skin, it is absolutely necessary that the skin be clean and perfectly dry to receive it. Many cases of bichromate poisoning are due to photo-engravers not taking proper care of their hands.

TRANSFERS FROM HALF-TONES, STEEL DIES AND TYPE.—A. G. C., Roanoke, Virginia, asks: "Please advise me whether or not there can be transfers made from half-tone plates, steel dies and type?" *Answer.*—It is presumed that this query refers to lithographic transfers. Such transfers can be made from half-tones, steel dies or type. They can be transferred to stone or aluminum and printed from lithographically, or they can be transferred to zinc and by proper handling etched in relief, so as to be printed from on a typographic press.

THE FIRST AMERICAN ENGRAVER.—In answering an inquiry as to the beginning of engraving in America, it might be difficult to state with absolute certainty who was the first engraver. Ben Franklin is accused of engraving the ornaments to his "Poor Richard's Almanac." The first one to establish a business and reputation for himself was a young New York physician, Dr. Alexander Anderson. This was just one hundred years ago. He began by engraving in type metal, and did not know about boxwood for several years afterward. In 1796 he started business in New York as physician, designer and engraver, bookseller and publisher. In that year he engraved a cut nearly three feet high of a human skeleton, of which only three impressions were made, the wood block being crushed and destroyed with the third impression. Anderson later gave his entire time to engraving, which he continued until a few days before his death, on January 17, 1870, his ninety-fifth year. Lossing has written a memorial of Dr. Anderson, which our inquirer will find interesting reading if he wishes to inform himself on the early history of engraving in America.

ENAMEL SOLUTION THAT WILL KEEP.—That was a happy suggestion of Herr Gædicke in the *Photographisches Wochenblatt* to use carbolic acid as a preservative of the glue. Carbolic acid may not be the best antiseptic to use, but experiment will bring out the proper one. It is also necessary that the enamel be not sensitized until just before using. To those who would like to try this new idea the following formula is offered:

Albumen.....	5 ounces
Clarified fish glue.....	5 "
Distilled water.....	10 "
Carbolic acid.....	1 dram
Bichromate of ammonia.....	240 grains
Distilled water.....	25 ounces

It will be noticed that it requires two solutions, both of which should be filtered thoroughly. When wanted for use, both solutions are mixed and aqua ammonia added drop by drop until the solution becomes a pale straw color. If readers who try this formula will report results, whether they be failures or successes, we will be enabled to arrive at a definite and standard formula for an enamel that will keep and give reliable results.

THE THREE-COLOR PROCESS IN THE MAGAZINES.—Only a few years ago I was talking with Mr. John Brisben Walker, the proprietor of the *Cosmopolitan Magazine*, at his magnificent home in Irvington-on-the-Hudson, on the likelihood of color illustration becoming a feature of the monthly magazines. He had in mind at the time the introduction of color illustrations to his magazine, and had consulted the leading color-printers on the subject. These printers were, of course, lithographers, and they persuaded him that lithography was

the only practical way to do it. I advocated the three-color method, but Mr. Walker said he had made up his mind to take the lithographer's advice. I predicted that the result would disappoint him. Well, he installed a large lithographic press, hired skilful lithographic artists and lithographers, and succeeded in securing some illustrations that resembled cigar-box labels. It was a costly lesson, but he learned that lithographers would not make magazine illustrators. This is recalled by the attempts of the larger magazines to use color in their last Christmas editions. One of them, in calling attention to their color illustrations, mentioned that the three-color process could not be used for that purpose. Notwithstanding this statement, *McClure's Magazine* for January blossoms out with eight full-page illustrations by the three-color process, and a promise of plenty of the same kind of color-work in the future. This is the best endorsement the three-color process has thus far had, and will be of interest to process engravers everywhere.

THE EMPLOYER'S SIDE OF THE ENGRAVERS' STRIKE IN NEW YORK.—The secretary of the Labor Committee of the Photo-Engravers' Association of New York employers makes the following statement regarding the start and settlement of the recent difference between employing and employed engravers in New York: The strike was precipitated by a request on the part of the Photo-Engravers' Union that an agreement should be entered into by the employers to increase wages \$3 per week in all line-engraving departments, including provers, routers and blockers. This demand was in the form of a printed agreement of eleven articles, requiring that it should take place practically at sight. The employers consulted and decided to refuse to sign the agreement, and the result was a protracted struggle lasting for six weeks before an agreement was made permitting any of the houses to resume work. Although during this time sufficient help had been obtained from outside quarters to enable each and all of the houses to attend to a fair proportion of their regular custom, no doubt a great deal of trade was for the time being diverted from the city and to some other houses in the city which took advantage of the situation to continue operations. The result up to the present time has been somewhat unfortunate for the union, because the men who went back to work returned at the old rate of wages, but will receive January 1 an increase of \$1, and at the beginning of July an increase of another dollar. There has also been a slight increase in the ratio of apprentices to journeymen, there now being two to seven instead of two to eight.

THE EMPLOYE'S STORY OF THE RECENT STRIKE IN NEW YORK.—From Mr. George W. Dunn, the business agent of Photo-Engravers' Union No. 1, of New York, the following statement was obtained as to the causes that led up to the recent strike: Information had come to the union that steps were being taken to organize an engraving trust in New York. This trust was to cut prices, drive out all the smaller concerns and then derive their profits from the reduction in the wage of their workmen. To prevent such a ruinous combination the workmen had determined to show their strength on the very first opportunity. For a long time there had been dissatisfaction among the engravers of line work that their wage was but \$18, while half-tone engravers received \$23. The newspapers were paying their line engravers at least \$21, and it was resolved by the union to send a committee to the employers and endeavor to have them raise the wages of the line engravers to \$21. For six weeks the union tried to bring about this slight increase by petitioning the employers. The latter finally refused to consider the subject at all. Then the men voted unanimously to give up work until the employers would consider their demands. Some of the employers granted the increase immediately, others hesitated a few weeks, but in seven weeks the agreement was reached whereby the men went back to work. During the

strike \$12,000 was paid in wages from the union treasury to the 250 men who had stopped work, \$16 a week being given to the married men on strike, and \$12 to single men. Line engravers now get \$19 a week, beginning January 1, and will receive \$20 after July 1.

WILLIAM HENRY FOX TALBOT.—On February 11, 1800, was born Fox Talbot, whose memory every photo-engraver should honor, for the reason that he was the first to take advantage of Mungo Ponton's discovery that bichromate of potash in combination with an organic matter was sensitive to light and became insoluble in water after such exposure. It was in 1852 that Talbot invented what is now the photogravure process. He coated steel plates with a solution of



WILLIAM HENRY FOX TALBOT,
The inventor in 1852 of Photogravure.

gelatin and bichromate of potash, and after exposure to light under a photographic positive, he laid an aquatint ground on the plate and etched the steel with bichloride of platinum. This solution penetrated the gelatin film, and attacked the steel more or less deeply in proportion to the solubility of the overlying gelatin which had been acted on by light through the positive. He thus produced an engraved plate which could be printed from on a copperplate press. He called this "Photoglyphic" engraving. The centenary of his birth this month is being made the occasion in England of an endeavor to raise a suitable memorial to his memory. Fox Talbot died in 1877.

REVENUE STAMP PRINTING.

The question before Secretary Gage as to turning over all the work of imprinting revenue stamps on checks, etc., to some engraver, instead of leaving it in the hands of several stationers, will probably be disposed of early in the year. It is a part of the plan to accommodate the patrons in different parts of the country by designating one engraver in New York, another in Chicago, and a third in San Francisco, with possibly a fourth in New Orleans. It will be made an expressed stipulation that whoever receives the work shall have no connection, direct or indirect, with the stationery business. The Government will fix the price each engraver shall charge and will endeavor to make this low enough to compensate the patrons for limiting their range of choice.

PATRON—I wish you'd stop my paper for about three weeks. Then you can begin sending it again. **EDITOR**—Certainly. Going away? **PATRON**—No; but I see you are getting in a new press, and I haven't time to spend all day reading about presses.—*New York Weekly*.

SKETCH OF EDWARD EVERETT WINCHELL.

BY FRANK PRESBREY.

EDWARD EVERETT WINCHELL is a difficult man to classify. It is easy to place him among the best of American designers and artists. It is, however, an injustice to him to go no further. He is entitled to recognition as an exceptionally clever descriptive writer, and no list



EDWARD E. WINCHELL.

Photo by Zaida Ben Yussuf.

of the country's famous raconteurs would be complete without his name.

Winchell is a man who could turn his attention to any one of a half dozen avenues of human activity and succeed in it. It might do to write him down a genius, were it not for the fact that a genius is a one-sided man of a hundred-ton ability in some particular field, and a six-pounded stock of common sense in everything else. His success has come from long years of conscientious devotion to the development

of the wealth of native talent with which he was endowed. He has been seriously engaged in his life's work for a score of years, one-half of which were devoted to the art department of the American Bank Note Company, of which he was latterly at the head. It was here that, as he himself expresses it, he "made" designs for everything, from a card to a circus poster. A career such as this, however, was suffocating to an artistic nature so brilliant and out-reaching, and he broke the restraint to engage in business for himself. It was but a short time afterward when those who had long been recognized as leading art printers in New York realized that there was a Richmond in the field whose creations were revelations of color schemes and artistic effects.

The Winchell Printing Company stood for a new school of pamphlets and posters, as distinctive as the work of William Morris or De Vinne. It was here that his ability had full scope, for he was master of all the technicalities of the engraver's, as well as the printer's art. To him the making of the design itself was as easy as it was to follow the plate through its processes of production and make it ready on the press.

But Winchell is nothing if not Winchellesque. Right in the zenith of his brilliant success he closed out his business and put off as a member of the World's Commission of the Field Columbian Museum, of Chicago, on a two years' journey to the uttermost parts of the earth. This commission bore strong credentials from the United States Government, and its members were the recipients of more attentions from royalty and notables than were shown to even General Grant. Its trip covered not only all the countries of Europe, but of Asia, Africa and Australia. They hobbled with the Ameer of Afghanistan and the Emperor of Japan, the Kings of Siam and Corea and the Czar of all the Russias. They traversed Siberia in sledges, and luxuriated in the private trains of kings in more civilized countries. Everywhere Winchell went he made an exhaustive study of the printing, engraver's and designer's arts, and supplemented his already comprehensive knowledge from the storehouses of others. He returned to his native land buoyant with enthusiasm, and strong in the belief that with his long experience, his knowledge, genius and talent, and his—what might be termed—postgraduate course in the arts and crafts of other countries, he could resume his position as the leading designer of advertising literature. And he did it quickly and effectively.

With his present partners he formed the Chasmar-Winchell Press, of New York and Pittsburg. Of this concern he is today, as he has been since its formation, the dominating and ruling spirit. The enviable place which this company has been accorded as producers of the highest type of art printing, its rapid growth and importance, is undeniably attributable to Winchell's genius and practical skill, which one of his severest critics has declared to be "far in excess of the most exacting taste."

It is one thing to have a clever idea and quite another thing to get it into practical, effective shape, concerning the least number of printings necessary to reproduce it for a stipulated price and, of course, within a given time. Few men so readily grasp the requirements of this class of work as Winchell. The flow of clever ideas is apparently inexhaustible with him, and considering the incessant grind of daily work his ability in this line excites the wonder and astonishment of his intimates. As a draftsman Winchell's versatility is wonderful, rendering with equal fidelity figures, animals, landscapes, machinery or architecture. In truth,

like the craftsmen of old, he is at once painter, sculptor, architect and mechanical draftsman. He labors with untiring zeal, and the amount of work he does is prodigious—it has been said that the book-covers alone which he has created, if stretched out in a line, would reach from New York to Chicago—and no two of them alike.

The late William T. Walters, of Baltimore, was so attracted to Winchell's talents some years ago that he tendered him an offer to study abroad at his expense. The offer was a tempting one, but was rejected owing to lack of confidence, as he never regarded himself seriously as an artist capable of great things. He rather turned his attention along the channels of practical everyday commercial art.

The personality of Winchell is not well known, even to his contemporaries, and after forming a mental picture of



MR. WINCHELL AT HYDERABAD, INDIA.

him from his profession and his achievements, the first meeting with him is an agreeable surprise. He modestly acknowledges forty years, but looks ten years younger. He is inclined to the humorous in social moments; thoughtful and serious when discussing business; dreamy in repose, indicating the rare combination of business ability and artistic temperament. He is a clever talker, enjoys and can tell a good story, and has a wide circle of personal friends attracted to him by an irresistible magnetism. There is probably not a score of men living who have visited so many strange and remote corners of the world, and to get under the magic spell of his voice when he is in the humor for reminiscence, is one of the greatest of intellectual treats. His success in his chosen field has been phenomenal. A few of Mr. Winchell's designs are shown on page 710. Lack of space prevents the printing of others.

THE BENEFITS DERIVED ARE LASTING.

I regard *THE INLAND PRINTER* as the mightiest help for the printer in the small city, and the benefit derived through the study of this splendid journal will be lasting.—*J. F. Papenhagen, Herald Jobrooms, Defiance, Ohio.*



MR. WINCHELL IN JAVA.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XXV.—THE EARLY AMERICAN REPRESENTATIVES OF THE LETTER-CUTTER'S ART.

OF the early engravers, or punch-cutters as they were formerly called, it is impossible to give any detailed information, as very meager records of their lives are extant and absolutely nothing concerning the styles or faces of type they cut. The work of remodeling and refitting the old foundries, with the occasional visits from fire, have probably destroyed most of their work if not all of it. The first typefoundries were no doubt supplied with matrices or drives from the English or European foundries, so for a considerable time there was no demand for the cutter's services; but with the growth of printing and publishing and the consequent demand for type, it finally became necessary for the founder to have his own punches. The constant wear and the occasional accidents made it necessary to duplicate matrices, and where the original punch was on the other side of the Atlantic it became impracticable to thus depend on the original.

Probably the first person to regularly engage in punch-cutting in the United States was Edwin Starr. Any cutting prior to his advent was only in the nature of emergency work, and might have been done by some person not regularly engaged in the business, as an engraver or silversmith. Mr. Starr, however, saw the opportunity to make a business for himself. He was first apprenticed to the trade of a silversmith, but his brothers having gone into a typefoundry he was easily persuaded to join them. He was first



MR. WINCHELL IN PEKIN, CHINA.

employed in the foundry of Elihu White, and he soon developed a degree of skill and accuracy that have not often been equaled and never excelled. He made the cutting of punches on steel his special study and pleasure. In later years when engaged in business in Albany he issued a circular in which it was stated that nearly all the type cast in the

for postoffice use. After a long and eventful life Edwin Starr died January 19, 1853.

Another brother, Henry Starr, took up engraving and letter-cutting, and was very skillful. His life was spent chiefly in Baltimore and Philadelphia, and he died in the latter city, but the date is not known. He did good and capable work, but did not have the skill or ingenuity of Edwin.

Next to Edwin Starr in point of skill was William F. Hill. This gentleman was engaged in the work of cutting punches for typefounders, about 1820, or possibly before that time, and his work was in demand. He had the reputation of producing more ornamental effects than Starr or any other cutter of the period. His work was taken by the different foundries, Elihu White, D. & G. Bruce, and Binny & Ronaldson. He died on Staten Island, many years ago, of ship-fever.

Another cutter of this period was David Bruce, Jr., who died in 1892, an account of whom has already been published in this series of sketches. George Bruce, the junior partner in the firm of D. & G. Bruce, was also a cutter, but did not work at that branch of the business very much.

George B. Lothian, son of Robert Lothian, who attempted to start a typefoundry in New York, but failed, had learned something of the business from his father and from Elihu White. He made an unsuccessful attempt to establish a typefoundry at Pittsburg, and in 1822 undertook to make type for the firm of Harper & Brothers. Mr. Lothian was a cutter of merit, and the faces of Greek cut for the Anthon Classical Series were much admired, and are still looked upon as correct models.

Thus while these early representatives of an exclusive guild left behind them some strikingly beautiful specimens of their skill, there is so little known about their lives that it is safe to say very few persons now living ever heard the names mentioned. Their work was done at a time when printers and typefounders were reaching out for something more pleasing than the current type faces in use in England and on the Continent, and there are evidences of originality of treatment of the alphabet, which was an agreeable change to both printer and reader.

ORIGIN OF "TOMMY ATKINS."

The regular soldier of the British army owes his nickname of "Tommy Atkins" to a pure accident. Years ago Sir Garnet Wolseley, now commander-in-chief of the armies of Great Britain, published a little volume called "The Soldier's Pocket Book of Field Service." In illustrating the manner of properly filling out field reports he happened to use the name "Thomas Atkins." "The Pocket Book" is the English soldier's military bible, and the name "Thomas Atkins" was at once adopted as his proper nickname. Later, Thomas was abbreviated to "Tommy," and the accidental name passed down into history.—*Chicago Daily News.*



BOOKLET COVER.
Designed by E. E. Winchell.

United States prior to 1825 was from punches cut by his own hand. This statement could not be controverted and was substantially correct. Edwin Starr was the fourth son of Timothy Starr, fifth in descent from Dr. Comfort Starr, who settled in Boston in 1635. It is not recorded where he was born, but probably in New York, and before 1790. In partnership with a brother, and under the name of Starr Brothers, he opened a typefoundry at Pittsburg about 1832, but the venture was an unfortunate one. Afterward he was employed in the typefoundry of D. & G. Bruce in New York, where he ranked as their best workman. Of a peculiar temperament, he had not the faculty of adapting himself to his associates, and his life was full of bitterness and disappointment. All his ventures in business on his own account, or

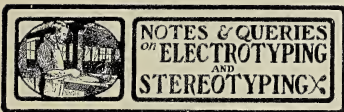


BOOKLET COVER.
Designed by E. E. Winchell.
(By courtesy of Wilcox & White Company,
Meriden, Conn.)

associated with his brothers, proved futile. Yet his work was of the highest quality, and he was recognized as a genius. Among the many ingenious and valuable inventions introduced by him was a method of printing in two or more colors by a changeable type (patented), to prevent the counterfeiting of banknotes. He also introduced a circular type



BOOKLET COVER.
Designed by E. E. Winchell.



CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Rolling—Revising—Blotting—The Invention of Electrotyping. Full cloth; 150 pages; \$1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to paper-made stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 149 pages, 6 by 8½ inches; 50 illustrations; \$1.50.

BRONZING ELECTROTYPES.—A correspondent asks for a simple method of bronzing art electrotypes. The following process is recommended by Watt: "Electrotypes may be bronzed by suspending them in a wide-mouthed bottle (or other vessel) at the bottom of which a small quantity of sulphide of ammonium has been placed. The sulphide of hydrogen which escapes will give a good bronze tint to the copper in a few moments, the depth of tone being regulated by the time of exposure."

RAPID STEREOTYPING.—The following inquiry comes from Paris, France: "I have heard that there is a machine in America for casting rotary plates for newspapers, and a gentleman informed me that he saw sixteen plates cast in four minutes. This gentleman does not understand our trade but was very precise about this machine. I have been given to understand that the price is \$5,000; cheap if it can do what he stated. I should say that he means some sort of a linotype machine (improved) for rotary machines. At any rate I can not find anything about it over here. If you can furnish me with any information I would be grateful." *Answer.*—If there is any such machine in existence as is described by our correspondent the writer has not heard of it. We are pretty swift people over here, but we do not cast four pages a minute in one machine; at least the writer is not aware of any such instance. The chances are your informant has had a dream. The casting-boxes employed in this country probably do not differ materially from those in use in Europe. Some of them are provided with automatic clamping devices, which save the time previously required to operate the hand-screws which lock the cover to the box, and nearly all newspaper casting-boxes are equipped with appliances for spraying the cover with cold water to expedite the cooling of the metal; but with all these improvements we can not cast sixteen pages in four minutes.

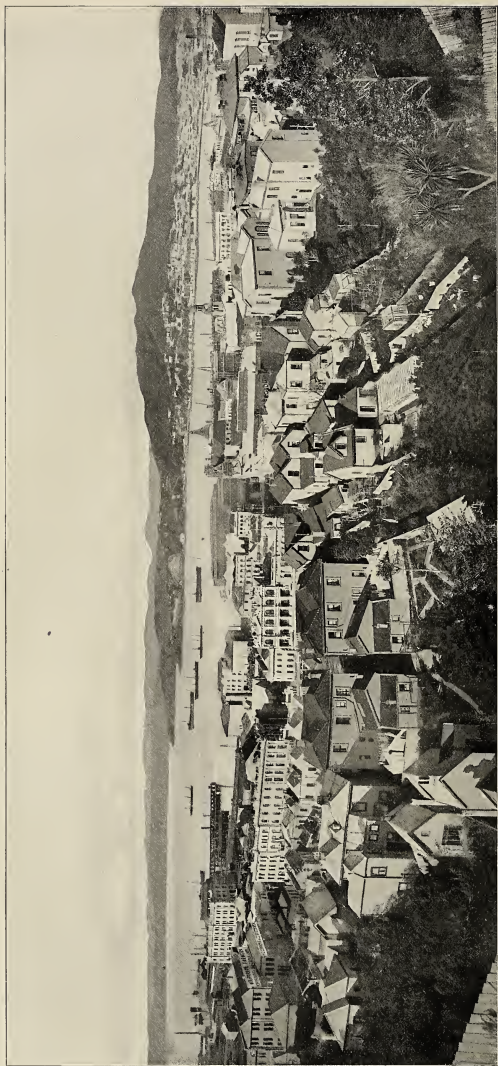
S. D., Sioux Falls, South Dakota, writes: "We have the gas steam generator on a single platen steam drying-press, and it don't give good results in drying matrices and keeping up steam. It takes from nine to eleven minutes to dry a matrix, when it should not take more than six to seven minutes; and it takes from two to two and one-half hours to get up steam. I would like to hear from some one who has used one of that kind of steam generator, and their experience."

Answer.—The editor is not familiar with the kind of generator mentioned, but his experience suggests that a gen-

erator to produce satisfactory results should be located under the steam table, so that the steam will circulate as it does in a house-heating plant. It would be difficult to heat a building with the steam plant located in the attic, and it is almost equally difficult to heat a steam table with the boiler on a higher plane than the table, for the reason that the water in the boiler frequently syphons into the table, and it is impracticable to trap it back into the boiler. On the other hand, if the boiler can be located on a floor below that on which the steam table stands, or if the generator is small enough to be located directly under the steam table, so that a perfect circulation may be assured, there would probably be no trouble in obtaining all the heat required. Steam generators of the latter description are now made specially for steam tables and are fully guaranteed by the makers.

ELASTIC MOLDING MATERIAL.—H. C., San Francisco, wants to know how to make an elastic composition for molding plaster casts. *Answer.*—Dissolve 32 parts, by weight, of gelatin in 24 parts of water, over a slow fire; when dissolved, add 1 part beeswax cut up in small pieces. The mixture should be warm, but not hot, when used. Before applying the composition the plaster casts should be well brushed over with oil. The following composition is recommended by Mr. George E. Duntun: "Select 10 pounds of the best cabinetmaker's glue and put it to soak over night in 5 pints water. The semi-plastic mass should be heated over a water bath until it becomes of the consistency of thick syrup. To this mass should be added 2½ pounds of a good quality of molasses and 1 pound of pure glycerin and thoroughly incorporated by constant stirring. The molasses and glycerin must not be added until within one-half hour from the time when the composition is to be poured. Never try to make up this composition in a kettle sitting directly over the blaze of a fire." This composition is suitable for obtaining a reverse mold of objects which may not themselves be suspended in the bath. When the mold has been obtained, a duplicate of the original should be made by pouring wax into the elastic mold. This wax cast may be suspended in the bath and deposited upon, thus securing a metallic reverse upon which a duplicate of the original may be deposited.

CLAY STEREOTYPING.—R. D., Dubuque, Iowa, writes: "Can you tell me what kind of clay is used for clay stereotyping or what is known as the clay process of stereotyping? Is the process expensive? If not, why is it not more extensively employed? Can you tell me where the necessary outfit may be secured, and what it would cost?" *Answer.*—The clay used for stereotyping is a mixture of kaolin, soapstone and plaster of paris. These materials are purchased in powdered or pulverized form. The kaolin and soapstone in equal parts are thoroughly mixed with water, enough to make the mass the consistency of thick cream. A little plaster of paris is then added, mixing it in rapidly and thoroughly. The mass is then spread evenly over an iron plate which is secured to the swinging head of an old-style electrotypes press or a press of similar description. The form, which should have been previously placed on the bed of the press, must be well brushed over with benzine. The first impression should be made with a piece of cotton cloth between the clay and the type. The cloth takes up the superfluous moisture from the clay and blocks out the outline of the form. As many as three or four impressions are usually necessary to obtain a perfect mold, each impression being a little deeper than the preceding. After the mold has been made it is floated in the metal pot until all the moisture has been expelled and it is of the same temperature as the metal. The mold is then surrounded on three sides with a bent wire and another iron plate clamped upon it. Metal is then poured into the open side and the cast cooled by spraying the iron plates with water, beginning at the bottom and working up toward the



Courtesy "Weekly Press," Christchurch, New Zealand.

PANORAMIC VIEW OF WELLINGTON, THE CAPITAL CITY OF NEW ZEALAND.

top. The process is expensive compared with the paper process, because it is slow. George E. Lloyd & Co., of Chicago, or R. Hoe & Co., of New York, would probably provide the outfit and would furnish prices on request.

DRY STEREOTYPING.—The following letter is from a practical stereotyper who has had considerable experience in "dry stereotyping" by the new method:

Mr. C. S. Partridge:

DEAR SIR,—Since the receipt of your last letter I have made about fifty full-page molds with the dry flog, and think I have given it a fair trial. I have experienced no difficulty whatever in stereotyping large type, but with small type the peculiar face has troubled me. During my practice I have had to contend with all manner of work, and have sometimes felt quite disheartened. I have come to the conclusion that the sheets of flog vary in hardness, due perhaps to the fact that they were kept so long in a warm room that they became too dry. So I made up some stereotype paste and pasted three sheets of tissue paper over the face and let it stand one day, then chalked the face of the paper and molded it with the mangle. This answered very successfully, and I stereotyped a 24-page pamphlet, taking eight casts from each page, and not one mold broke through the whole job. After taking the mold it was packed, placed between sheets of blotting paper and laid face down on the steam press to dry, this occupying only a few minutes. I have experienced the breaking of a mold after about the third cast, but if it is on the side of the work and not on the face, I manage to get more casts without interfering with the face of the work. The mold must be lightly brushed with French chalk before each cast. I believe that this process is a step in the right direction for printers who object to the heat of the steam table to their type forms. At the same time I do not think there is any likelihood of the wet process being done away with, as the results are good and the time is not such a great way behind, considering the extra packing required by the dry process. On the newspaper where I am employed I have seen molds dried on the steam table in three minutes, and taken out, packed and cast with first-class results, and with practically no finishing. It will take a remarkable dry flog to beat this record for newspaper work, but for small printers and job offices who object to heat the dry flog will no doubt prove an advantage, and to second-rate workmen it will be a boon.

Yours truly, L. J. SMITH.

CAN NOT MAKE GOOD STEREOTYPES.—T. W. S., Pulaski, New York, writes: "In your valued journal appears ad. for a treatise on the art of electrotyping, by a practical electrotypist and stereotyper. Do you publish or know of any work devoted to stereotyping? My employer, who is not a practical printer, recently purchased a much-advertised stereotyping outfit at a cost of about \$35, but which was not accompanied by any *adequate* directions for using. After wasting several days' time in an unsuccessful attempt to operate the machine according to meager directions at hand, I have come to the conclusion that it is either worthless or else a man must learn the trade in order to attain any degree of success. I have used ready-prepared matrices, but the matrices will either blister or the plates will be full of bubbles. The metal used consisted of old stereo plates mixed with old type metal, and I experimented with every degree of temperature possible, though without success in any one instance. In some cases a portion of a plate would be sharp and clear while the remainder would be blistered and shrunken. If you know of any treatise on this subject or can furnish me any information regarding the matter, will you kindly favor me with a reply?" *Answer.*—The writer is frank to say that he has never attempted to make stereotypes with a cheap outfit, and his knowledge of such plants is obtained from descriptions and illustrations contained in the advertisements of the manufacturers. From such knowledge we would say that while it is no doubt possible to make stereotypes with a \$35 outfit, the chances of obtaining satisfactory results are not more flattering than would be the chance of doing good presswork with a cheap press. Moreover, while stereotyping is not a difficult trade to learn, it is not surprising that one should not make a success of it at the first attempt, or even the first week. With regard to the special difficulties mentioned it may be said first: If the flogs are properly made in the first place the cause of their blistering will probably be found in the fact that the matrices are not thoroughly dried before casting. If any moisture remains in the matrix it will be changed to steam by the heat of the metal and the layers

of paper will be forced apart or raised up, "blistered," by the expansion; at the same time any moisture remaining on the face of the matrix will cause the metal to chill when it comes in contact therewith. The molds should be dried as thoroughly as possible on the type and then be laid on a hot surface for some time until the moisture has been entirely expelled. The casting-box should also be well heated so that the metal will have no chance to chill. 2. Old stereo plates and old type mixed make a metal too hard for stereotyping. This probably accounts for the bubbles in the plates. The metal should be softened with pure lead until a strip 10 or 12 inches long will bend, when cold, to a half circle without



Photo by C. M. Hayes, Detroit, Mich.
NORMAN.

breaking. 3. If the matrix is dry and the casting-box hot the metal may be poured quite cool; that is, at a temperature just above the melting point. At this temperature better results will be obtained and less shrinkage observed than when the metal is too hot. Space in this department is too limited to go into all the details of stereotyping. For complete information on the subject see the book on Stereotyping sold by The Inland Printer Company.

THE ENGLISH LANGUAGE.

We'll begin with a box, and the plural is boxes.
But the plural of ox should be oxen, not oxes;
Then one fowl is goose, but two are called geese.
Yet the plural of mouse should never be mice;
You may find a lone mouse, or a whole nest of mice.
But the plural of house is houses, not hices;
If the plural of man is always called men,
Why shouldn't the plural of pan be called pen?
The cow in the plural may be cows or kine,
But a cow if repeated is never called kine,
And the plural of vow is vows, never vine,
And if I speak of a foot and you show me your feet,
And I give you a boot, would a pair be called beet?
If one is a tooth and a whole set are teeth,
Why shouldn't the plural of tooth be called beeth?
If the singular's this and the plural is these,
Should the plural of kiss be nicknamed keese?
Then one may be that and three would be those,
Yet hat in the plural would never be hose,
And the plural of cat is cats, not cose.
We speak of a brother and also of brethren,
But though we say mother we never say methren;
Then masculine pronouns are he, his and him,
But imagine the feminine, she, she and shim.
So the English, I think, you all will agree
Is the dod-rottest language you ever did see.

—Chryseus Sun-Leader.



BY AN EXPERT.

Under this heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. \$3, postpaid. The Inland Printer Company, Chicago and New York.

THE job department of the Brooklyn *Daily Eagle* now boasts of two two-letter Linotypes.

The Linotype scale at Ottawa, Ontario, is to be increased. The present scale is \$13.50 for day and \$18 for night-work.

ED JACKLEY, a Linotype operator employed at Lechman's office in Kansas City, is under arrest charged with killing a colored hodcarrier.

The Simplex Typesetter which was on exhibition at Philadelphia has been installed in the office of the *Independent*, Souderton, Pennsylvania.

CHARLES C. LEONARD, an operator recently employed upon the Asheville (N. C.) *Gazette*, died from burns received at a camp fire near Augusta, Georgia.

The printers of Toulouse, France, are opposed to the introduction of typesetting machines and have formed a society the purpose of which is to resist their adoption. A similar course was considered in the United States six or seven years ago, but the innate love for progress among American printers prevailed and today the machines have no better or truer friends than are the members of this craft.

THE St. Louis Trades and Labor Union has gone on record as follows: "The Linotype machinists are part and parcel of a composing-room, and by right belong to the printers' union. But it is necessary they should be practical machinists, so they rightfully belong in that organization, and we so go on record." Jerusalem crickets! How's that for consistency? In the meantime, notwithstanding or less provided, all the Linotypists in St. Louis are members of the International Typographical Union.—*Typographical Journal*.

A FRENCH firm of typefounders thinks it can effect a saving of fifteen per cent in composition by combining a thick space—making a logotype—with the characters most frequently occurring as the last letter of a word. It occurs to us that as about 33½ per cent of all lines set have to be reduced in spacing—that is, spaced thinner than the regular thick space—the French scheme will prove a nuisance and retard composition rather than be an aid to it. However, as it belongs to the primitive method of composition any advantage it may possess has come at too late a day for any benefits to accrue from it.

MR. WALTER A. MCCALL, heretofore assistant to President Dodge, of the Linotype Company, has been advanced to the position of auditor of that great corporation. Mr. McCall's connection with the Linotype Company has been a source of congratulation to the gentlemen constituting that company as well as to its vast army of patrons. The editor of this department of THE INLAND PRINTER also extends his heartiest congratulations to Mr. McCall, not alone for his

deserved promotion, but also that he is connected with a company which is broad enough to recognize and appreciate his valuable services in this substantial manner.

A QUESTION IN ARITHMETIC.—"As a make-up I frequently have occasion to lead Linotype matter," writes a Buffalo printer. "It is hard to quickly estimate the space in leading. Is there not some rule to follow?" *Answer*.—This is a simple matter, but do not think you are the only make-up who is puzzled in that way. At first thought it is easy to think that the leads taken from a column of leaded nonpareil, for instance, would reduce it one-third, just as leading a column of solid nonpareil with 2-point leads adds one-third to its length. A 2-point lead being one-third of nonpareil (6-point), you add *one-third* in leading. In unleading you reduce *one-fourth*. Each line, with the lead, makes eight points, and by removing the leads you take away one-fourth. The same reasoning applies to the other sizes of slugs. We think we have made this clear to you.

OVERTIME IN NEW YORK MACHINE OFFICES.—At a conference of representatives of the New York Typothete and Typographical Union No. 6 the following overtime rates for book and job and weekly newspaper offices were agreed upon: "Overtime in all-time machine offices—Operators, 55 cents per hour; hand compositors and proofreaders, 50 cents per hour. Overtime in part time and part piece offices—Operators, 55 cents per hour; hand compositors and proofreaders, 45 cents per hour. In the event of any piece office going out of the transitory state, the machine scale shall prevail. These rates shall continue until April 1, 1900. Beginning with that date, overtime shall be paid for at the rate of 55 cents for machine operators and 50 cents per hour for hand compositors and proofreaders in all book and job and weekly newspaper offices. The above shall in no way be construed as to interfere with the overtime rates for special and legal holidays provided for in the scale of prices." The agreement was signed by John H. Delaney, on behalf of the Union, and Joseph J. Little, on behalf of the Typothete.

THE GOODSON FACTORY.—Factories usually have a small beginning and gradually expand as an increase of business necessitates. This was especially so in former times, but to judge from preparations the Goodson Graphotype Company is making it intends to go before the public fully expanded. The writer was recently shown through the new factory of the company in Jersey City by its general manager, Mr. John H. Williams. Mr. Williams says printers sometimes imagine that their business is made up of more detail than any other, but if they should attempt to equip a factory for making typesetting machines, with nothing for a starter except great rolls of mechanical drawings, they would be more contented to remain where they are. Mr. Williams is gratified at the progress being made in each department. The machines now being constructed have several important improvements over the ones that have been on exhibition. As many justifications can now be made in a line as desired, making all kinds of tabular matter very simple. Those familiar with the original machine understand that every wrong perforation is carried through to the proof. Now, if the operator desires to throw out a line, or part of a line, he strikes a key which causes the casting portion of the machine to run dummy until the next line is reached. The announcement of these two improvements alone will be received with pleasure by admirers of this machine.

THE collection of news is not restricted by any question of the cost of obtaining it. Fifty years ago it was considered a remarkable feat for one newspaper to obtain information of an important event in advance of competitors. Today it is a matter of comment if any newspaper fails to publish all the news desired by its readers. If a war is fought on any part of the earth there are reporters on the firing line, and

no expense is spared in collecting and transmitting by the quickest method available full reports of any event of world-wide importance. Today the hiring of special trains, the stringing of a special line of telegraph wire, the charter of a ship, the fitting out of an exploring expedition or any other great enterprise in the way of collecting information for the newspapers of the United States is so much a part of the everyday business of journalism that such things are accepted as a matter of course, or cause no more than a passing comment. Half a century ago the result of a national convention or election was not known all over the country for weeks afterward. In the case of a national convention today telegraph wires lead from the convention hall into the offices of all the newspapers in the larger cities. An operator sits near the platform of the presiding officer and with a muffled key he sends over the wire a full report of the proceedings, with

Company, or to Mr. James W. Mobberly, bookkeeper of the company. I send you under separate cover a copy of today's paper. You can see what condition the matrices are in. The office has had the machines (two Linotypes) for three years and nine months. I am still using the same matrices (with the exception of a sort-up once of a part of the lower-case) and spacebands. The total amount, for forty-five months, for sorts, repairs, supplies, etc., is \$61.45. The machines are now in good condition, and are running, as heretofore, from 1 o'clock in the afternoon until 3:30 in the morning. I also refer you to Mr. C. W. Seaward, Linotype inspector, who has been here on an inspecting tour, and complimented my machines very much. I have been machinist from the beginning; am foreman of the office; set and distribute *all* display advertising matter, and make-up all forms, both for daily and semi-weekly. It keeps me 'on



AN OLD MILL AT CEDAR GROVE, NEW JERSEY, BUILT IN 1800.

Photo by Vernon Royle, Paterson, N. J.

a description of every incident of interest. At the other end of the line is an operator at a typesetting machine receiving the report and putting it into lines as fast as received. When a candidate for president has been nominated extra editions of the daily papers are selling on the streets of cities 1,000 miles away almost before the applause for the winning man has died out in the convention hall. The people of every city and town in the United States where a newspaper is published would feel themselves cheated of their rights if they failed to receive news of the result of an election by midnight of the day on which the ballots were cast.—*Popular Science Monthly*.

AN ENERGETIC OPERATOR.—W. L. Sloane, Owensboro, Kentucky, writes: "Being a constant reader of THE INLAND PRINTER, and getting a great many points from 'Machine Composition' department, have concluded to write you of my experiences with the Linotype, hoping you may be able to use some of it. For corroboration of my statements I refer you to Mr. Urey Woodson, president of the Messenger

the jump,' but when I think of the success I have had with machines, feel very much gratified. We use brevier on both machines, and operators average about 4,000 an hour. Besides doing my other work, have learned to operate machines myself, at odd times. I trust you may be able to get something from this for the 'Machine Department.'"

PRESIDENT S. B. DONNELLY, of the International Typographical Union, has this to say about the Pittsburg troubles: "We found that the Pittsburg publishers refused to meet with us or in any way recognize our council. We have as a result 'ratted' the International Association of Machinists, and will have nothing more to do with them, either through arbitration or in any other way. The fight in Pittsburg will be fought to a finish. Our council members left there and placed First Vice-President J. M. Lynch in charge of the strike. He will fight it out." Secretary Bramwood, in speaking of the resolution passed by the American Federation of Labor, at Detroit, in providing for a committee of nine to investigate and report on the differences

between the Typographical Union and the machinists, said: "The first resolution offered provided for a transfer from the Typographical Union of all machine tenders who are members; also all members of the typesetters' machine engineers of the International Association of Machinists to get all of the transferred members. This was defective, and the resolution providing for the committee was substituted. The typographical executive council can not appoint such a committee without a vote. This would take four months. The committee will not be appointed at all—at least, I think this way. The stereotypers in Pittsburg were called out, but would not strike. The pressmen are not organized, hence were not called out. We have 'ratted' the stereotypers as well as the machinists at Pittsburg. The machinists have violated the strongest principle of trade-unionism in operating machines and teaching others to do so. At Detroit we had a representation of 31,000 members; the machinists were 12,000 strong. There are about 200,000 machinists in this country, but representation is based on fully paid dues in the various organizations represented."

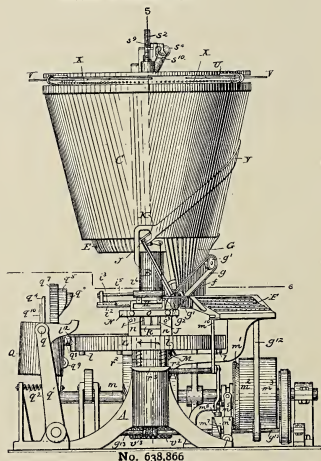
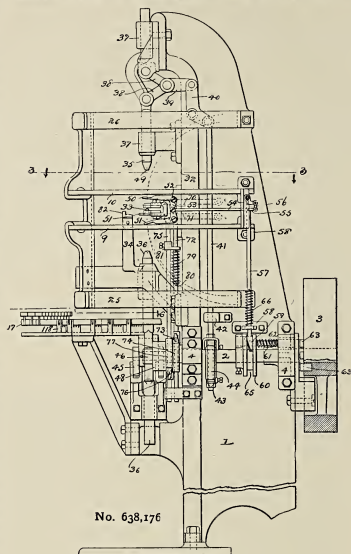
THE LANSTON AND SIMPLEX MACHINES.—A St. Louis correspondent, with two Linotypes, writes: "Will you kindly give me some idea of the merits of the Lanston and Simplex machines? An increase of business may soon compel me to purchase another machine." *Answer.*—The Simplex sets foundry type, and is so constructed that the operator justifies the lines without leaving his chair. Leads are inserted automatically as desired. A galley of dead type is placed in the machine, and the distributing magazine is loaded and the leads removed without further attendance. The product of the machine varies from 2,800 to 3,600 ems per hour. It is adjustable to thirty ems pica. The Lanston machine is made in two parts, the keyboard being separate from the casting and assembling mechanism. Getting new type all the time is one desirable feature. In that respect it is somewhat similar to the Linotype, and the type is movable. The corrections are, therefore, made from a case. However, they are considerable, for several reasons. When an operator strikes a key, right or wrong, a paper strip is perforated, and there is no way of correcting an error until it reaches the proofreader. If his attention is taken away from his copy, it is next to impossible for him to tell where he is or what he has done. This is the machine that caused the lockout on the New York *Sun* last summer. We do not care to repeat the reports that have reached us from that source, but we will say that in addition to the number of operators at the keyboard and attendants at the casting machines (one man to each), there are from one-fourth to one-half as many men making corrections as there are keyboard operators, making it practically a two-man-and-a-half machine. The keyboard contains roman caps, small caps and lower-case, and upper and lower case italics. Accented letters, when used, have to be marked in by the proofreader, and as the type is remelted after being used, the letters put in by hand will, of course, be melted, unless picked out. Instead of being ready to prove up when the operator has finished an article or take, the perforated paper must pass through the casting machine, which takes about the same length of time as the keyboard operation, and it must go through backward, as the justification perforation for each line, of course, can not be made until the line has been finished. This means that the first line of an article comes from the machine last. We would advise you to send to each of the two companies for printed matter describing the machines.

PATENTS.

L. K. Johnson and A. A. Low have taken out two other patents, Nos. 639,244 and 639,245, on details of mechanism for their typesetter case.

Joseph S. Duncan, of Chicago, has patented, as No. 638,176, what he styles a machine for making printing-plates,

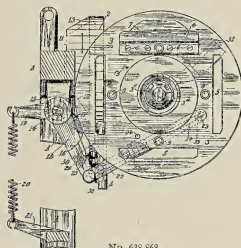
but what is really a sort of composing-machine, adapted to coarse work, such as producing addresses to be printed on



envelopes and wrappers. The keyboard is at 17, the type die or punch at 49, the driving pulley at 3.

What appears to be a very valuable improvement in Linotype machinery is the subject of patent No. 638,866, by F. C. Damm, assignor to the Mergenthaler Linotype Company. The big inverted cone-cylinder C is made to contain several sets of magazines, each for a different font of matrices. By swinging the cylinder around, any set of matrices can be brought into instant operation from the keyboard. By this invention one Linotype machine can be made so as to handle at least four bodies, as 6, 8, 9 and 10 point.

An improved mechanism for moving a Linotype mold, devised by Ernest Girod, of Milan, Italy, is patented as No.

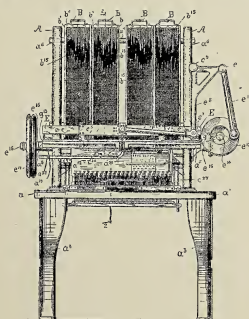


No. 638,868.

638,868, and has become the property of the Mergenthaler Linotype Company.

Patent No. 639,077, by Henry F. Melstrell, of New York city, assignor to the Mergenthaler Linotype Company, covers a new form of ejector for removing the slug from the mold.

The patent on the much-talked-of Dow typesetting machine is out, and is numbered 637,858. It describes only the setting part of the mechanism, and not the justifier, the



No. 637,858.

patent for the latter remaining in the Patent Office until such time as the company interested is disposed to take it out. As will be seen from the drawing, the setter is a very simple machine. The type stands in upright channels, arranged like galleys with handles, B. When a key is depressed the corresponding type is ejected on a raceway, E. A double

reciprocating slide operated by the wheel crank e^{12} , drives the type to a central point, where it is forced by a plunger into the line, and passes out around the curve into the line-way at the left above the keyboard. The mechanical movements employed are all positive, no dependence being placed upon gravity, hence dirty or wet type can not stick in the machine.



BY A BOOKBINDER.

THE T. Y. Crowell Company is moving its factory from Boston to New York. It is expected that the company will establish a model bindery that will rival anything in the country.

TABLETING GLUE.—J. W. T. asks for a first-class tabletting glue. The following has been recommended: Glue, 1 pound; glycerin, 4 ounces; glucose syrup, 2 tablespoonfuls; tannin, $\frac{1}{4}$ ounce. Use warm, and give an hour to dry and set on the pads. Can be colored with any aniline dye.

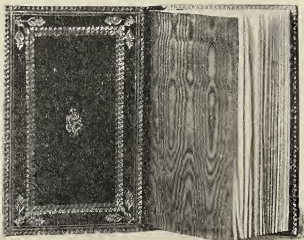
It is coming home to the creditors of Harper & Brothers that their accounts have a questionable value. When the receiver was appointed the most rosy rumors were circulated of the payment in full of all outstanding accounts. But the public has come to know that when a trust company forecloses it is its business to profit to the uttermost out of the reorganization, whether it be a railroad or an old and honorable bookseller.

BOOKBINDERS' PASTE, CLEAN AND LASTING.—J. W. T. asks for a recipe for bookbinders' paste. The following is advised to be very good: Take a quart of water and dissolve in it a teaspoonful of pure powdered alum. Stir into this enough flour to make a thick cream. Break up every lump in the flour until the mixture is smooth. Stir in next a teaspoonful of powdered resin. Now pour in a cupful of boiling water. Stir it all well. When the mixture has thickened from cooking with the boiling water, pour it into an earthen vessel. Add a few drops of oil of cloves. Place in a cool place. When any portion of it is desired, take what is needed and soften with a little warm water. For larger quantities, adjust the proportions accordingly.

J. A. Newsom, North Bend, Nebraska, writes: "I am an amateur bookbinder and some time ago I secured your 'Bookbinding for Amateurs.' This is an English work and tells where to get supplies in London. I should like to know if there is a firm in this country that furnishes supplies for amateurs? The goods used by the trade are somewhat expensive, and I do not know of any place where leather can be obtained in less quantities than whole skins. My work is done in a printing-office and I can use some of the machinery there, but would like to get a palette, case gauge, burnisher, etc. Perhaps if I could get secondhand goods they would answer. Is there any substitute for the gas stove?" *Answer.*—An amateur should use the same tools as a journeyman, if anything is to be accomplished. Having the run of a printer's shop you do not need a cutter, and can use new lead type for lettering on a pinch. The palette in use is the cheapest and handiest tool you can have for the purpose. It is well to gather up finishing rolls and ornaments gradually. In the pawnshops of large cities, it is sad to say, many good tools may occasionally be picked up cheap. If you wish to buy less than a skin of leather at a time, it would be a good plan to "make friends" with the local bookbinder. The

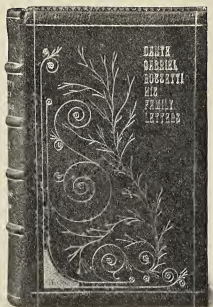
dealers generally have some rejected skins on hand that are half good and can be had at bargain prices. The A. Haug Company, of 106 Duane street, New York, seems to be favored with most of the small trade in supplies, and you can probably get what you want from it. Any dealer will sell a single sheet of marbled paper, and book cloth also can be had by the yard. In **THE INLAND PRINTER** for November, page 55, is the illustration of an oil heater for bookbinding, but any oil stove will answer, or you could even rig one on a lamp. The case gauge must be made with accuracy to be of any value, hence the high price. If you do not feel like spending \$7 for one you can make one of wood for each job you may have by planing a block to the right width and tacking a thin piece across the top. Use a square to see that it is true.

MR. WILLIAM O'SHEA contributes the photographs of examples of binding herewith shown, and says: "Seeing that



BOOKBINDING BY WILLIAM O'SHEA.

you devote space in your magazine to bookbinding, I send, in separate cover, pictures of cover and insides of a set of Dante Rossetti's works — 'original,' executed by me at Des Moines,



BOOKBINDING BY WILLIAM O'SHEA.

Iowa. The cover was designed by E. J. O'Shea, and the work done by a new process, my own production."



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty Street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.—By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, \$1.

SPECIMENS OF JOBWORK.—By H. G. Bishop. Contains 300 samples of printing, set in a great variety of styles, by thirty different printers in as many offices. Cloth, \$2.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. \$1.50.

CONTRAST.—Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DIAGRAMS OF DISPOSITION.—By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather, 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT. Volume I, containing advertisements submitted in a contest conducted by **THE INLAND PRINTER**. A valuable collection for comparison and study. 40 cents.

CAMPBIE'S VEST-POCKET ESTIMATE BLANK BOOK.—By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone color-work by various processes are also given. \$1.10.

COST OF PRINTING.—By F. W. Bates. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, \$1.50.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins; and this feature also is well worth the price of the book. 4 by 5 inches, full leather, flexible. \$1.

WALT PARMENTER, Lima, Ohio.—Both blotters very good.

WALTER BALLINGER, Columbia, Missouri.—Card neat and properly displayed.

B. & O. PRINTER, East Liverpool, Ohio.—Blotters very attractive and well displayed.

GEORGE B. MUNSEY, South Boston, Massachusetts.—Your blotter is unique and quite attractive.

G. W. BEONG, Philadelphia, Pennsylvania.—The program with the letter "M" boxed in is by far the best.

CLARENCE PRYOR, Temple, Texas.—Your ad. composition is very good. Note-head good as to display.

E. C. BINGHAM, Meriden, Connecticut.—Specimens all of an excellent class and are conspicuous for their neat display.

E. W. EDMONSTON, Washington, D. C.—The druggist booklet is well displayed and neat. Composition on cover excellent.

KEYSTONE PRESS, Portsmouth, Ohio.—Your last blotter is a very attractive one. It is unique and would attract attention anywhere.

THE HERALD PUBLISHING COMPANY, Dennison, Texas.—Your specimens are excellently well displayed. Presswork and color schemes good.

H. C. RAMSDALL, Hamilton, New York.—Your large and varied collection of commercial specimens is certainly

very creditable. We fail to find a poor specimen in the entire lot. They are neat, well displayed, correctly whited out and balanced.

BRAMWELL BROTHERS, Colfax, Washington.—Your cover is excellent, but you made a mistake in turning the fleur de lis ornaments upside down.

W. J. SCHERCK, Monroe, Louisiana.—Envelopes neat and well displayed. Statement heading commendable for its simplicity and correct display.

MATTHEWS & THORSON, Benson, Michigan.—Calendars all good. They are attractive and creditable, especially so considering your press equipment.

KOONTZ BROTHERS, Mount Pleasant, Pennsylvania.—Specimens good as to display, balance and whiting out. Underscore too heavy for the type employed.

R. C. STROVEL, Chicago, Illinois.—We reproduce your title-page, example No. 1; it is an excellent piece of composition. The design is a very effective and pleasing one.



ILLUSTRATED CATALOG
OF GOODS CARRIED IN THE
FANCY STATIONERY
DEPARTMENT OF THE
**J. W. BUTLER
PAPER CO.'Y**
EMBRACING CORRESPONDENCE
STATIONERY IN BULK, PAPERIES
AND TABLET FORMS, FOLDERS
FOR PROGRAMS AND ADVERTISING;
INVITATION, WEDDING AND
ANNOUNCEMENT STOCK, MENUS,
CALENDARS AND MISCELLANEOUS
GOODS RELATIVE TO THESE LINES
FOR THE SEASON OF EIGHTEEN HUNDRED
AND NINETY-NINE TO NINETEEN HUNDRED AND ONE

212-218 MONROE ST.
CHICAGO ILLINOIS
ESTABLISHED IN EIGHTEEN FORTY-FOUR

No. 1.

A SUBSCRIBER in Canada sends a specimen poster and wishes to know our opinion on it. Typographically it is very ordinary. It is a poor way to advertise a printing-office.

J. P. G., Hartford, Connecticut.—Your envelope is the best one we have seen you use. It is all right. Price-list excellent and well displayed. We admire the push of your firm.

MAK E. CLAFIN, Chicago, Illinois, sends out a neat and attractive circular announcing that the Clafin Printing Company has taken new and larger quarters at 296 Dearborn street.

J. H. BALL, Brooklyn, New York.—In the first place the balance and whiting out on your cover specimen are faulty. "Polishers' and Platers' Supplies" is not accorded enough

prominence. This display line should have been set in Bradley in order to better comport and harmonize with the firm name.

D. GUSTAFSON, Fingal, North Dakota.—We reproduce the Ahlness & Svendby note-heads. No. 2 is a reprint copy,

AHLNESS & SVENDBY,

GROCERIES

DEALERS IN

GENERAL MERCHANDISE

DRY GOODS, CLOTHING, HARDWARE, SHOES

FINGAL, N. DAK., 1899.

No. 2.

AHLNESS & SVENDBY,

DEALERS IN

GENERAL MERCHANDISE

GROCERIES
DRY GOODS
CLOTHING
HARDWARE
SHOES, . . .

FINGAL, N. D., 1

No. 3.

and No. 3 shows the job as reset. The No. 3 example is excellent, and furnishes a lesson in simplicity and dignified display. Your other specimens are very neat and artistic, both as to type display and color schemes.

WILLIAM P. CLARKE, Marlboro, Massachusetts.—Too many type faces employed in the construction of "The Boston" statement heading. We realize that this was a hard

Marlboro, Mass., 1900.

No. BOUGHT OF **The BOSTON**
Cash Grocery and Provision Company,
DEALERS IN
Foreign and Domestic Groceries, Provisions, Meats, Etc.
TERMS. STRICTLY CASH.
130 MAIN STREET.

No. 4.

MARLBORO, MASS., 1900

M

FOREIGN AND
DOMESTIC
Groceries

BOUGHT OF
THE BOSTON
CASH GROCERY AND
PROVISION COMPANY
130 MAIN STREET.

Provisions,
Meats, etc.TERMS
STRICTLY CASH

No. 5.

piece of composition, owing to the length of the firm name. It is constructed too much on the long-line-short-line plan, and too many faces of type are employed. We reproduce this heading, example No. 4, and have had prepared a contrast specimen, example No. 5. We hope this contrast

example will prove beneficial. Your card is neat and well displayed.

MCKNIGHT BROTHERS, Paris, Texas.—The Dr. White card is in good form, so far as the composition is concerned. The only fault we can see is the odd way in which it is worded.

THE PARLIN & ORENDORFF COMPANY, Printing Department, Canton, Illinois, is sending out some very attractive blotters designed by the head of that department, Mr. Raymond Kenney.

EDMUND G. GRESS, Easton, Pennsylvania.—The *Free Press* bill-head is unique and artistic. The effect is very

been used in conjunction with the Bradley, instead of Circular Gothic, the result would have been more satisfactory.

OTIS E. GOBLE, Bluffton, Ohio.—The composition on the Kerr pamphlet is very good, considering the grade of work. Of course it could be improved in various ways, had you wished to make a greater outlay of time in the composition.

MR. FAYETTE M. HERRICK, formerly of the Herrick Press, Watertown, New York, announces, in a very neat and artistic folder, that he is now connected with the Hungerford-Holbrook Company, of that city. We extend best wishes.

R. T. HICKMAN, Windber, Pennsylvania.—Specimens neat, but the composition is not out of the ordinary. It

Friedensthall, Pa.

M

To CHARLES MANN, Dr.

—DEALER IN—

FLOUR, FEED AND MEAL.

No. 6.

pleasing. We reproduce the Mann bill-heads, examples Nos. 6 and 7. Mr. Gress says, in this connection: "The Mann bill-head has proved a hard piece of work for years, and the No. 6 shows the way it was treated year after year. The last time I endeavored to improve it." That the No. 7

lacks "snap." Had you employed ordinary roman (body type) for the reading on your blotter instead of Livermore and omitted the ornamentation at the sides, it would have been more satisfactory. A one-point brass rule around the reading matter, which should have been set in about 15 ems

Friedensthall, Pa.

M

To CHARLES MANN Dr.

—DEALER IN—

FLOUR, FEED AND MEAL

No. 7.

example is an improvement is very evident, even to a casual observer. The No. 7 example has one fault—the name is set in too large type.

CHARLES MCCOY, Coshocton, Ohio.—Taken as a whole, your specimens are well displayed and excellent as to plan. They are all good, with the exceptions of Nos. 8, 11, 13, 17, 22, 23, 25 and 26.

We have received a parcel of specimens from Hattiesburg, Mississippi, for criticism, but we do not know who sent them, consequently they will be held for one month awaiting a claimant.

A. B. SAUNDERS, Guysville, Ohio.—The only difference we can see in the Oakes heading is the employment of different types in its construction. Both specimens are very neat and well displayed. We think, however, had the Jensen

measure, starting the matter in the panel with a plain initial letter, would have helped it still more.

JOSEPH M. BISHOP, Dallas City, Illinois.—The firm name on stationery work is the most important thing and should be more prominent than the business engaged in. Curved lines are almost obsolete.

JOHN VOGLER, Philadelphia, Pennsylvania.—Your poster work is first-class. It is especially commendable for simplicity, forceful display, balance, finish and whitening out. The business college poster is unique.

J. T. PROCTOR, Bayonne, New Jersey.—Your bill-head is excellent and artistic as well. The only objection we have to it is the ornaments, which we believe should have been omitted. In regard to the pamphlet, the fault is almost entirely in the make-ready. This is why the leaders punched

and also the cause of the cuts showing through. The composition is all right, and we are inclined to think the price rather low considering the grade of stock, etc.

E. D. LOWE, Montreal, Canada.—The specimens of printing from the press of M. Pelletier are not only excellent as to plan and type display, but the color schemes are very pleasing and harmonious as well.

W. GREENLEAF, Kent, Washington.—For printing on celluloid try a good grade of gloss ink; put old rollers in your press and keep the disk of press hot, but not so hot that the old composition will melt.

J. H. RYAN, Ivesdale, Illinois.—The type on the Hannon note-head is too large. The other specimens are very neat and creditable, especially the *News* letter-head. We reproduce the ball invitation. Mr. Ryan says: "We print on an

average two invitations a month, and the old way of getting them up became very stale. For something odd, is the enclosed specimen (No. 8) passable?" We think it is unique and commendable. Its neatness is so manifest as to attract favorable notice.

GEORGE A. MILLER, PRINTING COMPANY, Des Moines, Iowa.—The evidences of "rush" job are plainly visible in the military booklet, especially on the ads. The *Utica* booklet is an artistic one in every respect.

EDWARD W. STUTES, formerly of Grand Forks, North Dakota,

has accepted a position with Winship & Ogden, Spokane, Washington. It goes without saying that he will give his new employers excellent satisfaction.

D. L. GORHAM, Chicago, Illinois.—Your folder is certainly very pleasing and artistic. The initials on the Pontiac card are overpowering and therefore not in good form. Blotter excellent. Other specimens good.

JOSEPH P. KEATING, Toledo, Ohio.—The N. A. T. S. E. announcement card is all right and we are not surprised that it pleased the customer. Your letter-head is very artistic. This is also true of your other specimens.

JAY C. SMITH, Seymour, Indiana.—Stationery headings and bank statement good as to composition. Blotter neat and well printed. The *Republican* wishes to exchange blotters with firms using this method of advertising.

R. N. BEALL, Malden, Missouri.—About the only fault in composition on the stationery specimens, is poor whitening out. The display is neat, but only ordinary. A better grade of ink would help the appearance of your presswork.

H. G. DWINELL, Danville, Illinois.—Letter-head good as to plan and balance, but the panel is too elaborate. The border and other ornamentation has subdued the reading matter in the panel to such an extent as to spoil its effect.

JOTHAM BENSON, Biddeford, Maine.—You employ too large type on your stationery headings. On bill-heads, where "Bought of" precedes the firm name, these words should be treated as white space, and the firm name should be centered. This is the only plan by which a good balance

can be secured on these lines. Your covers are excellent, and artistic as well.

E. S. BARBEE, McDonald, Pennsylvania.—Letter-head too much on the poster order and poorly arranged and displayed. While your blotter is very good, it would have been improved by the employment of De Vinne for the display lines.

WILKINS & GIBSON, Hornellsville, New York.—No merchant who cares for the impression created would use such abominable stationery as that gotten out by the Card Publishing House. See the advice in this department given to Mr. Jones.

O. B. COPPER, Prairie du Chien, Wisconsin.—Ads. well displayed. Bill-head of Prairie du Chien Button Company neatly displayed and well whitened out. Smaller type for the names of officers would have been better. Everett bill-head only ordinary.

WILLIAM LICHTNEWALTER, Canton, Ohio.—While your specimens are neat and very creditable, some of them have a common fault—the employment of too many type faces. The C. I. L. C. cover is good as to design and artistic as well. Your season's greeting is quite unique.

CLARION PRINTING HOUSE, New Holland, Pennsylvania. With the exception of the Cash Store note-head, your specimens are well displayed and very neat. The name of proprietor on the Cash Store heading is by far too prominent, but we presume this was a whim of your customer.

O. W. GIVLER, Aurora, Illinois.—There is nothing the matter with your Hoyt letter-head. Probably the reason why Mr. Johnson did not like it was because it was too radical a change from the stationery which he had been using. The heading is up to date, well balanced, correctly whitened out, and of good style.

WILL M. TRAER, Vinton, Iowa.—You have every reason to be proud of the Christmas number of the *Eagle*. The composition on the ads. is of the best. The general make-up of the entire paper shows painstaking care. The presswork is very good and shows to advantage what can be accomplished on a job press.

JOURNAL AND ADLER, Springfield, Ohio.—Your No. 2 heading is the best. It is excellent as to display and plan, well balanced and correctly whitened out. The No. 1 heading is also very good, and the only objection we have to it is the inappropriateness of the ornament in the panel. We think the type display too large on your No. 3 example.

BUTCHER & BIGGERS, Ennis, Texas.—We certainly thank you for the interest you manifestly take in this department. The resetting of the Macklem envelope corner, which was reproduced in the October (1899) issue, is commendable, and we have no hesitancy in saying that it is better than either the original or contrast examples. Therefore we reproduce



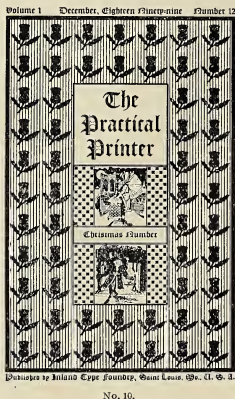
No. 9.

it, example No. 9, and ask our readers to compare it with the ones in the October issue. All of your specimens are very creditable. You should use a regular label paper for the pepsin label. We think you will experience no difficulty in the paste drawing the paper.

C. R. ARNOLD, Grenoble, Pennsylvania.—The title-page of the folder for the Delaware Vaccine Company is by far

your best piece of composition. It is commendable for its neatness and simplified display. It has one fault. One size smaller caps for the name of the firm would have made this job about perfect. Your other specimens are very good.

COVER-DESIGNS IN TYPE.—The compositor can, with type, borders, rules and small cuts, very often successfully compete with the pen artist in arranging tasty designs for covers. We reproduce herewith, example No. 10, a reduced facsimile of the cover of the December number of the *Practical Printer*. This cover was worked in two colors, the



thistle design and parallel rules back of it being in a lighter tint than the rest of the page. The reproduction in one color of necessity gives the border greater strength than it should have.

GEORGE A. JONES, Louisville, Kentucky.—The Shredded Wheat Biscuit circular is an excellent piece of composition, and artistic as to design. It is certainly discouraging to see firms using such villainous stationery as the Norris statement heading. We sometimes think it would be a good plan to send people like Mr. Norris a few specimens of neat stationery, accompanied by a carefully worded announcement. If this was done, care would have to be taken so as not to make it appear personal. We would like to see this plan tried and be advised of the results.

U. A. MCBRIDE, JR., Warrensburg, Missouri.—The Jennings & Dittler heading set by you is a vast improvement over the reprint copy. There is only one alteration we would suggest and that is to make the wording, "Staple and Fancy Groceries, Glass and Queensware" a trifle more prominent. We would have reproduced these headings had the reprint copy been in a suitable state of preservation. We do not approve the plan of placing an angle of border at the left of corner-card headings. With the above corrections we think your work compares very favorably with other work of this class.

F. B. EASTBROOK, Marlboro, Massachusetts.—Your *Little Printer* is a very neat publication and no doubt brings good returns. The bill-head of the Marlboro Automobile & Carriage Company certainly has enough wording for a three-sheet poster, and while we realize that it was a "rush" job

as well as a puzzler, yet it has a very serious fault—that of having too many type faces employed in its construction. It is almost an impossibility to secure anything like a harmonious combination where so many different types are used. The plan of the heading is all right. Other specimens creditable.

S. A. PATTISON, Condon, Oregon.—The Engravers' Roman specimens are very neat. It is bad form to separate the town from the State, as evidenced on the Model Restaurant card. While your blotter is neat and well balanced, the appearance could be improved by a more artistic color scheme. We know that red and blue have been conceded to be proper and harmonious ever since the inception of color-printing, but it has been employed so much that it has become very common. We would advise you to provide yourself with the primary colors and mix your own tints and colors.

W. F. ANDERSON, Idaho Falls, Idaho.—Your reset envelope corner is neater than the copy. On the copy not enough prominence is accorded the address line. This you have remedied. In regard to the employment of the character "&," it depends entirely upon how the incorporation papers of the concern are made out. If it is an incorporated company, and the character "&" has been used in the firm name, it should be so used. If the company is not incorporated, and it has been customary to use the long "and," this style should be adhered to. We are under the impression that it should be spelled out in cases like the one in question.

ADVANCE IN THE PRICE OF LAW PRINTING IN NEW YORK.

The New York law printers have each sent to their customers notices like the following.

In consequence of the extraordinary advance in labor, paper, type and other material used in the production of law printing, I am reluctantly compelled to raise my prices for cases, briefs, etc., to the following rates, to take effect from and after January 1, 1900: Per Page.

30 copies, narrow measure, small-pica leaded.....	\$1.00
(Less than 8 pages, \$1.25 per page.)	
Solid matter, 15 cents per page extra.	
Extra copies, 5 cents per page for every ten copies.	
30 copies, wide measure, small-pica leaded.....	1.25
30 copies, cap form, small-pica leaded.....	3.00
Alterations and time-work, 70 cents per hour.	
Cover for 30 copies, where book does not exceed 100 pages, \$2.50. If more than 100 pages, additional cost of binding.	
Type smaller than small pica, <i>pro rata</i> , in proportion.	
Tables and figure-work, double price according to size of type.	
Sidenotes, diagrams, etc., will be charged as extras.	
Canceled matter charged as per measurement.	
Type kept standing more than one month, 10 cents per 1,000 ems per month.	

PAPER STATISTICS.

Nearly one-third of the paper produced in the United States during the first six months of 1898 was news paper in rolls and sheets, the weight of the output of this class of paper being 311,898 tons. Of book paper the output was 124,339 tons; bogus or wood manila wrapping paper, 72,093 tons; strawboard, 70,694, and manila wrapping paper (rope, jute, tag, etc.), 66,383 tons. Of the 619,383 tons of wood pulp produced 367,744 tons, or over one-half, was ground wood pulp, 173,420 tons was sulphite fiber, 74,379 tons was soda fiber and 3,840 tons was cotton fiber. The output of the seventy-nine plants operating in this country is estimated at 74,093 tons, valued at \$4,070,926. In comparing these figures with those of the previous eight years it is seen that the value of the country's paper produce for the first six months of 1898 was equal to about sixty-five per cent of the total output of the twelve months of 1890, while the pulp output for the first half year of 1898 was considerably more than double that for the entire year 1890.—*Chicago Record*.

POSTAL INFORMATION

for Printers and the Public

CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "POSTE," and sent to The Inland Printer, Chicago.

OUR NEW DEPARTMENT OF POSTAL INFORMATION.—Printers, especially those engaged in jobwork, are constantly called upon to give information to their patrons with refer-

ers frequently wrap papers so tightly that they can not be removed from the wrappers without mutilation of the wrapper, and under postal law such papers are required to be prepaid at the letter rates of postage, because they are sealed against inspection.

These items are cited to show how important it is that printers should have a knowledge of postal laws and regulations, and these are but two of many hundreds of such rulings that it is proposed to put before every reader of THE INLAND PRINTER in such concise and authoritative shape as to leave no question as to its authenticity and correctness.

We shall endeavor to give this information so clearly that others than postal officials may understand it, and whenever it becomes necessary, in order to insure a perfect understanding of the case, we shall give illustrations that will show the application of the laws and rulings of the Department governing such particular cases.



AN INTERESTING MOMENT.

Photo by Brock, Asheville, N. C.

ence to the rates of postage, form and manner of mailing, and many other items governed by postal law. How many printers have a sufficient knowledge of the ordinary regulations of the postoffice department concerning these matters to give authoritatively the information desired?

We find upon inquiry at the postoffice that it is not an unusual thing for a new publication, the first issue, to be presented to the postoffice with the words printed therein: "Entered at the Chicago postoffice as second-class matter." Such, as a matter of fact, is not the case. At the time that information was printed, the publication could not have been entered, and it is not legal to print this information until authority to do so is granted by the Department at Washington: yet they were told by their printers that this must appear on the first issue, otherwise it could not be entered.

To seal matter of the third or fourth class against inspection subjects the matter to the letter rates of postage. Mail-

The fullest possible information will be given concerning the rules and regulations governing second-class publications, how to proceed to enter the publication, and all other information that should be in the hands of printers and the public concerning this class of matter. It is a well-known fact that very few printers and few of the public understand, even in the smallest way, the rules and regulations governing second-class matter, and printers should have as good a knowledge as can possibly be gained by any one outside the postal service.

We shall endeavor to make this column of especial benefit and instruction to the printer so that, when in doubt, he may refer to his files of THE INLAND PRINTER and secure the information he desires without being obliged to lose the time necessary to go to the postoffice. If in doubt concerning any point relating to the postal laws, ask about it, and the matter will have attention in the first issue following the receipt

of inquiry. Several inquiries have been received, and are answered below.

SAMPLE COPIES.—J. B., Williamsport, Ohio, asks: "How many sample copies are allowed to be sent regularly?" *Answer.*—Not to exceed the number of each issue sent to regular subscribers. If you have 1,000 subscribers, you can send 1,000 sample copies, and occasionally a larger issue, provided they are not sent on the order of an advertiser or write-up, or for any other reason than to secure subscriptions.

PRINTING THE WORDS "ENTERED AS SECOND-CLASS MATTER."—A subscriber who ought to know, if he has already started his paper, asks: "Is it necessary to print in a second-class publication the words, 'Entered at the _____ Postoffice as second-class matter'?" *Answer.*—These words should be printed in every publication that has been accepted by the Postoffice Department, but as the entry does not take place until the Third Assistant Postmaster-General has authorized the postmaster at the office of entry to accept it, these words *must* not be printed therein until you have received your certificate of entry.

RETURNING PAPERS.—F. S. & Co., Umatilla, Oregon, writes: "We understand that papers are no longer returned, nor will they be forwarded, unless the postage for forwarding or returning is paid by stamps. What kind of a return card can be printed on the wrapper of a weekly paper to cause its return if not delivered?" *Answer.*—Your understanding of the law is correct. You can print on any paper, catalogue, circular or merchandise package, these words: "Postmaster, if not delivered in 10, 20 or 30 days, please notify _____ (giving your name, postoffice, etc.), when postage will be sent for return or forwarding."

DELIVERING AT CARRIER POSTOFFICES.—C. F. W., Chicago, asks: "Why is it that only weekly papers are delivered by carriers at the pound, or second-class rate of postage, where the office of entry is a letter-carrier postoffice?" *Answer.*—Because the act of Congress so provides. If this were not so, what would the postoffice do in cities like New York, Boston, Chicago, and all other large cities, where the great dailies send their papers, morning and evening, to thousands of people in the city of publication? The number of carriers necessary for this class of work alone would bankrupt the Department, and besides, would not give satisfaction to the publishers.

PRINTING OF CORNER CARDS ON ENVELOPES.—A troubled publisher says: "We send our magazine, which is small, in an envelope. Recently a lot was held, and we were notified to call and pay the postage, notwithstanding the magazine is entered at the postoffice. What printing should appear on the envelope to prevent this?" *Answer.*—The name of the publication and the place of publication should appear on the wrapper or cover (envelope) of every periodical publication, and directly beneath this should appear the words, "Entered at the _____ postoffice as second-class matter," provided always that you have your certificate of entry, which entitles you to print these words in your publication.

ENTERING A PAPER AS SECOND-CLASS MATTER.—R. M., of Selma, Alabama, asks: "What is necessary to enter a paper in the postoffice as second-class, and how many subscribers are necessary for the first issue?" *Answer.*—Apply to the postmaster for the necessary blanks. Carefully fill up the blanks, and swear to your answers. See that your publication bears all the technical features required, namely: Serial numbers, date of issue—meaning date of the month the paper is to be issued, frequency of issue, where published (if in city, give street and number in addition to name of city), subscription price per year, and, if you like, for any portions of the year, also by whom published. The number of subscribers must be enough to show they are not personal

friends who subscribe simply to get the paper entered at second-class rates of postage. The number should never be less than twenty-five, and as many more as you can get. The law makes a bona fide list of subscribers absolutely necessary.

MAILING CALENDARS.—A printing-house that thinks it has been imposed upon writes: "We recently sent to the postoffice a lot of calendars, tightly rolled and wrapped, so that the wrappers could not be removed without cutting or tearing them. They were held subject to letter rates, notwithstanding the fact both ends of the calendars protruded beyond the ends of the wrappers, so that any one, even a postoffice employee, could see what the contents of each wrapper was. We think this an outrage, and do not think the postmaster had any official or legal right to rate them as letters. Will you please give us the law on this?" *Answer.*—The postmaster was right. All mail matter sealed against inspection is subject to letter rates of postage. Matter of the second class (entered publications), third class (catalogues, calendars, circulars, etc.), fourth class (merchandise), must be so wrapped as to admit of easy examination—that is, in such way that the wrappers may be removed and contents returned thereto without mutilating either the wrapper or contents. The law provides that all mailable matter, other than letters (sealed packets), when deposited in the mails must be examined to know that nothing is enclosed that should pay the higher rate of postage, and if it is found that such enclosures are made the offender is liable to a fine of \$10 for each piece of matter so sent.



A HINT TO ADVERTISERS.
Designed especially for THE INLAND PRINTER by the Lifecograph Company, St. Louis, Mo.

AT THE TOP OF TECHNICAL PUBLICATIONS.

Fidd enclosed \$2 to apply on my subscription account. THE INLAND PRINTER is looked for, as each month comes around, by the boys even more than myself, and I think it is at the top of our technical publications.—E. W. Curtis, in charge of printing department, Five Points House of Industry, New York city.

48-POINT
QUILL
FRACTIONS

FONT, \$1.00

¢

1/4

1/2

3/4

1/3

2/3

1/8

3/8

5/8

7/8

0/0

Quill and Quill-Outline

PATENT PENDING

FONTS AND PRICES OF CORRESPONDING SIZES OF QUILL, SOLID OR OUTLINE, ARE THE SAME

12-POINT QUILL, SOLID OR OUTLINE, 10 A 30 a, \$3.50

Nickel-Alloy Type has no rival nor competitor. It has been put upon the market as a Standard

Product and has a reputation for wearing qualities that every purchaser of Type appreciates

18-POINT QUILL, SOLID OR OUTLINE, 7 A 20 a, \$4.25

*It is a good thing Buy good, strong
To know where to Unexcelled Type*

24-POINT QUILL SOLID OR OUTLINE 5 A 15 a \$4.90

*Paris France via London England
Summer Tour to Exposition*

36-POINT QUILL, SOLID OR OUTLINE, 4 A 9 a, \$6.75

Guide-Book Inspiration

48-POINT QUILL SOLID OR OUTLINE 3 A 6 a \$8.00

Why we Go there



12-POINT QUILL FRACTIONS, SOLID OR OUTLINE, PER FONT, 50 CENTS

1/4 1/2 3/4 1/3 2/3 1/8 3/8 5/8 7/8 ¢ 0/0 1/4 1/2 3/4 1/3 2/3 1/8 3/8 5/8 7/8 ¢ 0/0

18-POINT QUILL FRACTIONS, SOLID OR OUTLINE, PER FONT, 50 CENTS

1/4 1/2 3/4 1/3 2/3 1/8 3/8 5/8 7/8 ¢ 0/0 1/4 1/2 3/4 1/3 2/3 1/8 3/8 5/8 7/8 ¢ 0/0

24-POINT QUILL FRACTIONS, SOLID OR OUTLINE, PER FONT, 50 CENTS

1/4 1/2 3/4 1/3 2/3 1/8 3/8 ¢ 1/4 1/2 3/4 1/3 2/3 1/8 3/8 ¢

36-POINT QUILL FRACTIONS, SOLID OR OUTLINE, PER FONT, 75 CENTS

1/4 1/2 3/4 1/3 2/3 0/0 1/4 1/2 3/4 1/3 2/3 0/0

Keystone Type Foundry, Philadelphia, Pa.

48-POINT
QUILL
OUTLINE
FRACTIONS

FONT, \$1.00

¢

1/4

1/2

3/4

1/3

2/3

1/8

3/8

5/8

7/8

0/0

Courts Series

Patent Pending

4a 3A, \$13.50

60-POINT COURTS

L. C. \$5.45; C. \$8.05

***BEST
Design 1***

4a 3A, \$9.00

48-POINT COURTS

L. C. \$3.60; C. \$5.40

***INSURE
Benefits 5***

5a 3A, \$5.50

36-POINT COURTS

L. C. \$2.40; C. \$3.10

***HANDSOME
Money-Saver 4***

7a 4A, \$4.30

30-POINT COURTS

L. C. \$2.15; C. \$2.15

***NEW DESIGNS
Presented Here 7***

Cast on Standard Line INLAND TYPE FOUNDRY, Saint Louis, Mo.

Courts Series

Patent Pending

8a 5A, \$3.50

24-POINT COURTS

L. C. \$1.70; C. \$1.50

STANDARD LINE Commands Attention 6

12a 7A, \$3.20

18-POINT COURTS

L. C. \$1.60; C. \$1.50

CHOICE FOR PRINTERS Complete Display of Type \$4

16a 10A, \$3.00

14-POINT COURTS

L. C. \$1.50; C. \$1.50

WONDERFUL ADVANCEMENT Successful Improvement Attained \$2

20a 14A, \$2.80

12-POINT COURTS

L. C. \$1.30; C. \$1.50

SUPERIOR MATERIAL FOR ARTISTS Designs Produced With Standard Line \$452

24a 15A, \$2.50

10-POINT COURTS

L. C. \$1.25; C. \$1.25

DOES GOOD WORK, YIELDS LARGE PROFITS Appeals to your Idea of Investment. New Face 37

28a 18A, \$2.25

8-POINT COURTS

L. C. \$1.10; C. \$1.15

PRINTERS SHOULD INVEST IN LABOR-SAVING SYSTEM Modern Improved Material Designed for the Use of Printers \$125

32a 18A, \$2.00

6-POINT COURTS

L. C. \$1.00; C. \$1.00

OUR BRASS RULE DEPARTMENT IS LARGE AND COMPLETE Borders and Ornamentation Devices in Most Elaborate and Endless Varieties \$574

“HHHHHHHHHHHHHH”
HHHHHHHH



BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

A zinc bed on a detachable frame that may be applied to a press is the subject of patent No. 637,920, by H. Burlich and G. Walzel, of New York.

A tympan gauge has been patented by Olof Johnson, of Hibbing, Minn., as No. 638,124. It is adaptable to platen presses.

A paper-cutter for trimming single sheets of paper has been constructed by Orlando C. Hale, of Woodlawn, Ohio, and is described in patent No. 639,231.



No. 639,231.

A grounding attachment for pantographic engraving machines is the subject of patent No. 638,927, by John Hope, of Providence.

The unique lock-up illustrated as No. 638,072 was devised by William G. Slauson, of Olean, New York. Turning the star M² with a key causes it to elongate or shorten telescopically.

Patents Nos. 638,747 and 638,748 describe improved inking apparatus for rotary presses, and are by Thomas M. North, and assigned to the Hoes.

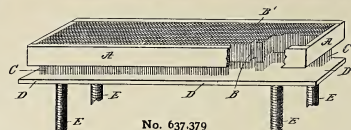
A machine for printing on boards has been patented (No. 638,906) by John Connell, of Rochester, New York.

A perforator, that may be set in with a type-form for perforating checks, etc., has been protected by patent No. 639,206, by A. C. Miller, of Corona, California. The cut shows the operation pretty clearly.

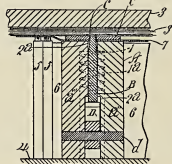
Patent No. 639,207, by George W. A. Abelmann, of Maywood, Illinois, describes a method of making a half-tone plate that is vignettized; or, in other words, requires to be printed with less impression on the edges than elsewhere. He undercuts the edge of the plate and bends it down slightly, as shown in the drawing.

P. G. Frauenfelder and W. H. McEntee, of New York, have devised a curious and very novel method of inking, adapted to coarse color-work. It is covered by patents Nos.

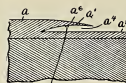
637,379 and 637,380, and will be best understood from the illustration. In place of an ink table is used a surface B' made of very small square tubes filled with inks of different colors. In each tube is a plunger, which keeps the ink always pushed to the top level. These color-tubes are set up like type to the pattern of the form to be printed, and thus any



No. 637,379



No. 639,206



No. 639,207

color can be put anywhere desired. When the whole is put together on a press, and an inking roller run over, it gathers up ink in the appropriate colors and transfers it to the form.

Arthur R. Guest and E. T. Richmond, of London, England, have patented in the United States, as No. 639,379, Arabic type in which the base or body of each character in the font is of the same width, and all have a common alignment.

CHICAGO TRADE PRESS ASSOCIATION.

The December meeting of the Chicago Trade Press Association opened with an informal dinner at the Victoria Hotel, Chicago, on Friday, December 29, 1899. There were twenty-two members present. Leonard Tillotson, the president, announced that one of the features of the meeting was a plan devised by Mr. John J. Bohn, the secretary, to award first, second and third prizes to the papers having the largest number of representatives present. Four of the publications having two representatives each, it was necessary to decide by drawing cards from a hat. The result was as follows: First prize, pair large editorial shears, to G. L. Grant, editor and publisher of the *American Florist*; second prize, a handy paste-pot and brush to K. E. Edwards, publisher of the *American Contractor*; third prize, a big editorial blue pencil, to Jefferson Jackson, publisher of the *Harness Review*; all the prizes being of the species known in natural history and geology as "Mastodon Americanus." Considerable merriment was indulged in during the time the prizes were being distributed, and the recipients were called upon for speeches. Mr. R. C. Jacobsen, editor *Hide and Leather*, read a paper on "Second-Class Lives and First-Class Funerals," which we print in full in another part of this issue. S. D. Creedon, of the *Shoe Trade Journal*, entertained the members by a talk on "Some Mistakes in Trade Journalism," and a general discussion on both of these papers followed.

APPROPRIATE NAME.

"What are you going to call your new office building?"
"I think I'll call it the 'Serial,' on account of its continued stories."—*Philadelphia Record*.



BY O. F. BYRBE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byrbe, care "Tribune," Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 35 cents.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound; \$1.25.

ATTENTION is particularly directed to the change of address at the head of this department.

JUDGE GEORGE LEE CHRISMAN is at the head of a company said to have purchased the Kansas City Times.

LOUIS T. GOLDING, of New York, has purchased the Terre Haute (Ind.) Tribune and is making many improvements in the plant.

WILL F. MEYERS, Lake Mills (Wis.) Leader.—The ads. marked are uniformly meritorious, and nearly all show original ideas that are at once striking and artistic.

ALFRED E. BURR, the veteran editor of the Hartford (Conn.) Times, is dead. He was said to be the oldest editor in the United States in point of continuous service on one newspaper.

DR. JOHN A. ENANDER, editor of Menlandet, Chicago, was tendered a banquet, December 16, in honor of his completion of thirty years of newspaper work in Chicago. There were 125 guests.

INDIANAPOLIS' new evening paper, the Press, made its appearance about the middle of December, starting with 30,000 subscribers. It consists of twelve pages, and has a liberal advertising patronage.

A MOTTO of peculiar significance appears under the title of the Weekly Advertiser, Sycamore, Illinois—"Only paper in Sycamore that dares to print the news." What are the other fellows in business for?

MARCUS BRAUN, a New York journalist, has been awarded \$750 damages against the Wagner Palace Car Company for being compelled to sit up all night through an agent's selling the same berth to two passengers.

AN interesting article on "Many Daily Newspapers Unknown to the General Public," appeared in the Chicago Chronicle of December 17. It is well worth reading, but entirely too long for reproduction here.

THE Thanksgiving number of the Omaha Illustrated Bee, which was received too late for mention last month, had an unusually handsome and appropriate cover, and the contents were fully in keeping with the occasion.

CHARLES H. HARRIS, editor of the Belden (Neb.) News, shot and instantly killed J. H. Blenkiron, a wealthy stock raiser of Atkinson, Nebraska, who attempted to compel the retraction of an article published in the News.

EDEN B. STUART, Marshall (Mich.) Statesman.—Your "catcher" is nicely gotten up and the statement on the first

page is a striking one, but if figured on a weekly basis would be more effective. The Christmas number is mentioned elsewhere.

Lincoln County Clarion, Lake Benton, Minnesota.—The whole arrangement and mechanical execution of the twenty-page "Fourth Anniversary Number" was creditable. The title-page was artistic, and the make-up and ad. display deserve particular mention.

A VERY successful guessing contest on the Kansas corn crop of 1899, was conducted by the Topeka Mail and Breeze, it being participated in by subscribers from nearly every county in the State, and yet the nearest guesser missed the exact figure by nearly 180,000.

Palo Alto Tribune, Emmetsburg, Iowa.—Your paper is nicely printed and ads. are properly displayed. A light-faced parallel rule is much neater for head rules than the 2-point black rule used, and first page columns are sunk too much—the only two defects that I notice.

THE North Star Daily Press Association, of Minnesota, makes the proud boast that it is the only paying organization of the kind in the United States, and that it has been a success from the beginning. It is to be incorporated with a capital stock of \$10,000, in shares of \$10.

A NOVEL feature was used in the Kensington Keystone, New Kensington, Pennsylvania, of November 30, making the issue appropriate to Thanksgiving. Cuts, suggestive of the annual feast, were printed in tint at the heads of columns on the first page, and over these the display heads.

Pike County Democrat, Pittsfield, Illinois.—The Democrat is well supplied with news, and it is carefully made up. A few double heads would improve the first page, and the ad. man should get away from the "long line, short line" style of display. Presswork is deficient in color and register.

A REVISED edition of "The Law of Newspaper Libel" has been issued by D. M. Butler, of the Nebraska Legal News. It contains concise and well-classified descriptions of all libel laws, devoid of much of the intricate phraseology of the laws themselves, and is a valuable handbook for newspaper editors.

WINCHESTER (Ill.) Times.—There is a little too much lower-case in the display heads, but aside from this there is nothing to criticize. It is difficult to point to any one feature as any more commendable than another, yet the exceptionally large amount of news and attractive ads. are particularly noticeable.

THE Eastern Michigan Press Club held its second quarterly meeting January 12. It starts out with the practical side of its organization most prominent, and if the suggestions of Publisher W. H. Marvin, of the Buckeye and Wolverine Editor, are carried out it can, not fail to be of great benefit to the members.

THREE daily papers from Winnipeg, Manitoba, the Free Press, Telegram and Tribune, have been received in one wrapper, marked "For Criticism." As two of these are probably sent without the knowledge of their publishers, I must decline to criticize any, as it is not my intention to offer criticism where it is not desired.

W. G. FOWLER, Toronto, Canada.—Your plan of having each competitor in the ad.-setting contests furnish 200 or more specimens in order that each might have a full set is hardly feasible, as the amount of labor required makes it prohibitory. However, all suggestions are gratefully received. I think your design for THE INLAND PRINTER letter-head would have appeared among the winners if it had been carried out.

"BE HONEST IN YOUR ADVICE."—General Information, Binghamton, New York, publishes this salient item: "When an advertiser writes a publisher and asks if he believes the

ad. submitted would pay in his paper, unless he is honestly certain that it will, he might better advise the other way. You lose that ad., but you gain the confidence of the man who submitted it. Confidence is invaluable as an asset, and will pay big money in the end."

MUSCOTAH (Kan.) Record.—First, run your paper dry—other publishers are doing it who a few years ago thought it impossible. You are publishing a newsy paper and it is carefully made up, but the order of the articles in the fourth column on the first page, issue of December 22, should have been reversed. Ads. are nicely displayed. A neat double-column box head over the local items on the fourth page would be an improvement.

DURING December the West Union (Iowa) *Argo* published sixteen and twenty-four page editions that were exceptionally well made up and contained many columns of good ads. As I stated in a criticism of this paper last June, the correspondence should be graded, with a lead between the paragraphs—the department is of sufficient value to amply warrant the trouble—and paid items in the local columns should have a distinguishing mark.

GEORGE GUY CAMPBELL, Ashkum (Ill.) Journal.—There is an exceptionally fine showing of local news for a town of only 400 people, and it is nicely presented, but the lay of the home-print pages needs adjusting badly, as they do not register with the others. The ads. of J. Ruckrigel & Co. and H. G. Morrel & Co. are very nicely arranged, particularly the latter. In the former the word "Holiday" should have been spaced between the letters to avoid dividing the following word.

MOUNT PLEASANT (Iowa) News.—The name of your State should appear in your date line on the first page. There should be at least two more leads on either side of most of the dashes separating articles, and the local items would look better with the dashes omitted. A box head is advisable for this department, with the paid readers run separately. Sixteen ads. to eight news items is showing too little consideration for subscribers. Ads. are well displayed and presswork is good.

THADDEUS S. WALLING, Freehold (N. J.) Transcript.—It is evident that you take great pains with the make-up of the *Transcript*, and aside from the correspondence there is no room for improvement. Put a lead between the items and grade them—the appearance of the page will be improved one hundred per cent. The ads. are all nicely displayed. I am particularly pleased with that of Edwin C. Sloat, but this department is too crowded this month to reproduce it. Your ads. for Contest No. 6 were duly received and entered as Nos. 115 and 116.

HAMILTON (Ohio) Republican-News.—From a news standpoint your paper is clearly a leader and deserves great credit for the completeness of its local and telegraph reports. Mechanically there is opportunity for considerable improvement, as it has the appearance of being thrown together. First, it needs a new dress very badly; then several details in the make-up should receive attention, such as uniformly spacing heads, having columns even at top and bottom, and column rules properly planed down. Some of the ads. are very good, while others appear to have been rushed into type.

L. W. HALEY, Anamosa (Iowa) Prison Press.—Your ambition to improve your work is a very laudable one. The make-up of the *Prison Press* is well handled and I can suggest no improvement. The condition of the type makes it necessary to use a little more impression than you have, and there is a slight variation in color which could probably be overcome if a sheet of the proper shade was kept near the press for frequent comparison. Considering your experience, the diagram was very well handled, particularly in the placing of the wording so as to appear within the rules. The

main fault is in the use of dotted rule or leaders—I hardly know which they are, as they are printed so faintly. A plain rule would have been the proper thing.

A "WOMAN'S EDITION" of the Traverse City (Mich.) *Eagle* is received, with a request for criticism, but I am not quite sure whether the request comes from the regular editor or the editors pro tem. There are sixteen pages, containing a large amount of original matter (of feminine interest). Mechanically the issue is very creditable, and the ladies did well as ad. solicitors and writers, but it is well these editions are issued but seldom, as once is usually enough for any community. As a rule, the women "had no idea of how much work there was in getting out a newspaper"; still they have accomplished it, but the real editor usually works in a double-leaded paragraph about not being responsible for matters in general in this particular issue.

E. H. BENEDICT, foreman of Biloxi (Miss.) *Review*, writes: "Permit me to thank you for the favorable criticism of the *Review*. Coming as it does from so high an authority, I can assure you it is more than appreciated. I have been a reader of THE INLAND PRINTER for a number of years and consider it stands without a peer in its line. I would not be without it for three times its price. Your department, as well as that conducted by Mr. Ralph, has been of great help to me. I am sending you a copy of this week's *Review*, not for criticism exactly, but if there are any points in the mechanical



Photo by C. M. Hayes, Detroit, Mich.

A YOUNG SALT.

construction that you think need dressing up would be pleased to have you point them out. What do you think of my letter-head?" *Answer.*—Your work on the *Review* leaves nothing to be desired, the make-up being particularly meritorious. The letter-head is neat and well balanced.

A CORRESPONDENT asks these questions: 1. What amount of type should an average compositor distribute in a day of ten hours? 2. What amount of ordinary brier type should an average compositor set in a day of ten hours? 3. How should advertisements, as set in an ordinary weekly paper, such as the —, a copy of which we mail under separate cover, be measured when paid for according to amount of composition? 4. As compared with the time occupied in setting advertisement, what proportion of time should be allowed for distribution? 5. In measuring type

by the thousand ems, is it customary to measure it for payment to compositor as leaded or solid? If the calculation of value is on leaded type, what difference should be allowed on the same type solid? *Answer*.—1. 30,000 ems. 2. 10,000 ems. 3. The paper failed to reach me, but advertisements, when set by the piece, are paid as if set solid in the smallest type used in the ads. of the paper. 4. About one-quarter or one-third. 5. Type is always measured as if set solid. A compositor receives just as much for setting eight lines of brevier leaded with 2-point leads, as he does for ten lines of solid brevier—each occupies exactly the same space.

CHRISTMAS NUMBERS.—The plan of issuing special numbers at the holiday season is apparently on the increase and it is impossible to mention here all that are received, but I will call attention to some of the more important containing particularly commendable features:

Buckhannon (W. Va.) Knight-Errant.—A double number in an illuminated cover.

Rawlins (Wyo.) Republican.—Cover printed on pink paper and filled with ads.

Western Garden and Poultry Journal, Des Moines, Iowa.—A neat and striking cover-design.

Tuscola County Advertiser, Caro, Michigan.—Ten pages, well supplied with artistic ads. and enclosed in an illuminated cover.

Sioux Valley News, Correctionville, Iowa.—A twenty-page edition that was remarkable for its large amount of advertising and holiday matter.

De Kalb (Ill.) Advertiser.—Twelve pages and cover, printed on a good quality of paper, with edges trimmed. A neat and appropriate title-page.

Marshall (Mich.) Statesman.—Twelve pages, the first page being composed entirely of ads. enclosed in borders printed in red, materially increasing the value of the ads.

Vinton (Iowa) Eagle.—Forty-eight pages in magazine form, exceptionally well printed on calendered paper, with the cover in two colors. Many half-tones embellished the pages.

Archbald (Pa.) Citizen.—The issue of December 16 contained a fund of appropriate Christmas matter, and the illustrated history of the Knights of Father Mathew was a fine feature.

Washington (N. J.) Star.—A twenty-page number, enclosed in a cover of unusual attractiveness. On the title-page was a half-tone made from the photographs of sixty-seven of the children of *Star* readers, the little ones all being from one to two years of age. The novel idea was artistically carried out. The last page was filled with nearly 250 letters from the *Star's* little readers to Santa Claus.

J. A. HOOD, Ocean Grove (N. J.) Times, writes: "What do you think of the enclosed 'Solicitation,' written, set up and printed by yours truly?" *Answer*.—The title-page is neat and catchy and I reproduce it (No. 1). The subject matter follows:

GREETING.

We send you this little booklet because you are not a subscriber to the Ocean Grove *Times*, but we wish you to become one.

It would be to our mutual benefit if you were.

Our benefit would be an additional subscriber, and every additional subscriber gives the *Times* a wider circulation, which is what we are striving for.

Your benefit would be that you would, every seven days, get the news from that section of the seashore that you are doubtless interested in, and for a modest price.

The *Times* is an eight-page, forty-eight column weekly purveyor of news and general reading matter—a very convenient size for bandling. It is pasted and trimmed, and well printed from clean, legible type.

WHAT THE TIMES CONTAINS.

All the local news of Ocean Grove and vicinity—personals, marriages, deaths, building operations, time and place of religious and public meetings, and many other matters of general interest.

State and county news.
Legal advertisements.

Excellent reading matter for the family circle—short stories and miscellaneous matter.

Lists of properties to rent, for sale and for exchange—a special feature of the *Times*.

Advertisements of the best hotels and boarding-houses in Ocean Grove.

It shows you fine opportunities for investing in seashore real estate. In short, the *Times* tells the world all about Ocean Grove, and furnishes lots of other interesting matter.

Whether or not you have been a sojourner at this delightful and health-giving seaside resort, the weekly visit of the Ocean Grove *Times* will always be welcome, and its coming looked forward to.

THE PRICE OF THE "TIMES"

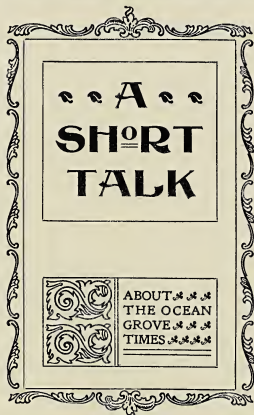
is small—so small that we frequently hesitate to mention it, knowing that a good paper we are printing. It is only \$1 a year, in advance. We will send it to you for six months on trial for 50 cents.

Address changed as often as you wish it.

Would you like to see a sample? A postal request will bring it.

W. H. Begbie, Publisher, Ocean Grove, New Jersey.

The first page is a trifle lengthy to be most effective. The last seven words of the first paragraph and the entire third



No. 1.

paragraph are superfluous in the same sense that too many display lines in an ad. obscures that which should be most prominent. "What the *Times* contains" is an excellent idea, as the recipient is almost sure to find some feature that particularly appeals to him. The reference to sample copies should read, "A sample copy is sent to you by this mail." You didn't receive any postals, did you? If you did, write again and I will gladly revise my opinion.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT AND DISPLAY, No. 6.

Another ad.-setting contest has been brought to a successful close, being excelled in numbers by but one other—the dry goods ad., No. 4. There were 209 ads. submitted by 137 contestants, a far greater number than usual sending two specimens, and the collection comprises the work of compositors in thirty-two States and Territories and four provinces in Canada, Pennsylvania leading with twenty-five samples, followed closely by Illinois, New York, Michigan, Wisconsin and Iowa, in the order named. It was necessary to discard fourteen specimens for non-conformity to the third condition, which reads: "Wording may be arranged to suit the ideas of compositors, but no words can be inserted or omitted, neither

can the order of wording in a sentence be changed." One of the best ads. in the collection had to be thrown out as the word "Diamonds" was inserted as a head-line, but if it had been admitted there would have been no end of protests, for probably a great majority of the contestants were wanting to do the same thing. One ad. was discarded for having "\$100" and "\$75" repeated, and another for repeating "Wheeler, 204 Market street" several times. Two specimens from

different compositors in the same office had the words "Perhaps you can see it" omitted. The remaining eight ads. were discarded for having the order of the wording in the first sentence changed, several doing so to make a display line of "A Diamond for \$100," which was a plain violation of the condition reprinted above. Now that the contest is over it will appear clear to most of us that really the only proper lines to display were those brought out by the leading con-

One Dealer Offers You a

DIAMOND

Perfect, Clear, Brilliant, weighs one
Carat, Fine, White,

For \$100.

Another offers you one

For \$75

and tells you that in every respect it is as good as the one at \$100. Either he tells the truth or not. Is he the sort of dealer who would misrepresent?

We have some very choice one-carat diamonds at these prices, but there is a difference in them. Perhaps you can see it. We will try and show you.

WHEELER,

204 Market St.

Our store closes at 6:30 P. M. during July and August, except Saturdays.

No. 1.

One dealer offers you

A Diamond

—perfect, clear, brilliant, weighs one
carat, fine, white—

For \$100;

another offers you one

For \$75

and tells you that in every respect it is as good as the one at \$100. Either he tells the truth or not. Is he the sort of dealer who would misrepresent? We have some very choice one-carat diamonds at these prices, but there IS A DIFFERENCE in them. Perhaps you can see it. We will try and show you.

WHEELER,

204 Market Street.

Our store closes at 6:30 P. M. during July and August, except Saturdays.

No. 2.

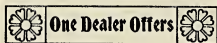
One Dealer Offers You A Diamond

—perfect, clear, brilliant, weighs one carat, fine, white—for \$100; another offers you one for \$75, and tells you that in every respect it is as good as the one at \$100. Either he tells the truth or not. Is he the sort of dealer who would misrepresent? We have some very choice one-carat Diamonds at these prices, but there is a difference in them. Perhaps you can see it. We will try and show you.

WHEELER

Our store closes at 6:30 P. M. during July and August, except Saturdays. 204....
MARKET STREET.

No. 3.



One Dealer Offers

YOU A

Diamond

PERFECT, clear, brilliant, weighs one carat, fine, white—for \$100; another offers you one for \$75 and tells you that in every respect it is as good as the one at \$100. Either he tells the truth or not. Is he the sort of dealer who would misrepresent????



WE HAVE some very choice one-carat diamonds at these prices—but there is a difference in them. Perhaps you can see it. We will try and show you. 2 2 2 2 2 2

Wheeler 204 MARKET ST.

OUR STORE CLOSING AT 6:30 P. M. DURING JULY AND AUGUST, EXCEPT SATURDAYS



No. 4.

One dealer offers you

A Diamond—

perfect, clear, brilliant, weighs one carat, fine, white—for \$100; another offers you one

for \$75

and tells you that in every respect it is as good as the one at \$100. Either he tells the truth or not. Is he the sort of dealer who would misrepresent?

We have some very choice one-carat diamonds at these prices, but there is a difference in them. Perhaps you can see it. We will try and show you.

WHEELER

204 Market Street

Our store closes at 6:30 P. M. during July and August, except Saturdays.

No. 5.

ONE DEALER OFFERS YOU

A

Diamond



Perfect, Clear, Brilliant, weighs one carat, fine, white, for

\$100

another offers you one at \$75 and tells you that in every respect it is as good as the one at \$100. Either he tells the truth or not. Is he the sort of dealer who would misrepresent? We have some very choice one-carat diamonds at these prices but there is a difference in them. Perhaps you can see it. We will try and show you.

WHEELER 204 Market St.

Our store closes at 6:30 P. M. during July and August, except Saturdays.

No. 6.

testant. While the composers were allowed the privilege of transposing sentences it will be seen by the result that, in the minds of the judges at least, such a course did not improve the effect, although honorable mention was given several which placed prominently at the top "Is he the sort of dealer who would misrepresent?" or, "Either he tells the truth or not." Some went so far as to put the wording in this way: "Wheeler, 204 Market street. Is he the sort of dealer who would misrepresent?" This was clearly not the intent of the advertiser and should not have been done. The opinions of the judges were more diverse than usual, they failing to agree except in a very few instances, but all but one made mention of the winning ad. in their finding, two putting it in first place and thus giving it more than double the points of its nearest competitors. It secured 7 out of a possible 15 points, a percentage of 46 2/3 — the leading specimen in contest No. 5

number of points the ones received first are given priority of position:

Ad. Example No.	POINTS.
1 151 Kiah C. Mott, <i>Reporter-Journal</i> , Towanda, Pa.	7
2 27 *Harry V. Jamison, Jeannette, Pa.	3
3 54 Charles R. Arnold, Grenoble, Pa.	3
4 128 Charles J. Meder, <i>Inquirer</i> , Philadelphia.	3
5 171 J. Albert Hood, Ocean Grove Publishing Company, Ocean Grove, N. J.	3
6 24 J. J. Crawford, <i>Scituate</i> , Shenandoah, Iowa.	2
7 98 Miss Emma Morris, Gastell, Oliphant, Pa.	2
8 99 E. R. Stephens, <i>Standard</i> , Hoosick Falls, N. Y.	2
9 191 Frank H. Parley, <i>Semi-Weekly Phoenix</i> , Bristol, R. I.	2
10 153 F. B. Kimball, Robinson Press, Providence, R. I.	1 1/2
11 164 F. S. Neal, <i>Record</i> , Northville, Mich.	1 1/2
12 8 Jay Crawford (See No. 6)	1
13 11 John Vogler, Allen, Lane & Scott, Philadelphia	1
14 32 Edmund G. Gross, <i>Free Press</i> , Easton, Pa.	1
15 35 *Richard M. Boulton, South Norwalk, Conn.	1

One dealer offers you a diamond—
perfect, clear, brilliant,
one carat, fine, white—
and tells you that in every respect it is as good as the one he sold.
Either he tells the truth or not.
Is he the sort of dealer who would misrepresent?

Not many dealers very cheap diamonds

Diamonds

at these prices, but those he offers in these. Perhaps you can see it. We try and show you.

WHEELER
204 MARKET STREET.

Our store closes at 6:30 p. m., during July and August, except Saturdays.

One Dealer Offers You a Diamond

Perfect, clear, brilliant,
one carat, fine,
white. \$100
..... \$75

Another offers you one like this and tells you that in every respect it is as good as the one he sold. Either he tells the truth or not, is he the sort of dealer who would misrepresent?

We have some very choice One-Carat Diamonds at these prices, but there is a difference in them.

Perhaps you can see it. We will try and show you.

Our store closes at 6:30 p. m., during July and August, except Saturdays.

Wheeler, 204 MARKET STREET

ONE DEALER OFFERS YOU
A DIAMOND
Perfect, clear, brilliant,
WHEELER ONE-CARAT
FINE, WHITE, \$75

Another offers you one like this and tells you that in every respect it is as good as the one he sold. Either he tells the truth or not, is he the sort of dealer who would misrepresent?

We have some very Choice One-Carat Diamonds at these prices

Perhaps you can see it. We will try and show you.

Our store closes at 6:30 p. m., during July and August, except Saturdays.

WHEELER,
204 MARKET ST.

Either he tells the truth or not.

One dealer offers you a diamond—perfect, clear, brilliant, one carat, fine, white—
and tells you that in every respect it is as good as the one he sold.
Either he tells the truth or not.
Is he the sort of dealer who would misrepresent?

We have some very Choice One-Carat Diamonds at these prices, but there is a difference in them. Perhaps you can see it. We will try and show you.

WHEELER
204 MARKET STREET

Our store closes at 6:30 p. m., during July and August, except Saturdays.

One dealer offers you
A DIAMOND
perfect, clear, brilliant, white
one carat, fine, white—
and tells you that in every respect it is as good as the one he sold.
Either he tells the truth or not.
Is he the sort of dealer who would misrepresent?

We have some very Choice One-Carat Diamonds at these prices, but there is a difference in them. Perhaps you can see it. We will try and show you.

WHEELER
204 MARKET STREET.

Our store closes at 6:30 p. m., during July and August, except Saturdays.

had 50 per cent. in No. 4, 33 1/3 per cent. An interesting point is to be seen in the fact that the five judges selected thirteen different ads. as the best three, Nos. 151 and 171 being the only ones duplicated, and 151 and 164 were the only ones to receive honorable mention in addition. No. 153 received honorable mention by three judges, Mr. Buckley placing it in fourth place, and Mr. Wheeler and Mr. Lathrop in fifth place. It is very strange, as the judges were unaware of either the names or location of the contestants, that the four leading specimens were set in Pennsylvania and the fifth in New Jersey — our Western men will have to look to their laurels. In five instances where composers submitted two ads., both specimens appear in the honor roll. Only one lady composer entered the contest — although there may be others hiding behind initials — and she appears in seventh place. The judges and their decisions are given below:

C. F. Whitmarsh, Secretary of The Inland Printer Company	27	171	35
Ed S. Ralph, Editor "Notes on Job Composition" THE INLAND PRINTER	151	191	8
F. J. Buckley, <i>Call</i> , Paterson, New Jersey	128	98	205
W. M. Lathrop, <i>Press</i> , Paterson, New Jersey	151	24	164
E. P. Wheeler, Paterson, New Jersey	54	99	171
Honorable mention —			
Mr. Whitmarsh	11	30	42
Mr. Buckley	153	2	32
Mr. Lathrop	179	153	184
Mr. Wheeler	35	153	145

The usual system of points was adhered to in the present contest, each ad. given first place being accorded 3 points for each judge so designating it, 2 points for each second place, and 1 for each third, with 1/2 a point for honorable mention.

The figures in the second column of the following table correspond to the numbers given the specimens as they were received, and where two or more ads. have the same

16 42 William B. Bradford, Lakeside Press, Portland, Me.	1
17 74 Charles H. Mower, State Industrial School, Golden, Colo.	1
18 184 A. G. McCormick, <i>Eagle</i> , Wichita, Kan.	1
19 206 W. G. Fowler, Toronto, Can.	1
20 2 Lytton Allen, Gospel Advocate Publishing Company, Nashville, Tenn.	1 1/2
21 30 Ed F. Collins, A. W. Brownell Print, Wakefield, Mass.	1 1/2
22 40 D. L. Stanton, Western Newspaper Union, Omaha.	1 1/2
23 55 John Williamson, Hoosick Falls, N. Y.	1 1/2
24 56 R. Hamilton, <i>Herald</i> , Harvard, Vt.	1 1/2
25 63 W. E. Brown, Wyandotte, Mich.	1 1/2
26 68 U. A. Anderson, <i>Enterprise</i> , Cloburne, Texas.	1 1/2
27 72 F. Smith, Providence Albertype Company, Providence, R. I.	1 1/2
28 79 Oliver C. Parks, Eau Claire Book and Stationery Company, Eau Claire, Wis.	1 1/2
29 112 Frank M. Walter, Vaughan & Morrell Printing Company, Tacoma, Wash.	1 1/2
30 125 Julius W. Hulst, <i>Anzeiger</i> , Norfolk, Neb.	1 1/2
31 127 Charles J. Meder (See No. 4)	1 1/2
32 144 Joseph De Castro, <i>Journal</i> , Springfield, Ill.	1 1/2
33 145 Joseph De Castro (See No. 32)	1 1/2
34 179 H. A. Wells, A. B. Mores Printing Company, St. Joseph, Mich.	1 1/2
35 182 Bert N. Reed, <i>Index</i> , Evanston, Ill.	1 1/2
36 190 Frank H. Parley (See No. 9)	1 1/2
37 205 W. G. Fowler (See No. 19)	1 1/2

Two of the judges sent letters with their decisions and these will be found interesting and instructive:

THE INLAND PRINTER,
212-214 MONROE STREET,
CHICAGO, December 23, 1899.

Mr. O. F. Ryxbee, 165 Fair street, Paterson, N. J.:

DEAR SIR:—In compliance with your letter of December 20, I have pleasure in submitting my report as one of the judges in THE INLAND PRINTER Ad-Setting Contest No. 6:

First choice, No. 27.

Second choice, No. 171.

Third choice, No. 35.

Honorable mention: Nos. 11, 30, 42, 56, 74, 112, 151, 164, 190.

* Accorded first place in Contest No. 4.

† Accorded first place in Contest No. 3.

While many of the advertisements show much originality and excellence of arrangement, the time necessarily consumed in the composition would make the expense of setting an ad. of this size greater than it should be. Ideas seemed to differ as to which lines should be brought out, some of the compositors, in my judgment, failing to display the matter to best advantage. Taken as a whole, however, I consider the series a credit to the craft and as demonstrating that progressive compositors — those who study *THE INLAND PRINTER* — appreciate these contests and try to do the good work by submitting praiseworthy samples.

Yours very truly, C. F. WHITMARSH.

SPRINGFIELD, OHIO, December 30, 1899.

MY DEAR MR. BYRNES.—In your Contest No. 61 award No. 151 first place, No. 191 second place, and No. 8 third place. My decision has not been hastily reached. The entire collection has been reviewed by me many times. My reasons for the decision are:

This is an advertisement of diamonds at \$100 and \$75. These diamonds, while of the same weight, have a difference. The most important display line should be "Diamond." Secondary display, the prices and name of advertiser. Special prominence should be given the following clause: "We have some very choice one-carat diamonds at these prices, but there is a difference in them. Perhaps you can see it. We will try and show you." The No. 151 example is forcefully displayed, neat and dignified, well calculated to attract the attention of a person who has about made up his mind to purchase a diamond. It makes a frank, clear statement, and the prominence accorded the clause quoted above is well calculated to insure confidence. This example was constructed with the least outlay of time to the publisher and is the best ad. for the advertiser. The No. 191 ad. comes next in fulfilling the requirements outlined and the No. 8 ad. third. The special merit of the

Our dealer offers you a

DIAMOND

PRICES, FINEST QUALITY, 400-400

\$100 **\$75**

WE have some very choice one-carat diamonds at these prices, but there is a difference in them. Perhaps you can see it. We will try and show you.

WHEELER and

100 N. 3rd St. Phila.



KIAH C. MOTT.



HARRY V. JAMISON.



CHARLES R. ARNOLD.



CHARLES J. MEDER.

No. 8 example, while the time consumed in the composition was greater than on either of the others, lies in its forcefulness and the fact that no matter how badly hemmed in by other ads., it would be impossible to hide it. [No. 8, by Jay Crawford, is reproduced to make clear Mr. Ralph's meaning.]

Thanking you for the honor conferred in selecting me as one of the judges in this contest, I am, Sincerely, ED S. RALPH.

Charles J. Meder was born in Philadelphia in 1872. He entered the printing business when fourteen years of age, serving his apprenticeship with George S. Harris & Sons, in the city of his birth, leaving them to accept a position with the *Philadelphia Inquirer*, with which he is at present connected.

J. Albert Hood was born in Philadelphia in 1863, and lived in that city until 1882, when he started to learn the printing business in Lancaster county, Pennsylvania. He finished his apprenticeship in 1885, and since then has held positions as foreman of job and newspaper establishments in Philadelphia and Norristown, Pennsylvania, and Trenton and Burlington, New Jersey. He is now connected with the Ocean Grove (N. J.) Publishing Company in a like capacity.

Several years ago he captured a first prize of \$10 in a letter-head contest instituted by the *Printer and Bookmaker*.

Harry V. Jamison was born on a farm about nine miles north of Butler, Pennsylvania, in 1877. His trade was learned with the *Jeannette (Pa.) Dispatch*, where he rose to the position of foreman, and has also served in a like capacity on the *Irwin (Pa.) Republican* and the *Wilmington (Pa.) News*. In 1898 he embarked in the commercial printing business in Jeannette, which he is still successfully following.

Charles R. Arnold was born in 1867, and served his apprenticeship with the *Buck's County Intelligencer*, Doylestown, Pennsylvania. He has been employed on daily papers in Boston, New York and Philadelphia, and is at present foreman of the *Hatboro (Pa.) Journal*.

THE NEXT CONTEST.—For contest No. 71 have chosen a business card sent me for the purpose by a subscriber. This will undoubtedly prove very interesting, as a business card is often one of the most difficult pieces of job-work to handle. Full particulars will be given next month.

LITHOGRAPHIC SUPPLIES.

An enterprise that has demonstrated its usefulness by the successful living through its first year is a lithographers' supply business, started when the year 1899 was young. The business was started by the Ault & Wiborg Company, on New street, near the factory of that company, and during its first year what might be termed its experimental stage has exceeded anticipations. The supplies needed by lithographers are almost innumerable. First, the stones that make up in bulk and value the larger part of any stock. Then the many kinds of tools and delicate instruments, fine ink, paper, rollers and all the rest. There is a little pencil

of steel that comes from France, another from England, and a little stone that takes off a finger-mark that comes from Scotland—not the finger-mark, but the stone. Paper of one kind comes from China, of another kind from Germany. And the list might be continued. There is scarcely a country on the face of the earth but contributes its share toward furnishing the lithographer with the working tools of his profession.

The stones themselves all come from Bavaria. The quarries there are situated in three little villages, and the villagers work them in common, or rather, they have the quarries divided among them, a section about twenty feet square to the head of a family. Every man works his own claim, and they all take out the stone layer by layer, descending in the quarry at an even rate. Eugene Lyon, the manager of the lithographic supply department of the Ault & Wiborg Company, made two trips to the Bavarian quarries to buy stone last year, and will soon be compelled to go again. This shows in a way the growth of this industry here in Cincinnati. Lyon went abroad and bought twelve carloads of stones. They were gobbled right up, and he had to go again immediately to buy twenty-four cars more, making thirty-six cars of lithographic stones sold by the concern in its first year. This year the amount will be largely increased. — *Cincinnati Enquirer*.



J. ALBERT HOOD.

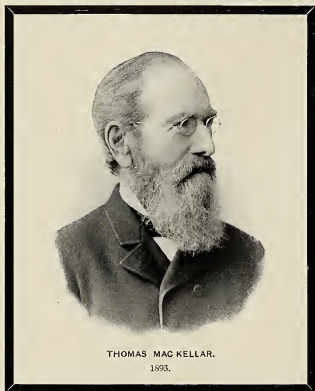


CATHEDRAL SPIRES, PLATTE CAÑON, COLORADO.

DEATH OF THOMAS MACKELLAR.*

THOMAS MACKELLAR, Ph. D., senior member of the American Type Founders' Company, MacKellar, Smiths & Jordan, died suddenly on the morning of December 29, 1899, at his home in Germantown, Pennsylvania. The cause of death was heart disease, the end being hastened by pneumonia. The funeral services were held on Tuesday, January 2, 1900.

Thomas MacKellar was born in the city of New York on August 12, 1812. His father was a Scotchman, born in Greenock, and his mother was a lineal descendant of Henry Brezier, who arrived in New York in 1640. His paternal



grandfather was an elder in the old Kirk of Scotland, and many of his relations on the Scotch side were connected with the British naval service. His father, meeting with adverse circumstances, declined in health, and when nearly fourteen years old, young Thomas was compelled to forego his parents' intention of granting him a superior education. He found his way into the office of a weekly newspaper, the *New York Spy*. The composing of the types was done solely by himself and his employer. Here we obtain the first glimpse pointing to his successful career that followed as a master printer. His parents died when he was but eighteen years old. Being the oldest son of the family, he assumed a large portion of its cares and responsibilities. To better fit him for the struggle he put literature under his feet with a natural sigh, and bent resolutely to the task of making himself master of the business. His energy and talent soon made him the acknowledged leader among the youth of the establishment, and he became the peer of the best workmen. Having served a thorough apprenticeship in the establishment, he was graduated a skilled artisan.

On April 27, 1833, Thomas MacKellar arrived in Philadelphia, and three days later he began work as a proofreader in the type and stereotype foundry of Messrs. Johnson & Smith. Then began the struggle of his life for success. He reli-

quished proofreading and devoted himself to the management of the composing-room.

In 1845 Mr. MacKellar was taken into the business as a partner, together with the two sons of George F. Smith, the title of the house becoming L. Johnson & Co. Over forty years ago Mr. MacKellar proposed that the publishing house should send out an exploring agent to South America. Mr. Johnson favored the proposal, and books were sent in advance to various points, followed by the traveling agent, who went down one side of the Continent, crossed the Andes and returned home on the opposite side of the country.

After the death of Lawrence Johnson, in April, 1860, his interest was bought by the three junior partners, Thomas MacKellar, John F. Smith and Richard Smith. Peter A. Jordan was also admitted into the new organization.

In 1855 Mr. MacKellar bought out the *Typographic Advertiser*, which soon became famous among printers at home and abroad for its beauty and for its specimens of the new styles of type produced in the foundry. Mr. MacKellar afterward issued the "American Printer."

Mr. MacKellar had now reached the pinnacle of his ambition, being the chief of the largest and most celebrated typefoundry in the world.

His genius as a poet deserves more than passing notice, his first piece being "The Sleeping Wife."

His "Hymns and Metrical Psalms" came from the press at a later period. Two editions of the former and three of the latter have been printed.

The following is a characteristic selection from "Hymns and Metrical Psalms":

"Sometimes, in quiet reverie,
When day is growing dim,
The heart is singing silently
A sweet unwritten hymn.

"The strains are not to measure wrought
By cunning of the mind,
But seem like hymning angels brought
From heaven, and left behind.

"The misty hills of bygone grief,
Once dark to look upon,
Stand out like blessings in relief
Against the setting sun.

"The rain may fall, the wind may blow,
The soul un hindered sings,
While, like the bird 'neath sheltering bough,
She sits with folded wings,—

"A brief and pleasant resting space,
A glance at Beulah land,
Before she girds herself apace
For work that waits the hand.

"Then giving thanks to Him who pour'd
Refreshment in her cup,
She hears the calling of her Lord
And takes her labor up."

Mr. MacKellar was married in 1834. He had been a director of several insurance and trust companies, and was president of the Typefounders' Association of the United States. The honorary degree of Doctor of Philosophy was conferred on him some years ago by the Wooster University of Ohio.

No words will perhaps better describe the man than his own:

"A POET AND HIS SONG.

"He was a man endowed like other men,
With strange varieties of thought and feeling.
His bread was earned by daily toil; yet, when
A pleasing fancy o'er his mind came stealing,
He set a trap and snared it by his art,
And hid it in the bosom of his heart.
He nurtured it and loved it as his own,
And it became obedient to his beck:
He fixed his name on its submissive neck,
And graced it with all graces to him known,

* NOTE.—The portraits accompanying this article have been reproduced by the courtesy of Mr. Henry L. Bullen, New York, who has a collection of some sixteen pictures of Mr. MacKellar, taken at different times, presented to him by Mr. MacKellar personally. The earlier ones are from daguerreotypes.

And then he bade it lift its wing and fly.
Over the earth and sing in every ear
Some soothing sound the faithful soul to cheer,
Some lay of love to lure it to the sky."

The following resolutions were adopted by the board of directors of the American Type Founders' Company, at a special meeting held on January 10, at its offices in New York:

VOTED: That the directors of the American Type Founders Company recognize in the death of Thomas MacKellar the passing of one who was a master of the art to which he devoted a long and honorable life.
In private life a man of strong and upright character, who led and sustained those around him; of enlightened justice and personal benevolence, he commanded alike respect and appreciation.

In his work, he did much to lay the foundation upon which the present worth and prosperity of this company rest. In appreciation of his character and worth, the directors extend this minute upon their records, and order that a copy be sent to his family.

Mr. MacKellar's influence in typefoundry and typography, not only in the United States but throughout the world, has been of an educational, beneficial character; it has been an influence that will live, and those who know him or read of his work will appreciate this more and more as time goes by. Establishing a high standard of excellence, his competitors naturally endeavored to attain this standard, and thus the typefoundry interests were elevated. Personally he was a man of the purest character, of high principle, and very benevolent. He has left a name which his descendants have every reason to feel grateful for. He was at work on an autobiography at the time of his death, which will no doubt be completed and published by his family.

A PERSONAL TRIBUTE TO DR. THOMAS MAC KELLAR.

Jacob J. Rupertus, superintendent of the Specimen Printing Department of the American Type Founders Company, Philadelphia, who perhaps knew Mr. MacKellar as well as any other gentleman in the printing trade, has favored THE INLAND PRINTER with a few personal recollections of the deceased which may prove of interest. He says:

At the good old age of eighty-eight years, Thomas MacKellar, Ph.D., printer, typefounder and poet, passed away from this life to a better one on December 29, 1899. He died as he had lived, in peace with God and man. In sentiment and in practice he was a true Christian, and a kind and generous employer. He believed that a man's religious life should be above suspicion, and this rigid sense of duty governed him in all his



MR. MAC KELLAR.
1845.



MR. MAC KELLAR.
1855.

relations with his fellowman. He practiced as he preached, and the golden rule was his guide, not only in his social and religious life, but also in his business relations. It would have been impossible for him to do an unworthy act, and all who knew him were fully assured of this.

Prior to his becoming a member of the old firm of Lawrence Johnson & Co., Mr. MacKellar had charge of the Specimen Printing Department of the foundry. It was principally due to his untiring zeal and brilliant ideas that the house made rapid strides toward becoming the foremost foundry in the world. With a modest display of pride and a pleasing smile, he would often tell of his experience and his achievements as "the printer" of the foundry. Quite frequently he would remark that the Specimen Printing Department was the heart and soul of the foundry, and that without it the foundry would be nothing.

Mr. MacKellar continued until his death to take a deep interest in the Specimen Printing Department and the showing of the many productions of the foundry. Until several years ago he paid to this department daily visits of half an hour or so each morning, moving about among the men

asking trivial questions, and exchanging compliments. His last visit was as late as two months ago, when he remarked that he was feeling quite well, and that he wished he would live to see the new year (1900), and the completion of the revised edition of his hymn book.

As a printer, Mr. MacKellar knew much and could relate a lot about the old-time methods and systems in use about sixty years ago. It was interesting to listen to him when he got talkative on this subject. He well remembered his first day's experience in the printing-office, and tells of what he accomplished in many of his writings. About a year ago it happened that his grandson was installed in the Specimen Printing Department at Philadelphia as an apprentice, it being the elder Thomas's desire that the younger Thomas should begin his career by first learning the art of typesetting. It immediately dawned upon the superintendent of the printing department that this would be a golden opportunity to



MR. MAC KELLAR.
1860.



MR. MAC KELLAR.
1876.

demonstrate to the elder Thomas that the rising generation could accomplish as much, if not more, than was done by himself during his first day in the printing-office, namely, to set four stickfuls of brier and lay a font of job type. Young Thomas was duly acquainted with the "glorious" record his grandfather had made when a boy of his age, and was asked if he would be willing to make an effort to break it. With a smile indicating confidence in himself he accepted the proposition, and began the task before him. Be it said that he beat his grandfather's record by two lines—actually eleven lines, nine having been pried in lifting from the stick a line at a time. It did the old man's heart good to hear the result.

Until his taking away, Mr. MacKellar was busily engaged in adding new hymns and poems to his book and in revising the older ones. During the past summer he wrote no less than thirty or forty new hymns and poems, which were revised by him and are now ready for press.

To show with what tenacity he clung to his labors until the very last moment, I quote from a few of his last letters.

Under date of September 25, 1899, he wrote:

" . . . My head forewarns me that it is time for me to stop writing hymns and poems. . . . "

Under date of December 1, 1899, he wrote:

" . . . Excuse, please, this straggling letter. Please ascribe the underlinations to my years and the worries that still come and hang upon me like barnacles on a ship's bottom. . . . "

Thus ended the life of a kind-hearted and truly generous employer. *Requiescat in pace.*

PARIS EXPOSITION OF 1900.

THE list of principal commercial exhibitors who have been allotted space in the United States section at the Paris Exposition of 1900 has been issued by the Commissioner-General, and copies are ready for distribution. The list does not include exhibitors in agriculture, mines, literature and periodicals, science, fine arts, etc., but a complete list of all the exhibitors will appear in the official catalogue which is now in preparation. Following is a partial list of the exhibitors in lines connected with printing: Latham Machinery Company, Chicago; H. B. Rouse, Chicago; Miehle Printing Press & Manufacturing Company, Chicago; C. B. Cottrell & Sons Company, New York; Goss Printing Press Manufacturing Company, Chicago; Boston Printing Press Company, Boston, Mass.; Babcock Printing Press Manufacturing Company, New London, Conn.; Barnhart Brothers & Spindler, Chicago; American Type Founders Company, New York; Bates Machine Company, New York; John Thomson Press Company, New York; G. Cramer Dry Plate Works, St. Louis, Mo.; F. P. Rosback, Chicago; Dexter Folder Company, Pearl River, N. Y.; Hamilton Manufacturing Company, Two Rivers, Wis.; Harris Automatic

Press Company, Niles, Ohio; Goodson Graphotype Company, New York; Des Jardins Type Justifier Company, Hartford, Conn.; Lanston Monotype Machine Company, Washington, D. C.; T. W. & C. B. Sheridan, New York; Addressograph Company, Chicago; Dow Composing Machine Company, New York; Max Levy, Philadelphia, Pa.; Whitlock Printing Press Company, Derby, Conn. A number of trade journals will also make exhibits of bound volumes, among them being *THE INLAND PRINTER*.

A matter which at first caused considerable anxiety among the exhibitors was the French duty on printed matter, which nearly all the exhibitors desired to take in descriptive of their exhibits. This duty was approximately 1 cent per pound, and made the taking of matter of this description abroad almost prohibitory. Commissioner-General Peck made a diplomatic incident of this at Washington and succeeded in having this duty removed. Advertising matter, catalogues, price-lists, etc., descriptive of or referring to the exhibits from the United States, and intended for free distribution, will now be admitted without the heretofore prevailing customs duty.

Commissioner-General Peck has just received copies of the new French law for the protection of inventions and trade-marks and registered trade-mark articles exhibited at the coming exposition. The law remedies many of the difficulties which at first presented themselves to proposing exhibitors. The regular French law governing patents is peculiar, in that it allows no exhibition of an invention on French territory prior to the application for a patent. The new law allows exhibition at the exposition and gives the inventor until three months after the close of the exposition to apply for his French patent. Under the old law the importation into France of a patented article without securing permission of the French Government would vitiate the patent. By the new law all exhibits at the exposition are allowed to come in without danger to existing patents. The regular French patent law also requires that patented articles must be made in France within a certain time after the patent has been granted. The new law provides that all holders of French patents will be entitled to count the period of the exposition and three months additional time as equivalent to

severe, having a penal clause accompanied by seizure of goods bearing the infringing trade-mark. The new law outlines the method of procedure against counterfeiters, and United States exhibitors will in all probability incur less danger of having their trade-marks infringed in France than in this country, because of the severity of the French law. The official list of trade-marks and copies of the French patent and trade-mark laws, and treatises thereon, are placed at the disposal of exhibitors, without charge, by the United States Trade-Mark Association, Mutual Life building, New York, in order that exhibitors, or their representatives, may know in advance what trade-marks are officially registered by the French Government.

A CRADLE SONG OF THE SOUL.

BY MARY A. LATHBURY.



Photo by W. E. Culver, Topeka, Kan.



Photo by Fred Jones, New Plymouth, New Zealand.

A MAORI MAID.

manufacture in France. This will, in many cases, effect a saving equal to the cost of exhibition, especially in cases of complicated construction or large articles of manufacture. The exposition opens Saturday, April 14, and closes Monday, November 5.

Trade-marks are also provided for in the new law. The laws of France against counterfeiting trade-marks are very

Now I lay me down to sleep,
In Thy shadows soft and deep,
I pray Thee, Lord, my soul to keep.
I lay me down,
Among Thy shadows soft and dark and deep.
I pray Thee, Lord,
A helpless soul that leans on Thee to keep.

If I should die before I wake,
For Thy unfeeling mercy's sake,
I pray Thee, Lord, my soul to take.
If I should die
In some deep dream and never here awake,
If I should die,
I trust Thee, Lord, my sleeping soul to take.

AMEN.

THE "ONLY" PRINTERS' JOURNAL.

Herewith I send you check for \$2 to renew my subscription for another year to the "only printers' journal," *THE INLAND PRINTER*. Have been so busy working up ideas gleaned from its pages for my patrons that I can not get time to print some note-heads for myself.—Charles E. Robinson, Lowell, Massachusetts.

"A PENNY FOR YOUR THOUGHTS" CARD.

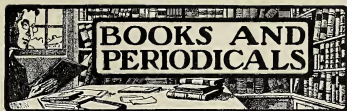
The accompanying forms show the front and back of a card recently issued by The Henry O. Shepard Company, Chicago, for a children's party. The idea may serve as a suggestion for other printers, as a card of this kind could be

Answers to "A Penny for Your Thoughts."

<u>Face of Penny.</u>	1—Temple.	2—Tulips (two lips).	3—Lash.
	4—Mouth.	5—Eye (aye).	6—Nose (noes).
	7—Check.	8—Hair.	9—Pupils.
	11—Feathers.	12—Indian.	13—Date.
	14—U. S. of A.	15—1899.	
<u>Back of Penny.</u>	1—Wreath.	2—Shield.	3—Bow (beau).
	4—Leaves.	5—Letters.	6—T (tea).
	8—One Cent (one sent).	7—Arrows.	

THE ANSWER CARD.

circulated to advantage for their own advertising, or used with a view to soliciting orders from customers. A penny is glued in the corner where the ornaments appear, the face being up on the side containing fifteen numbers, and the



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be included in all publications sent for review.

S. S. McCLEURE, founder and editor of *McClure's Magazine*, announces his purpose to enter upon a general book-publishing business. He is also planning a new monthly periodical to be called *McClure's Review*.

"THE BOOK OF TRAINS—CHRISTMAS NUMBER," the interesting brochure issued by the Lake Shore & Michigan Southern Railway under the direction of Mr. E. J. McMahon, manager of the advertising department, is an excellent example of the advanced methods of advertising. In the designs and general mechanical features it is, of course,

A Penny For Your Thoughts

1. A PLACE OF WORSHIP
2. FLOWERS
3. PART OF A WHIP
4. PART OF A RIVER
5. A VOTE IN THE AFFIRMATIVE
6. VOTES IN THE NEGATIVE
7. A PROMINENT QUALITY IN BOOK AGENTS
8. AN ANIMAL
9. NECESSITY FOR A TEACHER
10. BEST PLACE IN THE SPELLING CLASS
11. WHAT A SKILLED OARSMAN DOES WITH OARS
12. AN EARLY SETTLER
13. A FRUIT
14. A GEOGRAPHICAL DIVISION
15. YOUTH AND OLD AGE UNITED

FACE OF CARD.

A Penny For Your Thoughts

1. A REWARD OF VICTORY
2. AN ARTICLE OF DEFENSE
3. A GIRL'S DELIGHT
4. PART OF A BOOK
5. PLEASANT TOKENS FROM ABSENT FRIENDS
6. A BEVERAGE
7. WEAPONS OF DEFENSE
8. A MESSENGER

Compliments of
The Inland Printer
Chicago

REVERSE OF CARD.

back of the penny being up on the form having the eight numbers. A card giving the answers can be printed separately. The matter for this is shown above. It can be made large enough to admit of some advertising if desired.

THE INLAND IN MEXICO.

When we search in our library for trade journals and note the absence of the last numbers of THE INLAND PRINTER we feel as if located on a desert island in the Pacific, without communication with the civilized world. Please mail us the last three numbers.—Ed M. Vargas & Co., Yrapuato, Gto., Mexico.

excellent, but in the quality of the illustrations and the literary flavor, the attractive evidences of taste and care, it is not only creditable to the great interest which has sent it forth, but to American advertising methods.

THE *Electrical Review*, New York city, begins the new year with a special double number which is remarkable for its valuable contributions, handsome illustrations and typography. A new dress of type, a change in the color of the cover and a more up-to-date arrangement of reading pages are some of the improvements made.

DOCTOR WATSON ("Ian MacLaren") makes a fine beginning of his "Life of the Master" in *McClure's Magazine* for



CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTO-TRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochran. 10 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS. By C. H. Cochran. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

GUIDE TO PRACTICAL EMBOSHING. By P. J. Lawlor. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

Because of the frequency of inquiry and the divergent opinions expressed regarding the causes and remedy of electricity in printing paper, and which have from time to time found place in this department, the Editor desires to secure the co-operation of about one hundred pressmen, located in different parts of the world, to write him their personal experience with the trouble; as to how it affects the operations of feed and delivery of paper at press, and what, in their experience, has been found to overcome its action. If ten or twenty pressmen in each city or town will lend their aid in the manner indicated, their letters will be published in this journal. From the deductions of such a body of practical workmen, a complete remedy may be found to rid the pressroom of its most annoying enemy. Address communications to William J. Kelly, 762 Greene avenue, Brooklyn, New York.

ELECTRICITY IN PAPER—EFFECT AND REMEDY.

The interesting communication from Mr. F. W. Gage, of Battle Creek, Michigan, which appeared in last month's issue of this journal, has been received with much favor by reason of the diligent care given to the subject and the accuracy of detail with which the several experiments have been given to our readers. We need and court just such attention as has been given by Mr. Gage, in order that the investigation of the electric trouble may be as thorough as the importance of its entire dissolution is desirable. This subject is worthy the attention of every person employed in a pressroom; and while much interest and enthusiasm is being developed in its discussion here, the editor feels that the real cause of the trouble has not yet been reached, nor a remedy made plain by which it can be overcome successfully. Therefore, let us pursue courses of divergent points; let evidence be diligently collected from every quarter, and let all our deductions be made from actual and practical experience. In this way there lies hope for victory over a common enemy, such as electricity in paper in the pressroom.

ELECTRICITY IN PAPER.—Joseph G. Reinhart contributes the following: "Your December number contains many interesting items on electricity in paper, and as I have probably started the discussion of this subject in your columns I do not intend to drop out half-way, but shall stay with it as long as I have anything more to say or new to suggest about it. I think J. R., of Boston, Massachusetts, has a capital

method wherever the cause is dry and frosty weather, for the series of gas flames immediately under the delivery should thaw out the moisture in the paper in as even and satisfactory a manner as could be desired. I think the oiling of the packing quite superfluous, although it has some merit by itself, because some of the oil is transferred to the paper and thus an insulation is formed between the sheets. I would advise J. R., for an experiment, to try each method separately, find out the relative value between the two, and give us the results; doubtless he will then discontinue the oiling of tympan and the consequent soiling of sheets. Glycerin for this purpose, which Mr. A. B. Hanson suggests, is much cleaner and gives the same result, i. e., an insulation between the electrified sheets of paper. J. R. should handle his gas jets with care and good judgment in regard to both speed of press and amount of frost contained in the paper, or else he is liable to overheat the same and have his paper again electrified on the second printing, which would cause annoyance if the folding is to be done immediately after. I notice E. P. Tulmer has tried the two-electromagnet cure given in this journal a few months ago and has found it what I expected, "a complete failure." I pride myself on knowing a little about the subtle fluid, and was going to write something at the time against it; but, on reconsidering, thought I would make a few inquiries first, such as atmospheric conditions, kind of delivery on press (front or back), strength of current employed, etc. Well, I got what I expected—no reply; perhaps the party had found out his mistake by that time and was ashamed to own up to it. I would say on the above that the exciting of an electromagnet by a current of electricity produces a magnetic flux, which has lines of force whose extent and direction can be predetermined by the designer in the amperage of the current, the number of turns and direction of winding, the permeability of the iron core, etc. These lines of force are invisible, but their presence becomes manifest when particles of iron, or anything containing iron, gets within their field; therefore, as neither paper nor electricity are iron nor contain iron, they can not be influenced by a magnet of any dimensions or strength."

MORE TROUBLE WITH ELECTRICITY, BUT SUGGESTS A REMEDY.—THINKS PAPERMAKERS SHOULD DO SOMETHING. Mr. William W. Moyle, of Charlotte, North Carolina, who appends these words to his letter: "I must mention just here that I would not be without THE INLAND PRINTER for the world. Would feel that I had lost one of my best friends," writes as follows regarding his experience with electricity in paper: "I was reading in the November number about electricity as experienced by the pressman, and of the difficulties thrown in his way by reason of it; I therefore thought of writing you my own experience with it, as I saw you asked numbers all over the country to do so. I have not seen any communication from this part of the country, so I hope my letter will meet with favor. I find a great deal of electricity in paper on very cold days; but on a cold damp day it is almost impossible for me to make a run and back it up until dry. The less the paper is handled the better the work can be done. In the case of enameled paper I find that it is the hardest to use when endeavoring to make a regular run; this I have found to be the most difficult to handle, more especially with heavy coated paper; really, when the guides fall, you can see sparks of electricity, and should you come in contact with the steel on the feed-board it would shock you quite badly. When I am running the jogger it becomes so fully charged with electricity as to smartly shock you if any of the steel attachments are touched while the press is in motion. As an illustration, I have at times taken a wire and tapped it on one end of the steel, then touched some one on the hand, when he would jump as if shot. I would like to ask, why is it that these electric troubles are getting worse every year? Six or eight years ago we did not have such annoyances as now encircle us every day. Don't you believe, with

me, that the papermakers ought to try and do something to remedy this electric evil? It looks with us out here that if matters do not improve we will be unable to get out any work. As a remedy I have found several things of some help, and take pleasure in mentioning those more likely to help other pressmen. Take about one-half pint of good *apple vinegar* (made from old cider), also four or five lumps of bluestone; mix, and let the stone dissolve; then put it into a half-pint of glycerin; keep for several days. Stretch your tympan as tightly as possible, then take a piece of cotton and wet it with the solution and rub the mixture all over the tympan; let the press stand a few moments, when it is ready to go ahead with work. If any more trouble manifests itself then take two or three sheets of *soft paper* and wet these well and place them in bottom of the jogger. This I find to be a

Our experience has been like this, when offers of help have been made to really importunate correspondents, and a small charge made for the time occupied in giving instruction by letter and making cut-out overlays, that these same correspondents are never heard from again. Try to find a pressman among your acquaintances who can instruct you, and from him learn cost and time to make you competent. If you can not do this, then determine to study out the secret, by making experiments in your spare time. Many men have succeeded under the most adverse circumstances.

WANTS TO KNOW HOW TO PRINT BETTER ON ROUGH LETTER PAPER.—W. A. C., of Bishop, California, has written the following on a sheet of ordinary imitation linen paper, and asks this information: "Please tell me why the above letter-head does not print better. I often have trouble in



Photo by George Stark, St. Louis, Mo.

THE TRUANT.

great help on hard packing on two-revolution front-delivery presses."

WANTS INSTRUCTION IN HALF-TONE CUT MAKE-READY.—C. R. B., of Rutland, Vermont, says: "I have read *THE INLAND PRINTER* about two years, and I admire the presswork on it very much. I am a pressman employed in the city. I want to ask you if you can inform me where I can learn to make half-tone cuts ready; want to get this knowledge at a place as near home as possible. Can you tell me, also, about what such information would cost, and about what time it would take for me to learn?" *Answer.*—The editor of this department is in constant receipt of such letters as yours. On a few occasions he has personally offered to teach this important prerequisite to modern presswork, but only in one case has his offer been accepted; the pressman who did accept was competent to make a passably good overlay after six hours' time, and he is now producing half-tone cutwork second to none in his line of publication work.

getting clear impressions on linen paper, particularly in printing small gothics and also with heavy faces. Have tried it with all kinds of tympan and impressions. What tympan should be used? Hard, I presume." *Answer.*—The printed heading sent is fairly well printed and shows few defects, the most glaring of which, perhaps, is the lack of impression on the firm names in light gothic in right-hand corner. If a thin overlay of French folio paper had been placed over the words "vehicles, hardware implements," the job would be considered a good one, so far as presswork may be considered. For printing on *thin* or *thick* surfaced linen papers, we recommend hard tympan; for rough linen papers, we employ a medium hard tympan, using full-bodied inks and good, live rollers capable of distributing thoroughly and laying on the color in a solid manner—avoiding a surplus of this in all cases. Sorry for your admission that you "have tried all kinds of tympan and impressions" and failed to get the desired result. You should have done some "thinking"

as well as done some "changing." From the simple suggestion given here regarding flaws in presswork on letter-head, you may understand how nearly right you had got this job *without thinking*. "If at first you don't succeed, try, try again"; but incorporate a little "think" with the "try," and things will be different. Read reply to F. W. K., page 577, in January issue of this journal.

WANTS TO ADJUST A C. & P. PRESS TO MAKE FOLDING BOXES.—E. E. Edmunds, of Manchester, New Hampshire, writes: "I have a Chandler & Price 8 by 12 Gordon press, and I wish to make folding boxes on it. How shall I fix the platen? If it will not take too much time and room, I should like to have you begin at the first and explain thoroughly." *Answer.*—We would like to be able to oblige our correspondent; but the limited space at our command precludes that pleasure in this department. Instead of attempting a beginning, we advise you to write to the manufacturers of the press, at Cleveland, Ohio, or to the dealer from whom you purchased it, either of whom can supply you with the necessary information.

ABOUT STOCK AND INK.—R. Q. Gillette, of Yalesville, Connecticut, has sent us a couple of samples of printed cardboard, regarding which he writes: "Will you grant me the favor of telling me where I can get the material to make milk-bottle stoppers precisely like sample—there is a coating on it that prevents the milk soaking or stopper deteriorating with use. Then I am having my first experience printing 'circus check' milk tickets, and can not make the ink 'stay on for keeps.' This grade of ink which I have always used for every kind of work that I have done is called '____,' and after printing on the 'circus check' and drying for days, I can rub it all off. Will you tell me if a special ink is needed for this kind of stock (a sample enclosed)? I shall appreciate the answer that gives me information." *Answer.*—The milk-bottle stopper stock may be obtained from any maker of cardboard. It is simply a very hard-rolled wood pulp and cotton board. The circus check stock is somewhat similar, but coated for enamel-color purposes. As both grades of stock are unusually hard rolled, they require a firm and hard-setting ink; one that will also dry in about a day or less time. What is known as "gloss black" or "bond black" is more suitable than the kind made use of and of which you complain. Reputable inkmakers, advertised in our pages, can supply you with the right kind of ink for any grade of stock, if you will send them a sample of the same.

SLURRING ON JOB PRESSES.—Jay Crawford, foreman of the *Sentinel*, Shenandoah, Iowa, writes: "In the December issue of *THE INLAND PRINTER* I notice your advice to two pressmen as to how to overcome slurring on a Gordon jobber. Although not a pressman to any great extent I have found this trouble in several jobbers in the past and have always found the fault to lie in the same place, so I give my experience in the hope of aiding your correspondents to remedy this fault. In all the cases I have found the guard that holds the bed while taking the impression causes the trouble. Whether it was intended by the pressmakers that this part should ever be oiled, I do not know; but I have found that it pays to keep it free from oil, and I think they will find, if they watch this point when the press takes the impression on a heavy form, that the clamp will spring back from under the bed and thus cause a slurring. This springing back may be caused by having oil on the bed or guard where they come together, and if so it can not help but give back when the impression is taken, as the spring which pulls it under is not strong enough to resist the pull and lets the guard slip back. I found that, where the guard was not worn, by wiping out the points of contact and putting on a powdering of chalk or powdered resin there was no more springing out here and consequently no more slurring. If

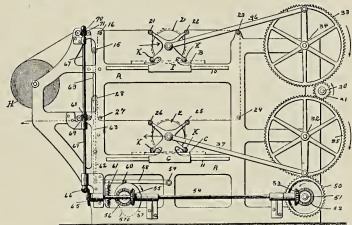
the guard shows signs of wear from past oversight the easiest remedy is to glue a sheet or two of cardboard on the top of the guard where it fits under the bed projection and thus make up for the wear on this part. If the top of the guard has worn very much it should be filed smooth, and then a piece of tin or some metal just thick enough to make up for the wear should be placed the same as the cardboard (on top of the guard where it has been filed and secured there by a good glue or cement. The impression will likely have to be evened up after this guard has been fixed, but after it is evened up there will be no further trouble to get a clean print). I have gone to some length to explain my point, but I wished to make my meaning clear, as I am satisfied this is the remedy for the trouble.

PATENTS.

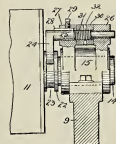
H. A. Wise Wood has taken out patent No. 638,308, and assigned it to the Campbell Company. It describes a method of manipulating the web for a multipress or similar machine.

S. G. Goss has patented No. 637,777, being a combination of stem 25 and fork 24, fitting in a grooved collar 22, on the shaft of a cylinder 11.

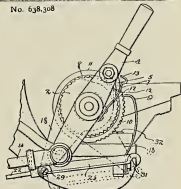
Robert Miehle has devised the improvement in ink-fountain mechanism shown in patent No. 637,813, which is designed to throw the fountain out of operation whenever the impression is tripped.



No. 638,308



No. 637,777



No. 637,813

A hand-guard for a platen job press is the subject of patent No. 637,916, by Maximilian T. Barber, of Manchester, England.

Philo M. Gelatt, of Louisville, Kentucky, has obtained patent No. 639,168, covering an arrangement of the web for a double supplement perfecting press.

An ink mechanism for a multicolor press is the invention of A. D. Keneston, of Albany, New York, and patented as No. 639,247.

THE INLAND PRINTER, of Chicago and New York, may be described as the arbiter of merit in the printing world. Its judgments are more often of the cutting than the soothing order.—*The Weekly Press and New Zealand Referee*, Christchurch, New Zealand.



THIRTEENTH ANNUAL FRANKLIN DINNER OF THE CHICAGO TYPOTHETAE.

Held at the Chicago Athletic Association, January 17, 1900.

(From flash-light photograph taken especially for THE INLAND PRINTER by J. W. Taylor.)

THIRTEENTH ANNUAL FRANKLIN DINNER OF THE CHICAGO TYPOTHETAE.

ABOUT one hundred members of the Chicago Typothetae, with invited guests, gathered at the thirteenth annual Franklin dinner, held at the Chicago Athletic Association, January 17, 1900, and at its close everybody declared it had been the most enjoyable and successful dinner ever given by the organization. Secretary W. F. Hall, through whose efforts principally the affair had been carried to so successful a termination, was tendered a vote of thanks after the speechmaking, but modestly declined to respond when called upon for a speech.

Following is the menu, to which every one present did full justice:

MENU.		
Martini Cocktail.	Cotuit Islands.	Celery.
	Comsomme Printanier Royale.	
Salated Nuts.	Radishes.	Queen Olives.
	Pillet of Striped Bass, Valois.	
	Dressed Cucumbers.	
	Pommes Parisienne.	
	Chateau Yquem.	
	Tenderloin of Beef, Larded, with fresh Mushrooms.	
French Peas en Caisse.	Duchesse Potatoes.	
	Benedictine Punch.	
	Roast Quail au Cresson.	
Hearts of Lettuce, Mayonnaise.	Moet & Chandon.	
	Apple Charlotte.	
Fromage de Brie or Roquefort.	Toasted Crackers.	
Cafe Noir.	Cigars.	

President Thomas Knapp called the gathering to order and offered his congratulations to those present on the success achieved by the organization during the year, and on the creditable attendance. He then introduced Mr. George E. Cole as the toastmaster of the evening. Mr. Cole, in presenting the speakers, said he had come to the dinner prepared to be "the whole thing" himself, as it was the first chance he had ever had. "I meant to tell how Franklin loved bread," he said; "that he drank water when he was poor and wine when he was rich, and, therefore, that he was a philosopher, and that he worked off all his relations on the body politic, and that, therefore, he was a politician, but I have made up my mind to let some one else do that."

He then called upon the Rev. J. H. Rushton, who talked of "Proofs," and stated that he found Franklin to be one of the "proofs" that needed little reviving by the Author.

Judge Orrin N. Carter delivered a eulogy on Franklin. "Franklin was born with the newspaper instinct," he said. "He was the most popular newspaper writer of his time. He did not think it the business of the newspaper to make trouble or to attack the reputation of public men without cause. He was perhaps the most illustrious printer the world ever has produced. Like Lincoln, he was true to his country, regardless of all consequences to himself. In simplicity and in all-round development he stands foremost of Americans for all time. We have had men great in their chosen lines, but only one Franklin, who was great in all."

Charles Eugene Banks followed Judge Carter with the recital of an original poem, entitled "Good in Everything," and Col. William Lightfoot Visscher told several stories, in his usual humorous vein.

Ex-Governor George W. Peck, of Wisconsin, was next called on to respond to the toast "The Tramp Printer," and characterized Franklin as the first "tramp printer" of the world. "I presume I am as great an admirer of Franklin as there is in the world," he said, "but I don't think of him all the time as the statesman and the diplomat, but as the boy, the 'bad boy,' who wouldn't let any man run him 'for nothing a week and find himself.' He was the first 'tramp printer' of history. Many of our brave fellows have followed in his footsteps more or less successfully. I've been something of a 'masher' myself in my time, but I've got an admiration for the man who could go up the street with a dirty towel

under his arm, as Franklin did, and 'mash' the prettiest girl in Philadelphia. Franklin was the first 'masher,' too. He never was so proud as a diplomat as he was when working on an old hand press. There is something in working an old hand press that you rich devils don't know anything about. There is nothing that gives an old printer more pleasure. I never was so happy, even when I was Governor and heard thousands of people around me swearing that I was 'the whole thing,' as when I owned my first printing-office.

"I took occasion to follow in Franklin's footsteps early," ex-Governor Peck continued. "He said all boys should go into business. I told my father there wasn't any use going to school and I wanted to go into business. My father said, 'All right, here's 30 cents,' and I went into business."

The speaker told how he and a boy friend had made their first money by selling cider made out of dried apples to a circus-day crowd.

"I was one of the original tramp printers after Franklin," he continued. "I don't suppose there is a town in Wisconsin that I haven't gone into 'broke' and come away with a towel or something that I had borrowed. I wasn't one of the tramp printers that fall down-stairs drunk just about the time when you are going to press. No, I was one of those angels of light that drop in when you have a column of stuff to set and nobody to set it, and who are then asked home to dine with the editor's family."

Franklin Hudson, of Kansas City, president of the United Typothetae, was the next speaker, and referred briefly to his pleasure in being able to be present with the Chicago members, and to the work of the organization of which he was the head.

Hon. C. Porter Johnson gave "A Lawyer's View of the Printing Industry," in a well-thought-out address delivered with good oratorical effect, which seemed to highly please the members.

George H. Benedict spoke of "Harmonious Methods," and W. P. Dunn responded to the toast, "The Printer in Business."

Just preceding the speechmaking, a flash-light picture was taken by THE INLAND PRINTER, which is reproduced herewith.

Among those present were the following:

George W. Peck, W. F. Hall, William L. Visscher, Charles Eugene Banks, Jarvis Blume, L. J. Corbitt, Carl B. Rogers, George H. Benedict, C. Porter Johnson, Samuel Shaw Parks, S. P. Smith, Thomas Day, James McNally, Thomas C. Haynes, Amos Pettibone, D. H. Champlin, J. C. Winship, James White, John J. Hanlon, Jr., W. B. Conkey, Franklin Hudson, W. P. Dunn, A. R. Barnes, Rev. Joseph Rushton, Thomas E. Donnelley, George E. Cole, Thomas Knapp, Frank P. Wright, Garrett Burns, Charles W. Rankin, J. L. Regan, John I. Oswald, J. A. Bockius, Charles F. Blakely, Henry W. Cozens, Jr., Judge Orrin N. Carter, Alexander Belford, A. M. Barnhart, W. H. French, Fred Barnard, Edward T. Barnard, Franz Gindele, E. C. Greenman, H. S. Griffin, George W. Gould, J. M. Abell, H. C. McKay, A. Templeton, Charles S. Brown, Frank A. Kearns, J. E. Thorndike, Poly Rubovits, J. Y. Meloy, R. O. Evans, J. A. Conroy, Walter S. Marder, James A. Wood, Fred J. Clampitt, Theodore Regensteiner, Gustav Zeese, E. D. Moeng, Sam R. Carter, J. H. Behrens, W. S. Burnham, N. G. Collins, George H. Barnard, A. J. Brock, D. J. Molloy, Jr., D. H. Church, Jr., Isaac Colburn, J. L. Gregorie, T. B. Cole, Charles A. Dexter, Daniel Boyle, O. M. Marsh, W. A. Grant, D. B. Waite, W. T. Dodge, James Clark, James McKinney, W. E. Wroe, James T. Mix, Walter C. Gillett, C. O. Wright, J. S. Ziegler, A. T. Hodce, S. W. Jamieson, W. B. Leffingwell, Sam Ohnstein, C. M. Steiger, E. U. Kimbark, Forrest Hopkins, A. H. Dwight, W. E. Dwight, Charles E. Temple, Clarence C. Marder, Carl Schraubstaedt, Jr., C. F. Whitmarsh, J. B. Breman, M. A. Fountain, A. H. McLaughlin, Joseph N. Wilson.

At the close of the evening's enjoyment a number of the members adjourned to the Sherman House, where the Old-Time Printers were celebrating Franklin's birthday by their fifteenth annual banquet. They arrived too late for another repast, but indulged in the dancing and in pleasant reminiscences of bygone days. An account of the Old-Time Printers' banquet will be found on page 747.



FIFTEENTH ANNUAL BANQUET OF THE OLD-TIME PRINTERS' ASSOCIATION OF CHICAGO.

Sherman House, Chicago, Franklin's Birthday, January 17, 1900.

(From flash-light photograph taken especially for THE INLAND PRINTER by J. W. Taylor.)

THE OLD-TIME PRINTERS' CELEBRATION.

The fifteenth annual banquet of the Old-Time Printers' Association of Chicago was held at the Sherman House in that city on Wednesday evening, January 17, 1900, in honor of the birthday of Benjamin Franklin. Notwithstanding the inclement weather, over three hundred guests were present, including many old-timers, their wives, daughters and sweethearts, besides a number of younger printers who could hardly be considered as "old-timers." The following is the menu:

MENU.			
	Blue Points, Mignonette.		
	Consomme Printanier Royal.		
Olives.	Celery.	Radishes.	
	Lake Superior Trout, Sauce Mouseline.		
	Parisienne Potatoes.		
	Roast Tenderloin of Beef, Larded, Mushrooms.		
	Potato Croquettes.	Green Peas.	
	Roman Punch.		
	Roast Quail sur Canapé, au Cresson.		
	Lettuce, French Dressing.		
Neapolitan Ice Cream.	Fancy Cake.	Fruit.	
Edam Cheese.	Toasted Crackers.	Coffee.	

The walls were draped with the American colors and a huge flag hung back of the speakers' table. At this table were seated the following: Alderman and Mrs. A. W. Beilfuss, Col. D. J. Hynes, Mrs. Grace K. Haviland, W. R. Cahill, the Rev. J. P. Brushingham, Mr. and Mrs. P. J. Cahill, W. J. Calhoun, Mr. and Mrs. Conrad Kahler, Mr. and Mrs. Fred K. Tracy, Mr. and Mrs. Mark L. Crawford.

Among those at the other tables were these old-timers, with the year of their arrival in Chicago: M. W. Barnhart, 1867; Charles N. Bond, 1862; James A. Bond, 1862; Nels Johnson, 1859; G. W. Geary, 1860; Joseph H. Slater, 1840; Frank C. Hairther, 1853; Charles M. Moore, 1860; G. W. Jarse, 1867; A. F. Wanner, 1868; W. A. Hutchinson, 1866; J. Edgar Lee, 1866; Albert H. Brown, 1856; N. A. Reed, 1856; Isaac D. George, 1855; A. C. Goldsmith, 1863; Samuel Rastall, 1852; C. C. Ramsey, 1870; H. S. Street, 1855; A. L. Fyfe, 1852; A. M. McCutcheon, 1851; William Penn Nixon, 1872; John Canty, 1873; T. E. Sullivan, 1865; J. C. Snow, 1854; William Kennedy, 1865; George Duddleson, 1872; John Clark Ward, 1868; J. J. Anaheim, 1864; F. T. Gunderson, 1859; John Miehle, 1856; John J. Duffy, 1865; M. H. Madden, 1866; F. R. Coles, 1858; William A. Cahill, 1867; James J. Schock, 1849; George A. Montgomery, 1865; Michael Kearns, 1847; T. H. Barnard, 1862; John A. McEvoy, 1848.

Grace was said by the Rev. John P. Brushingham, and after the menu had been discussed P. J. Cahill, president of the association, announced that it was in order to celebrate the 194th birthday of Franklin, the model and patron of all good printers. The last year, he said, had been one of the most prosperous in the history of the Old-Time Printers' organization, which had made great strides toward a healthy and permanent existence. He announced the death during the year of Matthew J. Gaul, president of the association, and of Joseph Medill. He spoke of Mr. Medill as a journalist of high standing, a man of generous impulses, who retained through long years the highest regard of all who knew him. His memory, he said, would ever dwell with the Old-Time Printers' Association, with which he was so closely identified in his life.

W. J. Calhoun replied to the set toast of the organization—"Benjamin Franklin, Printer." First of all he paid the printers before him the compliment of being the best informed of men and the keenest of critics. It was natural for them to be so, for in these days of the telegraph they were in close touch with all the world. "I do not know," he said, "how it is in Chicago, being a newcomer with you, but in the country when we want to find out something nobody else knows we always send over to the printing-office."

Mr. Calhoun gave a review of the life of Franklin from the time his father was undecided whether to make a sea captain or a preacher out of the youngest of his fifteen children, and succeeded in making a printer of him instead. He pronounced Franklin to be perhaps the most interesting character ever produced in America. He dwelt upon the unselfish work of Franklin for the people after he had ceased to gather wealth in business, and he urged that closer imitation of his career in this regard was needed by the country today. The people as well as printers did well to honor his name, for it would bless generations yet unborn.

"All men who are citizens of the United States of America," said Mr. Calhoun, "have a right to feel proud that so great and cosmopolitan a man as Benjamin Franklin lived and worked under our flag. But we can not blame the members of the old-time printers if they seek to be especially grateful to the founder of their trade in this country. We often forget that he was also the father of the men who manufactured the harness for electricity. Yet every one, and especially the printer, rejoices that Franklin ever conceived the idea of capturing the lightning from the skies. He was great, he was modest, he was firm, he was noble. We owe to him more than ever can be paid. I believe we might all be benefited by learning how much we owe to Franklin and how little able we are to repay him."

The Rev. Mr. Brushingham gave a brief talk, with Franklin's purity of motive in public life as the theme. "The Star-Spangled Banner" was sung by Charles W. Moore, with the entire company joining in the chorus. President Cahill then returned the thanks of the association to those who had taken part in the celebration.

At the close of the banquet the dining-hall was cleared for dancing and the festivities were continued until the small hours of the morning.

The following gentlemen, who formed the committee of arrangements, are to be congratulated on the very successful manner in which the fifteenth annual celebration was carried out: P. J. Cahill, chairman; William Mill, secretary; Fred K. Tracy, B. Frank Howard, N. Welsh, N. A. Reed, J. R. Daly, John B. Stevens.

QUEER NEWSPAPERS.

At Prince Albert, a remote but busy village in the Canadian Northwest, a weekly newspaper is, or was recently, regularly published in the handwriting of its proprietor, editor, reporter, advertising agent and printer, the five being one man. He adorned his lively four-page sheet with caricatures rudely copied from comic papers, and decorated his horse and stock "ads." with rough cuts. The paper appeared in purple ink from a gelatin copying-press, or hektograph, and its editorials and local news were usually so clearly presented that the little journal was influential in the Territories, read with avidity in the newspaper offices of Eastern Canada, and constantly quoted as an authority.

The most northerly of newspapers is said to be the *Nord Kap*, published weekly in Hammerfest, Norway, by Peter Johannsen, who lives and works in a little tuft-roofed house. The *Nord Kap* is, however, regularly printed from news received by a ship, which touches at Hammerfest—but once in eight days. Sometimes the latest news arrives on the day of publication for the former batch, and then "the latest" does not get into the *Nord Kap* until it has been known fourteen days or more to the great world to the southward.

But the most curious paper of all is that described by G. A. Sala as formerly published in the Deccan. This paper was lithographed every morning on a square of white cotton cloth. After having perused it, the subscribers employed it as a pocket handkerchief. Then they sent it to the local washerwoman, who returned it a clean square of white cotton, to the publisher, who lithographed and issued the same sheets again and again.—*New Orleans Picayune*.

NOTES and QUERIES ON LITHOGRAPHY



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

WHAT THE ROTARY PRESS LACKED.—The last stage in the full development of the new rotary presses has been evidently reached, in the unfailling accuracy of the "Dummer Automatic Paper Feeder." Thick or thin sheets, large or small, in cold or warm weather, it matters not, the feeder passes the sheets on with unerring certainty.

THE ADVERTISING ARCHITECT.—Theo. G., Buffalo, New York, writes: "I am a young designer, and would like to follow the advertising art, construct plans, draft and write specifications for large advertising firms. Could you advise me what books to get on the subject?" *Answer.*—First of all get Frank G. Jackson's "Lessons on Decorative Design," \$2; "Posters in Miniature," \$1.50; "Steps into Journalism," by E. L. Shuman, \$1.25; "Drawing for Reproduction," by Charles G. Harper, \$2.50; reinforced by the monthly cumulative thoughts of THE INLAND PRINTER, \$2 per year.

THE "STICKING UP" OR "REGISTERING" SHEET IN COLOR-WORK.—H. W., of the Texas Litho. Company, asks: "Would you be so kind as to advise me how to keep the 'sticking-up' sheet from stretching or shrinking in changing weather? I find it impossible to do it by keeping the temperature even in the transfer room." *Answer.*—A good way to keep the "registering" sheet (used in fitting color transfers) impervious to dampness, is to coat it with a shellac varnish. Dissolve one pound of shellac in one-half gallon of wood alcohol, add one quart of copal coach varnish; apply with a "flowing" camel's-hair brush on both sides of thick, tough paper, and pull your impression on such sheets to stick up transfers by.

GERMAN SPECIMEN OF COMMERCIAL LITHO-ENGRAVING. We have received from the firm of Wilh. Gerstung, of Offenbach a. M., typographic and lithographic establishment, some very carefully engraved and beautifully printed specimens of commercial engraving. Regarding the style, we would say that in letter-designing they do not approach the vigor, originality and breadth of our work of a similar kind, although many of the designs show that American specimens had served as motives in their execution. The compactness and strength of our conception lies in the artistic composition and judicious grouping, as well as in the contrasts of parts, and the control and disposition of the space outside. The work on the samples in question is mostly scattered all over the paper. There is no unison of thought. The eye has no place to rest and be pleased. Skill in composition of the American sort is really only shown in the F. Bequevort card; the vignette is handled more on the style of map-work—all the same strength, no central effect, the same monotonous tone all over the picture, from center to edge. However, from a technical point of view, the work is superb.

THE MANUAL TRAINING SCHOOLS.—The various large cities of this country boast of their trade or manual training schools sustained by charity, but I believe that it can be truly said that Providence, in the little State of Rhode Island, can give a few pointers in this matter, for here, in a fine large building of five stories, fully equipped with modern

appliances and thorough teachers, boys and girls can go through the fundamental principles underlying the various trades taught, on a scientific basis, free of charge to the residents of the city. From the engine room to the chemical laboratory, from the kitchen to the millinery department, from the wood and metal working department to the photographing, drawing and drafting classes all is thoroughgoing, and not only is the tuition free, but also the material. Here is a subject for reflection! What incalculable benefit to the rising generation is here. If it can be done in Providence, why not in other and perhaps richer cities? It certainly is noble for private people to come forward inaugurating and sustaining such missions as the Drexel, Cooper and similar institutions; the benefit they have done is inestimable, but progress demands that the State take a hand in its business of training, so that not only the minds but also the hands of the people become efficient.

GRAIN ON METAL PLATES.—J. H. K., Chicago, Illinois, writes: "Having seen 'Photo Grain Plates' in your issue of last August, have become somewhat interested in same. I believe they are made by a process used in France for years and also used to some extent in Germany. Could you inform me where I can obtain information as to how I can produce a grain on metal outside of the *dusting-in process*? Do you know of any French or European publication on this subject?" *Answer.*—There are quite a number of ways of obtaining chemical grains on metal plates for drawing or printing purposes, outside of the *dusting-in process*; for instance, shellac in alcohol, crystalline solvents, flooded over plate surfaces and later coated with varnish and salt, then washed away, electro deposits, photographic exposures, through glass grained plates, upon sensitized surfaces; gelatin grains, shriveled grains, etc. Of course, I speak of grains in a general way, meaning texture as well, under this head. See article on "Grain Textures" in November INLAND PRINTER. You may find this matter spoken of in various technical books on lithography, photography, engraving, etc., but to find any special description would require too much time and space here, and I hardly think you would gain more points than have been given on the subject by referring to past numbers of THE INLAND PRINTER, in this as well as other departments.

POSITIVE AND NEGATIVE STIPPLE TINTS.—F. V. B., Cincinnati, Ohio, writes: "Enclosed find copy of a stipple tint which was engraved on wood (5 by 5). From this tint I must have a reversed plate, that means the dots which are in relief I want sunk; or, in other words, I must have a female plate. To take a proof and have it photo-engraved or transferred to zinc and etched would not do very well, as too much would be lost; I need a clear and sharp plate for my purpose. The only way I can think of is to make an electrolyte and cover it with a thin layer of wax, hang it in the bath, and take another electrolyte by depositing dirt against the other plate. I suppose it will not be an easy matter to put a thin and even coating of wax on the plate. Can you give me any pointers on any way to get this female plate, etc.?" *Answer.*—In answer to your query regarding the reversing of a stipple tint, engraved on wood, and of which you wish a very exact reverse copy on metal plate, I would advise using the asphalt process. Coat your plate with a very thin, light-sensitive asphalt solution; let a good lithographic transferer place your tint in sharp impression on this ground, and after exposure to light and development with oil, and washing with mild soda solution, etch in the dots in the usual way. If this were done with care a good result could be obtained. Regarding the impression you sent and which you say was engraved on wood, it seems very queer to me that it shows evidences of having been engraved on metal. Good, hard boxwood should have given a better result, more perfect squares. They are now oblong

and many are broken. I have seen such tints made by setting together a great number of square ornaments, typographically. I would suggest ruling a tint such as you want on good cardboard on a very much larger scale, then by photographing (taking a reduced negative and positive) make the two plates by one operation, employing the asphalt process, as it is sharper and more direct than the albumen. As far as the electrotyping and stereotyping is concerned, it would be well to apply to Mr. C. S. Partridge, managing that department in THE INLAND PRINTER, or to Mr. Steven B. Horgan, editor of *Notes and Queries on Process Engraving*.

A MODEL LITHOGRAPHIC PLANT AND UP-TO-DATE PAPER-FEEDING MACHINERY.—We have had the pleasure of visiting the well-known establishment of the Providence Lithographic Company, known also as the Harris & Jones Company. This firm bears the credit of having caused the first rotary steam press to be built at the Huber Press Works a dozen or more years ago; a press which stands as one of the most substantial and trustworthy pieces of machinery of its kind in the world. For years this press was successfully operated with zinc plates, and even today, when this firm is strongly leaning toward aluminum, we see the darker metal revolving on the cylinders of these presses with decided success. One of the novel sights here was the constant operation of three automatic paper-feeding machines, different from any yet devised. These feeders were attached to three of the large rotaries and had been in use from three to five years, giving the most satisfactory results in handling the largest size of sheets of varying thickness, and producing the most exact register at a speed from twenty-five to fifty per cent higher than any human hands could ever accomplish. I have often seen ingenious devices for feeding paper, but never have I witnessed such an unflinching accuracy in separating the sheets, sliding them down an incline, dispelling all electricity and suction, and such delicate adjustment at the gauges as was shown here. All that was necessary for the hands to do was to pile in the paper fanned out, in the back of the feed-board, and the rest was done by the machine with almost human intelligence. All other sections of this plant were also operated with the most scrupulous care and dispatch; no disorder, dirt or slovenliness here; everything showed the stamp of a superior will power and a potent discrimination. The men had plenty of space to move in and seemed to enjoy the pleasure of working there. All appliances, from the office to stone cellar, from the engine room to the electro-photographic studio, from the ink mills to the embossing, stitching and paper-cutting room, from the graining and grinding department to the sketching, drawing and engraving departments—all showed the same quiet, judicious and masterly handling. We are much indebted to Mr. James H. Smith, the man who stands at the helm of this model plant, for his unrestrained liberality in showing all departments. The lessons it afforded will not be lost upon us.

SYNCHRONIC AND STENOCHROMIC PRINTING VS. ORLOW'S PRESS.—G. W. S., Cambridge, Massachusetts, writes as follows: "I have seen an article in a Russian technical journal, treating of Orlov's multicolor printing process. It describes it as consisting of a great number of little squares, composed each of a certain colored substance, arranged in proper chromatic order, which, during printing, yield each their respective color to the paper, and is finally finished by printing a drawing, or key plate over it. Now, I was under the impression right along that a simple method could be found by which many colors could be printed at one impression, but I could never understand how it could possibly be done. Do you think this mode of color printing is of any disadvantage to lithography?" *Answer.*—The system, if system it could properly be called, of the above mode of color printing

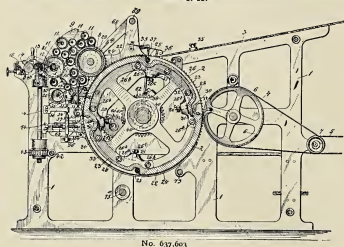
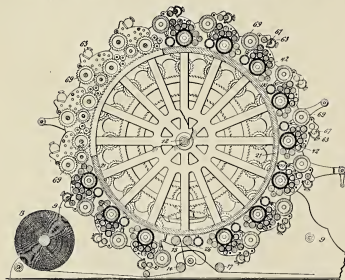
is not new at all, for many architects, in making multiplex copies of certain work, color up an outline of what they desire to make a multicolor copy of, and fill in the various parts with very bright aniline dyes, then by carefully transferring these color surfaces upon a good hectographic surface they obtain a printing-plate yielding from fifty to one hundred impressions, each containing as many different colors (made with one impression), as they put colors up on the hectograph; by carefully laying the black drawing over this color block and pressing upon the back, the same as making an ordinary copy of writing. The reports which I have seen of Orlov's multicolor machine describe the same as fit for very slow printing, especially adapted for government paper, etc., as indeed the ruble notes are printed with this machine at present. The system employed is this: There are as many color fountains as there are colors to be printed, each having its own set of rollers, and each color-plate is on a cylinder; in that respect it would be the same as all other multicolor presses so far built, with this difference, however—and here lies the novelty of Orlov's machine, copied from the tin-printing press—the impressions of the different rollers are successively deposited upon one large, single-rubber roller, then the combined impressions from this roller are transferred upon the paper. I understand the machine will be on exhibition in Paris this year. In conclusion, I would say that the principal data upon which I base my information regarding this press is Theo. Goebel's "Die Graphischen Künste der Gegenwart," E. Steiger, New York.

CHEMISTRY AND COMPOSITION OF RED LITHOGRAPHIC PRINTING INKS.—The red pigments that can be used as components of printing and lithographic inks must be free from grit, and be smooth and even when the impression leaves the paper. Such a granular substance as vermilion is not a pigment that works well in inkmaking. Apart from its weight, causing it to separate more or less from the oil vehicle used in making printing inks, it does not combine sufficiently with the varnish to form a homogeneous ink, owing to its origin from mercury and sulphur, and to the saponifying action of the oil vehicle. The following red chrome gives smoother results when used as a red printing ink, although it has a heavy body. Red chrome, however, is one that is much better than vermilion, because it is less granular and more of a powdery consistence, while it combines with the vehicles used in preparing printers' inks, and also lithographers' inks. This red chrome is also much better than chrome orange as a base on which to make vermilion tones, because the chrome orange is very granular, and when reduced to fine powder loses its brilliant red, and assumes more of a yellow hue; moreover, chrome orange is a very great oxidizer of organic pigments, therefore its color can not be brightened by the addition of madder or cochineal lakes, whereas such oxidation (which causes fading, bleaching, or unevenness of the color) does not so readily occur with red chrome pigment, and it takes any aniline color well that will unite with a lead base. To make this red chrome, take the following ingredients, says the *British and Colonial Printer and Stationer*: 1 pound of chromate of potash, 2 pounds of dry white lead in fine powder, 25 pounds of water. *Method of Preparation for Red Chrome Printing Ink.*—Make the water boiling hot, and then dissolve in it the chromate of potash; when all is dissolved, gradually pour in the white lead (so that it does not agglutinate or form lumps), stir the whole time, and continue to boil the mixture until all the white scum ceases to rise. (This white scum or froth should be skimmed off as fast as it appears, and may be used up by itself again in a fresh quantity of potash chromate solution.) When the scum ceases to rise, allow the pigmentary matter to settle, pour off the mother liquid, and turn the residue out into a cloth filter; carefully wash over with hot water, and dry the pigment quickly in hot air. The mother liquid that is poured off from the pigment con-

tains sufficient potash chromate to give a pale yellow or chamois color to sulphate of lead or litharge if triturated in same; but to produce a brilliant vermilion red it is necessary to use the large quantity of potash chromate specified. The resulting pigment is a full poppy red, which can be toned with suitable aniline dyes, or otherwise reduced with yellow chromes to produce fiery orange tones. When the pigment is subjected to the action of sunlight it does not become metalized, i. e., it does not suffer deoxidation as red lead obtained in the ordinary way does. It is preferable to make the white into a smooth paste with water, instead of adding it dry to the boiling solution of potassic chromate.

PATENTS.

A series of fifty-one patents has been issued, covering a new system of lithographic printing. The basic patent is No. 637,551, by Paul G. Frauenfelder, assignor to the American Lithographic Company, of New York. He revives zinc printing, but deposits his zinc electrically, the same as copper is deposited in electrotyping, on another surface of metal. The zinc so deposited has the proper porosity for lithographic printing. In applying the zinc to cylinder printing it is deposited on a tube, which may be slipped on and off the cylinder of a press specially designed for the purpose. A



companion patent, No. 637,552, by Claude A. O. Rosell, provides that the surface or tube shall first be covered to a considerable thickness with a different metal, as copper, on top of which the zinc shall be deposited. Then when the zinc has to be removed to make a new zinc surface for a new design, the copper protects the tube proper from the nitric acid used to eat off the zinc. Most of the patents in the series are by Edward Hett, who has devised a most elaborate system of new machines for printing from the zinc. We

have selected for illustration from these No. 637,603, which is for handling single sheets, and No. 637,557, which shows a machine for printing in fifteen colors, from the roll.

These patents are very interesting, and indicate that a very large sum has been expended in developing the system. They all appear to be founded on correct mechanical principles, and the only criticism that can fairly be made of the system is that it is very complicated and involves so much mechanism that it may fail to be commercially profitable.

TWO WELL-KNOWN RAILROAD OFFICIALS.

WE have pleasure in presenting herewith portraits of James Charlton and George J. Charlton, both gentlemen well known in railway circles. Mr. James Charlton, who was until recently General Passenger and Ticket Agent of the Chicago & Alton Railroad, has been a leading figure in passenger traffic circles for a long time,



JAMES CHARLTON.

having been in connected railway service for fifty-two years. The *Kansas City Journal*, in a recent issue, gives Mr. Charlton a highly complimentary notice, describing him as "the most unique figure in the railroad history of America." Mr. Charlton began railway work in 1847, as junior clerk in the freight department of the Newcastle & Carlisle Railway. He has been connected with a number of other roads, but spent most of his time in the service of the Alton. One of the last official acts of C. H. Chappell, Vice-President and General Manager of the Chicago & Alton Railroad, was to send the following complimentary letter to Mr. Charlton:

MY DEAR MR. CHARLTON: Before you and I sever our connection with the Chicago & Alton road, I desire to thank you most heartily for your valuable service to the company, and for your loyalty and support to your superior officers. I have never known a more loyal and faithful officer than you have been. With high regards, I am,
Yours very truly, C. H. CHAPPELL.

Mr. Charlton is still hale and vigorous, and proposes to continue his connection with railroading for many years to come. He is not only a railroad man, but an interesting writer and forcible speaker. Some of his letters and speeches have been widely printed and generally read. His leisure hours are spent at his home on the North side, in Chicago, where he has a private library second, perhaps, to few others in the country.

George J. Charlton, the new General Passenger and Ticket Agent of the Alton road, is forty years of age. He grew up with that railway, entering the service of the company with the passenger department as messenger boy and junior clerk in the fall of 1875. He has served in every capacity in the passenger traffic department and the ticket accounting department, and is thoroughly familiar with all the details of the passenger business. On March 14, 1885, he was appointed to the position of Assistant General Passenger and Ticket Agent, which position he held until he assumed his present one.



GEORGE J. CHARLTON.



The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

J. S. BECK, Acme Printing & Publishing Company, Pottsville, Pennsylvania.—The two booklets sent by you are neat and artistic samples of composition and presswork.

JESTER, The Printer, Eaton, Indiana, sends a few samples of commercial work, the composition on which is well displayed and attractive, and presswork clean and well done.

A "NEW YEAR'S GREETING," from Joseph J. Stone, Greensboro, North Carolina, is an attractive leaflet. The front page is a good specimen of neat and effective display, being well designed and carefully finished.

SAMPLES of letter-heads, statements, cards, etc., from James B. Brown, Winnipeg, Manitoba, are good specimens of plain, well-displayed composition and excellent presswork. His own business card, printed in green bronze and brown ink on pale-green stock, is a very neat piece of work.

E. A. CUNNINGHAM, Appeal Publishing Company, Marysville, California.—The composition on the letter-heads, cards, programs, etc., in the package submitted is generally good. On one or two of the bill-heads there is a too free use of ornament. The presswork is good on all samples.

PREMIUM LIST of the Geneva Poultry, Pigeon and Pet Stock Association, a pamphlet of forty pages and cover, 6½ by 10 inches oblong, printed at the office of the Geneva (Ohio) Free Press, is a good piece of work for a country printing-office. The composition on the ads. is well displayed, and make-up and presswork are good.

L. BARTA & CO., Boston, send out their usual business memorandum calendar for 1900. Business men who receive this one year are always very glad to have it the next. The cover is of an exceedingly unique design. A special insert calls attention to the fact that the company has removed to its new building on Oliver street.

FROM SANDS & McDougall, Adelaide, South Australia, we have received an elaborate calendar for 1899-1900. Printed in gold and six colors of ink, with a three-color reproduction in the center panel, it presents a very attractive appearance. We think the addition of the location of the firm would have added to its advertising value.

THOMAS H. STAFFORD, with Elizabeth (N. J.) Daily Journal.—The samples of jobwork are neatly displayed and well printed. The ads. and make-up of the "Cook Book" are very good, and we think you could not have done much better. The parallel rule at the head of the second, third and fourth cover-pages could have been dispensed with.

JOHN ROYLE & SONS, Paterson, New Jersey, makers of routing machines, bevelers, shoot planes and other machinery for electrotypers and photo-engravers, have issued a handy memorandum book for pocket use. Spaces are left for daily memoranda for 1900, and useful information in regard to postage laws, etc., can be found in the book.

SAMPLES of commercial and society work from Walter A. King, Mason City, Iowa, show that he is a good compositor, the display work being all of a high class. The letter-head of B. Hitchcock, printed in black and red, with tinted background, is an excellent piece of letterpress printing, and the presswork on the concert program is very good.

A BOX of pencils has come to THE INLAND PRINTER through the courtesy of the Joseph Dixon Crucible Company, Jersey City, New Jersey. Among these are Dixon's Cabinet No. 1, S. M. No. 2, No. 342 Crayon, Carter's No. 302, Four Hundred, and others. Besides these are samples of their Red, White and Blue, the Marking Pencil, their triangular No. 331, and triangular blue No. 332.

THE January number of *The 400*, Chicago, is an excellently printed edition. It illustrates and describes Florida and Cuba. The leading article is entitled "Cuba a Year After the War." All of the cuts are excellent and are exceedingly well printed. Mr. H. R. Persinger, the editor and publisher, deserves credit for the enterprise he has shown in presenting his readers with so many attractive features.

THE Pitkin (Colo.) Miner is a twenty-four-page paper, 8 by 11½ inches, with cover. The composition, especially on the advertisements, is poor. The heading on first page of reading matter would be improved if border

was substituted for the black-face rules now used, and which show the joints so badly. Presswork also is poor, being dirty in appearance, and some of the pages being as much as four pica out of register.

THE fourth section of the national edition of the *Musical Courier*, New York, issued December 20, 1899, is a copiously illustrated number of 140 pages, with cover in colors. The numerous half-tones are well printed, and we note that one section has been run with typalyn instead of the ordinary make-ready. Unless attention was specially directed to it, one would be unable to tell where the usual make-ready ends and the use of typalyn begins.

ERNEST K. POSTER, Franklin street, Los Angeles, California, submits a package of printing consisting of booklets, programs, catalogues and commercial stationery. The composition on all the samples is good; the wording on his own letter-head best describing the same—"Tasteful and correct typography." The presswork is of excellent quality. A large number of envelopes, with extremely neat corner cards, is a pleasing feature in this collection of samples.

THE many customers of the Boston Press, Boston, Massachusetts, have received with regret the following intimation of the death of Mr. George V. Butterfield:

**Beacon
Press**

... Printer ...

14 BEACON STREET - BOSTON
TELEPHONE, 601 HAYMARKET

January, 1900.

SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
-	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	-	-	-
-	-	-	-	-	-	-

MR. GEORGE V. BUTTERFIELD of this city died December 25, 1899, of heart failure. He was born in Charleston, S. C., and when young his parents removed to Clinton, where he attended school. Here he learned the printer's trade, which profession he followed through life. In former years he held prominent positions on the Clinton, Boston and Worcester papers. He was an able writer, a poet, and a recognized authority on proof-reading. He was unmarried. The funeral was in Lawrence, December 28—*Worcester Paper*.

The many recipients of these calendars will miss the pleasant and timely hints from Mr. Butterfield's pen, whose death is mentioned above. For nearly thirty years he has furnished the "Beacon Press" with his business and not merely, and his enjoyment in the writing was as keen as ours in the reading. He was a fine man, concluding in the performance of his duties as proof-reader, and true as steel in his friendships.—THOMAS TODD.]

THE INLAND PRINTER is in receipt of a souvenir of the second annual banquet of the Parker Memorial Printing Class, held at Parker Memorial, Boston, Massachusetts, December 23. It is the menu used at the banquet, and is in the form of a printers' stick made of gray cardboard. The different items on the bill of fare are printed on separate sheets of cardboard and tied with ribbon in the portion of the stick in which the type is set. The menu was designed by William P. Getchell.

PROGRAM of Christmas services of Walnut street, Philadelphia, Presbyterian Church Sunday Schools; eight pages and cover, 6½ by 8½ inches; inside pages printed in green ink, outside cover-page in sienna (half-tone plate). The composition and presswork are both good, the half-tone being especially clean. Messrs. John C. Cox, foreman, and Henry Alf, pressman, of George B. Cole & Brothers' printing-office, West Philadelphia, Pennsylvania, are to be commended for their good work on this job.

A NUMBER of copies of very creditably printed books have been received from the Typalyn Company, Boston, run upon presses supplied with their typalyn. The company states that these do not necessarily present their best work, but it shows books that were printed in a most satisfactory way, with a saving of more than fifty per cent of the make-ready on each form. Publishers are beginning to appreciate the advantages of equipping their machines with the typalyn, as the increased orders for the device indicate.

MARSH & GRANT have just completed a new edition of "Newspaper Pictures" for the School of Illustration, Chicago. It is set in Caslon Old Style, and illustrated with numerous zinc etchings and half-tones. Most of the drawings being by Frank Holme, the head of the school. Those interested in drawing will certainly be delighted with this new edition. Marsh & Grant have instituted a plan of mailing neatly mounted half-tone prints. No. 1 is entitled the "Boy Christ," and was sent out with the Christmas greeting. No. 2 was "Baby Stuart," and others which will follow

from month to month. It is an excellent plan of advertising, and should certainly result in bringing increased business to this enterprising house.

A PRICE-LIST and a blotter have been forwarded to us by Mr. John M. Driver, 319 North Front street, Philadelphia, Pennsylvania. Both are printed in three colors—black, green and red. A holly border, in green and red, which Mr. Driver says was "a suggestion from THE INLAND PRINTER," sets off the work attractively, and is nicely printed. We are pleased to hear that it has been the means of bringing business, and are satisfied to know that THE INLAND PRINTER is so satisfactorily fulfilling its purpose of being a helper and educator.

"ONCE A YEAR" is a three-column, thirty-six-page and cover publication, "Printed once a year in the interest of the Milwaukee Press Club." It is full of entertaining stories and poems, and is exceedingly well printed. The even pages throughout are advertisements, admirably displayed, and the odd pages are set in clean, readable type. The work is from the press of the *Evening Wisconsin*, which has a two-page insert, printed in five colors and gold—an artistic piece of work—tipped in the center. The publication is a credit to its designers, contributors and printers.

A LARGE package of samples forwarded by William F. Schempp, Brodhead, Wisconsin, contains many interesting specimens of typographic art. Mr. Schempp has set himself a high ideal and is doing his best to reach it. Each succeeding package of work submitted by him shows progress, and the present one is far in advance of the last one reviewed. Composition is good in design and execution, and presswork is of excellent quality. A booklet, "Scenes in and about Brodhead," is a collection of half-tone views admirably printed in various tones of ink, and is a handsome souvenir.

THE Peterborough Review Printing and Publishing Company, Peterborough, Ontario, Canada, printed a program of a banquet given in honor of Hon. James Robert Stratton's elevation to the cabinet of Ontario. It consists of twelve pages printed on hand-made stock, 6 by 7½ inches, in red and black, in seventeenth-century style of composition. On the cover appears the word "Stratton" in gold lettering, underlined with an ornament in blue. The work is well conceived and daintily executed, and will no doubt be preserved as a valuable souvenir by all who were present on the auspicious occasion.

THROUGH the courtesy of L. C. Hay, foreman of the Jobroom of the Government Printing Office at Washington, D. C., THE INLAND PRINTER is in receipt of a copy of the book showing the type faces in the job division of the Government Printing Office. The work is an excellently printed volume of 148 pages, bound in cloth, the stock used being a fine quality of enameled book paper, which shows up the many handsome, useful faces to good advantage. A well composed and handsomely printed title-page in several colors, together with a page showing the two-color type, add to the attractiveness of the book.

W. H. WRIGHT, Jr., "Electric Printer," Buffalo, New York, sent out a unique new year's greeting. It is a card 3¼ by 4¼ inches, to the center of which is attached a four-leaved clover, and with the wording "Wishing you a prosperous new year. Swear off using cheap printing. Turn over a new leaf." A large clover leaf of paper, on which is printed, "W. H. Wright, Jr., Electric Printer, Buffalo, N. Y.," and the year "1900" in large figures, covers up the smaller leaf and part of the above lettering. A slip of French foil is attached to the face of the card, and the whole is tied with pink floss silk. It is a neat and attractive souvenir.

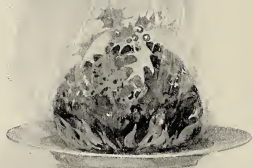
By courtesy of Frederick E. Millholland, superintendent of composing-room of the New York *Tribune*, we are in receipt of a booklet entitled "The New York Tribune Chapel's New Year Greeting to Their Friends—Nineteen Hundred." There are in the booklet twenty pages, printed on machine-made hand-made stock, 4½ by 7 inches, containing the names of all the workers in the mechanical departments of the *Tribune*. The printing is in chocolate-colored ink, with ornamental bands at head and foot of the pages in pale blue. The front cover is printed in gold, and the booklet is punched and tied with a maroon-colored silk ribbon. It is a neat souvenir of the season which will be prized by its recipients.

WE have received a copy of catalogue issued by R. Hoe & Co., New York and London, giving illustrations and particulars concerning all of their printing machines. The catalogue starts in with the rotary multi-color and half-tone web perfecting press, and shows all of their news-paper machines, and gives illustrations of their flat-bed machines for letter-press work and for lithographic use. A number of other special machines are shown, among them being their rotary aluminum press. The catalogue is an exceedingly interesting one to those about to purchase printing machinery. It will be sent on application without charge. The company can be addressed at either New York, Boston, Chicago, or London, England.

A CATALOGUE from the Marine Department of the Daimler Manufacturing Company, New York city, is a work of sixty pages, 8 by 10 inches oblong, printed on heavy enameled stock, enclosed in cover, punched and tied with green silk cord. The book is freely illustrated with half-tones of yachts and electric launches and marine engines made by the company, with views of its works. These half-tones are superbly printed in tint and black, giving a beautiful effect. The text is printed in brown, illustrated with etchings printed in black. The front cover is an artistic piece of work in black, green and silver on dark-green stock. The work was

all done, except the engravings, by Robert L. Stillson, Center and Pearl streets, New York, whose excellent work has gained favorable mention on previous occasions in this department. The work, from beginning to end, is one of the most beautiful specimens of letterpress printing it has been our pleasure in a long time to behold.

THE Chicago & North-Western Railway is doing some very clever advertising. Its calendar, which advertises the Overland Limited for California, is especially pleasing. The picture adorning it is entitled "Who's Afraid," and represents three youngsters having a very enjoyable time in the surf on the California coast. Its booklet entitled "A Brave Coward," by H. L. Cleveland, has been another good advertisement. It is a pamphlet of thirty-two pages and cover, neatly gotten up and so exceedingly interesting that no one receiving it would fail to read



and preserve it. The railway's holiday menu for the dining-car service had a tastily embossed holly wreath upon the cover, with inside pages printed upon a highly enameled stock in brown and blue-black. The daintily vignette cut of the Christmas pudding was the feature of the inner sheet. We show the cut referred to herewith.

THE firm of Hussey & Gillingham, Adelaide, South Australia, is evidently determined to lead all printers in that far-away section of the globe. We have received a book containing seventy-six pages, 8 by 15 inches, oblong, printed on highly enameled stock, entitled "Views of Sepeltsfield, South Australia." It shows many excellent half-tone views of the Sepeltsfield Vineyards, which are alternated throughout the book with advertising pages, all admirably displayed and set in the latest styles of composition. The presswork is first-class in every respect. The book is bound in cloth, stiff boards, with title embossed in gold on front cover. The work was gotten out for Mr. Ernest Gall, photographer, who contracted for its execution with Messrs. Hussey & Gillingham. The enterprise and ability displayed in the work is to be commended, and reflects credit on all concerned in its preparation and making. A souvenir book of twenty-four pages and cover, 8½ by 11 inches, entitled "South Australian Views," and published by W. C. Rigby, Adelaide, is also the work of Hussey & Gillingham. The half-tone plates are of excellent quality in engraving, and the presswork is beyond criticism. Artistic treatment by the pressman is discernible on every page.

CALENDARS.

A large number of calendars were received, as usual at this time of year, but space is limited so that we are only able to mention the names of a few of the printers sending same, with brief comments on the more artistic specimens. The *Independent*, Winona, Minn., issued a very handsome lithographed portrait of a hunt, with calendar months printed in blue on a matt frame: Leonard D. Hunt, Exeter, N. H.; neat wall calendar; Harmegnies & Howell, Monroe street, Chicago; small wall calendar illustrated with butterflies printed by the three-color half-tone process, very artistic; Dando, South Third street, Philadelphia, Pa.; wall calendar in red and black background, white figures, very effective; Ch. Lorilleux & Cie., 16 Rue Suger, Paris, France; useful pad calendar; Steller

Brothers, Duane street, New York city; wall calendar, each leaf showing at once the days of one week with complete annual calendar, printed in red and black; *La Presse*, Montreal, Canada; neat lithographed wall calendar; Standard Printing Company, Providence, R. I.: wall calendar, with portrait of Syrian girl by the three-color half-tone process, neat and artistic; Joseph J. Stone, Greensboro, N. C.: useful wall calendar printed in red, black and green, a good piece of work; Stone Printing & Manufacturing Company, Roanoke, Va.: very effective wall calendar, in two colors; Williamson-Haffner Engraving Company, Denver, Colo.: handsome panel calendar, richly decorated with portrait of Indian girl, printed in four colors and gold bronzes; A. B. Morse Company, St. Joseph, Mich.: very large wall calendar, beautifully printed in two colors, suitable for a large office or workroom.

ESTIMATING NOTES QUERIES AND COMMENTS

CONDUCTED BY J. I. C.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interest of the printing trades. All letters for this department should be marked "J. I. C." and sent to the Inland Printer, and addressed to 212 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

COST OF PRINTING.—By F. W. Bates. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. \$1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2.00 jobs, \$5; 200 pages, 1.00 jobs, \$3.50. Specimen page and descriptive circular on application.

CAMPBELL'S VEST POCKET ESTIMATE BOOK. for the convenience of solicitors of printing. Contains thirteen pages of useful information for estimators, and ninety pages of printed blanks adapted for making detailed estimates on any class of work. 35 cents, prepaid.

THE HARMONIZER. by J. P. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. \$3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. 5c.

WURTT'S MULTICOLOR CHART contains seventy-three specimens of cover paper of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. Reduced price, 40 cents.

AN ESTIMATE FOR CARRIAGE CATALOGUE.—An Indiana printer asks us what we consider a fair price for 5,000 copies of a carriage catalogue, consisting of forty pages and cover, size 7½ by 10½ inches, oblong, printed in two colors of ink, and cover printed in gold bronze and embossed on front page. *Answer.*—Composition on the majority of carriage catalogues runs very similar. This one consists of the ordinary title-page and introductory; the pages showing cuts of carriages have the average amount of descriptive matter and cut of carriage. I should figure the job as follows:

Composition, lock-up for press, two 16's black, two 16's color, one 8 black, one 8 color, and cover, 100 hours at 75 cents	\$ 75.00
Paper: 13½ reams 32 by 44, 10 pound enameled book, at 7½ cents. 141.75	
3½ reams 22 by 30½—10 pound Princess, at 16 cents	25.00
Presswork: Two 16's, cuts, black, at \$12.50	25.00
Two 16's, type, color, at \$10	20.00
One 8, cuts, black	10.00
One 8, type, color	8.00
One 1, gold bronze cover	12.50
One 1, embossing	7.50
Binding at \$2.75	13.75
Embossing die, zinc, at 20 cents square inch	5.00
	\$38.50

FURNISHING ESTIMATES.—A great many printers in all parts of the United States send samples of catalogues, booklets, etc., requesting that we make an estimate on a certain

quantity so that they may be able to prove to their customer that price charged for that particular work is just and reasonable. Following is a sample, from which I will omit the name and address:

"J. I. C., Inland Printer, Chicago:

DEAR SIR,—Would you kindly furnish me the price on turning out 6,000 of the enclosed catalogue? The party for which I turned out the above number thinks I have overcharged him. Therefore I would like to have your figures on the same, and, if they are near mine, I can convince him of what is just and right.

Thanking you in advance, I remain, Yours truly, B. B.

To these I would say we are always willing to accommodate you, but wish to request that you inclose return postage and give us permission to publish the inquiry together with our estimate. We will omit your name if you prefer and send you an estimate in advance where you wish to use it, as was the case with above inquiry. Often these questions would prove of great interest to many other printers who have similar experiences. Then, from the various inquiries received, we can select such as would prove the most interesting and instructive. Just recently I made an estimate where the request was of a similar nature to the above letter. The job was a technical piece of work and composition alone ran upward of \$1,200. Could we have reproduced two or three pages of it, together with the estimate, it would have proven very interesting to our readers. I would suggest that with your inquiry you send us a detailed estimate, showing just how you figured the job, and state whether you could have printed in larger forms than you figured; also give us as nearly as possible your facilities, and in our estimate we will try and point out to you wherein you are wrong, if at all.

THE SEEMAN SYSTEM OF ESTIMATING.—H. E. Seeman, author of the article in the January issue on "Estimating by Percentage," writes as follows concerning the way the plan works in his office:

Editor The Inland Printer:

If there is another printing-plant in the United States doing an annual business of between \$1,500 and \$20,000, whose "Labor" and "Expense" estimates for one year are built more closely to the actual expenditures for these two items, as shown below (which are the actual and estimated expenditures of The Seeman Printery, Durham, North Carolina, for 1899), the writer would like to know it:

Estimated expenditures for labor and all other expenses (not including stock consumed) for 1899 was	\$7,298.32
Actual expenditures for these items for 1899	7,251.17

Actual excess of estimates

The amount of work done during the year was a little more than \$15,000.

The Seeman system of making estimates, as explained in January issue of THE INLAND PRINTER, is responsible for this.

Proprietors of printing-offices are invited to read the article above referred to. There may be helpful suggestions in it for them.

PRODUCING SEED CATALOGUES.—The following has been received from a printer in New York State:

"J. I. C., Chicago:

January 6, 1900.

MY DEAR SIR,—I am one of the oldest readers of THE INLAND PRINTER—that is, I have taken it almost from the first. All departments are interesting to me—none more so than yours.

I would like to know what you have to say about enclosed job. A "friend" of mine captured the job this year, and is now trying to get it out and not put too much "money in the hole."

Last year I figured on the same work—my figures being \$165, and lost the job. I intended to run eight pages on cylinder, and back with other eight.

Here is what "the other fellow" contracted for 23,000 copies, 35-pound paper, folded, stapled and trimmed, all for \$130.

You will notice there is a quantity of nonpareil in the list. Then he works two sheets at a time, on a 14 by 20 Gordon without fountain; folds each sheet separately, puts four together and staples. Bought \$40 wire machine for the work, and will probably have no use for it again, unless same job comes back.

Would like to see your estimate on the job; and perhaps you can explain why "good newspaper houses always keep up prices on jobwork," as a certain man said to me a few days ago.

R. S. P.

Answer.—The job is a sixteen-page seed catalogue and measures 9½ by 12½ inches; is set in 6, 8 and 10 point type,

with display headings and some italic, the 6-point type being largely in the majority; the names of the various varieties set in black-faced type. There is an average of nearly four cuts to the page, for the most part small, making a number of different measures on a page. The text matter contains also a great many figures, giving the size of packages in pounds, half-pounds, quarter-pounds and ounces, together with price per package, the different varieties being divided off in the pages with rules and in some cases mitered corners are used, making it of such a nature that it should be figured time-work, which would not fall short of ten hours to the page, including correcting and locking up for press. I would not figure to electotype the pages, as old type can be used. I would figure the job, 23,000 copies, as follows:

Composition and lock-up for press, 16 pages, 10 hours to the page at 60 cents per hour.....	\$ 96.00
Proofreading	3.00
Presswork: two 8's (as you figured to print the job) at \$1.25 per 1,000 impressions.....	57.50
Make-ready at \$2.50 per form	5.00
Binding at \$1.35.....	31.05
Paper: 47 reams 26 by 40, 35-pound print, at 2½ cents.....	41.13
Total.....	\$233.68

I consider the above a conservative estimate for the work in an office such as your letter leads me to presume you have, with facilities large enough to handle the presswork in eight-page forms, power stitcher and cutter. If you had received the work at your price—\$165—you could have counted your profit on the hand of a sawyer even if the fingers were all missing. The "other fellow," it would seem, wants to keep up appearances even though he pays a bonus. A glance over the following will show the amount he pays for the privilege of doing the work.

Composition and lock-up	\$96.00
Proofreading	3.00
Presswork: eight 2's, 23,000 each—184,000 impressions at \$1	184.00
Binding at \$2.10.....	48.30
Stock	41.13
Cutting stock for small forms	5.00
Total	\$377.43
Price quoted by "The Other Fellow".....	130.00
Bonus to customer.....	\$247.43

A point too often overlooked in estimating is the fact that type must again be distributed, and in time replaced with new. The cost on a job is not only what you actually pay out for labor, ink and paper stock; your rent, light, power, heat, insurance, interest on investment, bookkeeping, packing, shipping, collecting and many other incidentals must be taken care of out of the difference in actual cost of each individual order and price you receive. I would advise the printer who took this order for \$130 to keep tab on the time consumed in producing the finished work, figure it up together with distribution time and amount of cash actually paid out for paper stock, ink, etc. Then add forty per cent for wear and tear and profit. This will give him an idea of what he could take the order for next year. If he does the mechanical work himself he should figure his time the same as journeyman's wages, in addition to whatever he considers his time worth as manager and proprietor of the plant.

USEFUL INFORMATION.—One square inch of 6-point (nonpareil) contains 144 ems, 7-point (minion) 106 ems, 8-point (brevier) 81 ems, 9-point (bourgeois) 64 ems, 10-point (long primer) 52 ems, 11-point (small pica) 44 ems, 12-point (pica) 36 ems. One pound of 6-point type contains 628 ems, 7-point 400 ems, 8-point 312 ems, 9-point 244 ems, 10-point 204 ems, 11-point 172 ems, 12-point 140 ems. Seven and one-half ounces of 2-point (six-to-pica) leads will lead 1,000 ems 6-point type, 9 ounces for 7-point, 10½ ounces for 8-point, 11 ounces for 9-point, 12½ ounces for 10-point, 14 ounces for 11-point, 16½ ounces for 12-point.



JOHN RYCHEN.

John Rychea, president and treasurer of the Queen City Printing Ink Company, Cincinnati, Ohio, died at his home in Wyoming, Ohio, December 23, 1899, after an illness of about three months.

Mr. Rychea was born at Berne, Switzerland, April 18, 1829. When a child he came with his parents to this country and settled near Kingsboro, New York, where he remained until, at the age of fifteen, he left home for good. During the next five years he was occupied in securing an education,



JOHN RYCHEN.

teaching and otherwise. On September 30, 1849, at Palatine, New York, he was married to Miss Fannie Gardner. In 1853 he and Mrs. Rychea moved to Troy, New York, where they remained until February, 1864, when Mr. Rychea went to Cincinnati, the family following in October. They moved out to Lockland in 1875, and one year later moved into the home built by and now occupied by them in Wyoming.

He learned the manufacture of varnishes at Troy in 1853, and upon coming to Cincinnati in 1864 embarked in the manufacture of printing ink, an industry somewhat allied to that of varnish-making, and can be said to have made a great success of this enterprise. In it he spared no time or pains or thought that would help to produce the best and maintain the highest standard of quality. The large business at the head of which he stood at the time of his death is a monument to his skill, his enterprise and his integrity.

To Mr. and Mrs. Rychea were born five children, one son and four daughters. During a married life of over fifty years, the anniversary of which was observed September 30

by the family, the messenger of death has entered the family but three times. The first death was a grandson in 1887; the second a much-loved and beautiful daughter in 1893, and the third the one to whom we are paying this last sad tribute.

Mr. Rychen was always an active church worker. Upon coming to Cincinnati he united with the First and later with the Pine Street, now the Lincoln Park Institutional Baptist Church. In these he held the position of deacon, trustee, treasurer and Sabbath school superintendent. He was one of the charter members in the organization of the Wyoming Baptist Church, and when the church edifice was built, in 1893, it was largely through his personal efforts that it was dedicated with no debt, and from that time he has worked hard that the church might maintain that standard and owe no man anything.

A man of positive opinions and unyielding will power, he raised a high idea standard, and sought to bring his life to that standard. He was therefore a generous giver. Only eternity will reveal the missions helped, the struggling interests encouraged, and the drooping spirits revived by his timely gifts. He believed a man should give until he felt it, and many a time denied himself that he might help others. He will be sadly missed among a wide circle of friends and business acquaintances.

TOURO ROBERTSON.

Touro Robertson, vice-president of the American Bank-Note Company, died suddenly of heart disease on January 6, at his residence in New York. Mr. Robertson was one of the best known printing authorities in the country and a pioneer in the bank-note business. He was born March 7, 1841, in Philadelphia, of a distinguished family. His father, Col. William Robertson, was aide-de-camp on General Jackson's staff at the battle of New Orleans. He invented the first steel-plate printing-press ever used and was also the inventor of a long list of minor mechanical contrivances used in the manufacture and printing of bank-note paper.



THE Tudor Press, New York, has removed from 64 University place to 120 and 122 East Fourteenth street.

THE Unotype Company has removed its offices in Chicago from 188 Monroe street to 200 Monroe street, in the Williams building, where it has larger and finer quarters than at the old location.

FRANK BECK, formerly foreman of the pressroom of The Henry O. Shepard Company, is now in business for himself, under the name of the Frank Beck Company, at 22-24 Customhouse place, Chicago.

F. H. CLARKE, general manager of the Standard Engraving Company, Philadelphia, has purchased the interest of Arthur Liveright in that concern, and assumes all the assets and liabilities of the company and will continue the business at the old stand, 632 Chestnut street.

THE Master Printers' Association of eastern New York, was organized at Albany, New York, January 12, 1900, for mutual profit. The following officers were elected: President, M. V. Dolan; vice-president, Walter McMurray; secretary, C. M. Winchester, Jr.; treasurer, C. F. Williams.

THE Glidden & White Company, makers of printing inks, Cleveland, Ohio, has applied to the Secretary of the State of

Ohio for a charter to incorporate. The incorporators are F. H. Glidden, F. K. Glidden, J. F. Glidden, C. N. White, F. J. Baumgartner and W. C. Connely. The company reports that it has closed a very prosperous year.

CHARLES N. STEVENS, formerly manager for the Standard Machinery Company, has been appointed Western manager of the Seybold Machine Company, with headquarters at 347 Dearborn street, Chicago. Mr. F. H. Lueders goes to Dayton, Ohio, and will look after his old territory in addition to attending to matters at the works.

M. S. BULKLEY, formerly in charge of sales of John H. Walker's paper mill, and also publisher and editor of the *Paper Digest*, has resigned his position with John H. Walker and taken a position with the Munn Wired Envelope Company, 133 Mulberry street, New York, where a part of his duties will be to attend to the buying of the paper.

THE following gentlemen have been elected as officers of the Chicago Press Club for 1900: President, John E. Wright; vice-president, A. H. Yount; second vice-president, I. J. Bryan; third vice-president, J. R. Youatt; treasurer, E. J. Baker; recording secretary, Elton Lower; financial secretary, John B. Waldo; librarian, John T. Bramhall.

CHARLES HELLMUTH, manufacturing agent for the United States and Canada for Kast & Ehinger's lithographic and printing inks, New York, has opened a branch in Chicago, at 357 South Clark street, in the Wells building. This arrangement will be a great convenience for users of his inks in the West, who were formerly compelled to send to New York for the goods.

W. E. WROE and L. H. Bigelow have formed a partnership, under the name of Wroe & Bigelow, with offices in the Monadnock building, Chicago, as manufacturers' agents and dealers in all grades of paper and cardboard. Mr. Bigelow was formerly connected with the Chicago Paper Company, and Mr. Wroe is well known to paper buyers in the capacity of mill agent and wholesale dealer.

THE old firm of Earhart & Richardson, Cincinnati, Ohio, is now out of the hands of a receiver, and has been reorganized under the name of the Ebbert & Richardson Company. The officers are: J. E. Richardson, president; E. S. Ebbert, vice-president and treasurer; M. Schwartz, secretary. The company starts off again with a good line of business, and its conductors feel satisfied that it has a bright future before it.

GEORGE L. ALEXANDER, who for the past fifteen months has been manager of the American Type Founders Company in Portland, Oregon, has been promoted to the position of manager of the San Francisco house. As a token of their esteem, the men who have been working under him at the Portland branch presented him, on January 9, with a golden match safe, suitably engraved, also a gold pen. Mr. Alexander has won the good opinion of all with whom he has come in contact. His successor, John S. Pinney, has been employed by the same company in Chicago, Cincinnati and St. Paul, and is well known to the trade in his old territory. Both changes will no doubt result advantageously to the company and the coast business be well looked after by the new managers.

ROBERT W. LEIGH, Western manager of the Unotype Company, has been proudly exhibiting a unique Christmas present to recent callers at his office on Monroe street, Chicago. Although great success is being enjoyed by the company in the East the Western office is far in the lead in the number of orders received for the Simplex Typesetter during the month of December. The general manager of the company, Herbert L. Baker, acknowledged the superiority of the West by sending a large fruit-cake, lettered with the finest typographical effect possible from a "chef's" composition: "The Western Office Takes It." The start of the

company's business for the new year indicates that the record of December may be excelled by both offices before many months pass.

THE accompanying illustrations show the appearance of the Sanders Engraving Company's plant in St. Louis after its fire in December last. The company now has offices in the Holland building on Seventh street between Pine and Olive, with works in the Howard building adjoining. The build-



PART OF ELECTROTYPE FOUNDRY.



PART OF ELECTROTYPE FOUNDRY.



PART OF PHOTO-ENGRAVING DEPARTMENT.

Three views in the plant of the Sanders Engraving Company, which was destroyed by fire on December 10.

ings are connected with a specially constructed bridge, and the plant as now arranged is considered an ideal one. The art department is in the Holland building, with the general offices.

The staff of *Hide and Leather*, Chicago, presented its employer on Christmas with a handsome gentleman's traveling toilet case. Mr. R. C. Jacobsen, editor and proprietor of *Hide and Leather*, with his accustomed thoughtfulness and liberality toward his employees, both in the home and branch offices, presented each with a substantial cash Christmas present. Not only was his thoughtfulness manifested in this manner, but for several years past he has given his workers the Saturday half-holiday, both summer and winter, a good example for employers everywhere, and one of the best ways to secure faithful service from employees.

E. C. GREENMAN, Western manager for Messrs. C. B. Cottrell & Sons Company, Chicago, is to be congratulated on having been able to enlist in behalf of this well-known house the services of so efficient a man as Henry Stanley Griffin, of Philadelphia. Although not of Quaker origin, Mr. Griffin's connection for a number of years with Philadelphia enterprises has led to his being looked upon as a typical Philadelphian, and it was with feelings of regret that his host of friends in that city saw him depart to take up a new field of labor. Mr. Griffin's recent connection with the Carver & Swift Stamping Press Company, of Philadelphia, has brought him most prominently before the leading printers of this country, as well as those abroad, and given him a most varied and wide experience in the handling of printing machinery. While of a retiring nature and kindly disposition, Mr. Griffin is a man of broad ideas, pleasing manner, and of sterling integrity. Possessing, as he does, large mechanical as well as business ability, and one whom it is a real pleasure to meet and talk with, he is most peculiarly fitted to largely advance the interests of the position he has been called upon to fill.

READERS have noticed the page advertisements of the Inland Type Foundry, which have appeared in the last ten numbers of *THE INLAND PRINTER*. They were printed with luxuriantly wide margins and without any display whatever, closely following the classical book pages of over four hundred years ago. But the feature which probably attracted most attention was the large illuminated initial at the beginning of the advertisement. Each number showed a different letter richly illuminated in many colors and gold, printed on thin paper and deftly attached to the regular page of *THE INLAND PRINTER*. These initials were exact copies from illuminated manuscripts of the fourteenth and fifteenth centuries. On account of the method of getting them up, no doubt these have been the most expensive advertisements, as well as among the most attractive, which have ever appeared in the regular body of *THE INLAND PRINTER*. While many of our readers have expressed their admiration of them, and the advertisers have stated that they were highly pleased with the results, we regret to say that, owing to the ruling of the postoffice authorities, we will be unable to issue the rest of the series, and this attractive feature will have to be discontinued. Comment on this ruling by those interested is desired by the publishers.

WITH the close of the year 1899, the printing firm of Wynkoop, Hallenbeck, Crawford Company retired from Albany and the city lost one of its best concerns. This company have one of the largest plants in the city of New York, and opened the Albany branch in 1895, when they secured the State printing. They first had temporary quarters at 39 Columbia street, which they occupied for about six months, when they leased the East New York Shoe Company's building on Hamilton street, where they have since been located. In this place they have had a splendid plant for the State work, and in addition brought to Albany from their New

York house many of their large contracts, which have kept a large force of hands employed. The Wynkoop, Hallenbeck, Crawford Company have been government contractors for many years, and are the printers of the United States money orders. A part of this work has been done in Albany. By having an Albany branch they have been enabled to handle a great deal of the overflow from their New York plant, which has been crowded continually with business. The Wynkoop, Hallenbeck, Crawford Company have sold their Albany branch to James B. Lyon, who has secured the State printing for the next two years. The work for the State will still be done in the Hamilton street building, and C. M. Winchester, Jr., who has been manager for the Wynkoop, Hallenbeck, Crawford Company, will remain in that position for Mr. Lyon. Mr. Winchester has been a resident of Albany for the past four years, and his many friends will be glad to learn that he is to remain at the head of the State printing-house. The Wynkoop, Hallenbeck, Crawford Company have lately enlarged their New York plant by the addition of several large modern presses and other improvements which will give them increased facilities for their business there.

A FIRE IN CHICAGO.

On December 30, 1899, a disastrous fire occurred at the corner of Monroe and Franklin streets, Chicago, which nearly resulted in causing readers of THE INLAND PRINTER to miss the January issue. The Butler Paper Company was seriously damaged, the greatest loss being by water. Their business was continued with little interruption, however, the stock in the warehouses and in the building occupied by THE INLAND PRINTER enabling them to look after customers with their usual promptness.

The Henry O. Shepard Company, printers of THE INLAND PRINTER, was compelled to shut down on account of water in the basement, but the delay was only temporary, and the

loss, aside from the delay of business, was small. Illustrations of the corner building, showing the damaged wall which fell in on the roof of the Butler building, and a front view showing the Butler and INLAND PRINTER buildings, are given herewith. An illustration of the damage caused to the Butler Company will be found on page 645 of this issue.



Fire at the corner of Monroe and Franklin streets, Chicago, on December 30, 1899, which nearly resulted in total loss to THE INLAND PRINTER and the Butler Paper Company.

BUSINESS NOTICES




This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

The new \$12.60 type-high numbering machine, made by The Bates Machine Company, 346 Broadway, New York, is absolutely accurate and the best money will buy—at least prominent printers everywhere say so.

SPRAGUE MOTORS.

A large order has just been received by the Sprague Electric Company, of New York, for sixteen motors, to be used in running the presses and machinery in a lithographing establishment at Tokio, Japan. It will be one of the finest equipped plants in Japan, and will be operated under the supervision of a Japanese expert who is now in this country gathering ideas. The selection of the Lundell motors demonstrates the ability of the Japanese to recognize the importance of electrically operated machinery, and also the best motors.

SPECIAL SALE OF SECONDHAND MACHINERY.

Gane Brothers & Company, 406 North Third street, St. Louis, Missouri, have on sale a number of pieces of first-class secondhand machinery, all in good order, which will be sold, to move them quickly, at half price and less. The list includes ruling-machines, with and without striker; Ellis and Sanborn roller-backers; Seybold job-folder; 36-inch



Front view after the fire on Monroe street, Chicago, December 30, 1899, which came near destroying THE INLAND PRINTER and the Butler Paper Company.

paper-cutter ("The Sheridan"); table shears; Champion paper-cutter, paging and numbering machines; Smythe sewing-machines. All these machines are in first-class condition and will be disposed of at great bargains. It will be of interest to parties desiring such machinery to communicate with them at once.

EMBOSSING,

As taught by the book "Practical Embossing," on a job press, by Frank A. Cunningham, of Cunningham & Co., Williamsport, Pennsylvania, takes no more impression than the printing of the job that is to be embossed. The male and female dies (*not the "squeeze"*) do the embossing. The book teaches how to do it. Circulars on application.

A FAMOUS MACHINE.

The Richards engravers' ruling machine is known in every civilized country as a unique labor-saver, surpassing the most careful hand-work, an invention which stands alone, occupying a field so completely and satisfactorily that no other machine is needed. The F. Wesel Manufacturing Company, 82 Fulton street, New York, are sole selling agents for this celebrated machine.

"IT'S A BIG SUCCESS!"

Everybody says so.

The reports from printers all read one way—not one adverse criticism has been made concerning the typewriter type, patented and owned in Boston by the Typewriter Type Company, 146 Franklin street. Last month's insert showed its work and the company will send any one proof of its claims. Fine imitation typewriter circulars may now be produced, printing direct from the face of the new type. Profit in every font in every office. Write today.

A SPLENDID AD. FOR THE COTTRELLS.

What better advertisement of the capabilities of Cottrell presses and folders could have been arranged than the article by Frank A. Munsey in *Munsey's* for December, on "The Making and Marketing of Munsey's Magazine?" It will do that firm much good. Here is what Mr. Munsey says in reply to a letter sent him:

NEW YORK, December 2, 1899.

C. B. Cottrell & Sons Co., New York City:

DEAR SIR:—Replying to your letter asking if all the printing-presses and folding machines referred to in my article in the December issue of *Munsey's*, entitled "The Making and Marketing of Munsey's Magazine," are Cottrell presses and folding machines, I will say yes; all Cottrell presses and folders, with the exception of two small platen presses for jobwork. So far as printing and folding goes, all our magazines are manufactured on your machinery. Very truly yours,

FRANK A. MUNSEY.

Those who have not seen the article should purchase a copy of *Munsey's* and read every line of it. There is "food for thought" in it.

THE MAMMOTH HAND PRESS.

The following letter received by Paul Shniedewend & Co. from the American Three-Color Company, Chicago, shows how well the latter firm appreciate the new Mammoth press recently installed by them, as well as the other Reliance presses which they have been using. The letter tells its own story:

Paul Shniedewend & Co.:

DEAR SIR:—After having your Mammoth press in our institution for the last six weeks, we are in a position to say that we now consider it about the best investment we have made of late years in the way of a labor and money saving device. We have three of your regular B size Reliance presses in our place, which are giving us much better satisfaction than the old-style Washington hand presses, but we take particular pleasure in saying that we are enabled to proof extraordinary large-size plates on this new-style press of yours, which formerly we were compelled to put on a cylinder press for proofing purposes, and everybody

knows the expense of operating a cylinder press and holding it for several days until all the colors are printed on top of each other, as is necessary in our business, and therefore the possibility of doing this kind of work on a hand press is certainly a very profitable investment to us.

We wish you abundant success, which you certainly deserve, and remain,

Yours very truly,

AMERICAN THREE-COLOR COMPANY,
THEO. REGENSTEINER, President.

SHOEMAKER'S HISTORIC CORNER.

The firm of J. L. Shoemaker & Co., Philadelphia, dealers in bookbinders' materials and machinery, is well known to the trade, but very few people are aware of the historic interest that centers around the corner of Minor and Sixth streets, where stands the building shown in these columns. The original owner of this property was Robert Morris, one of the most distinguished patriots of the stirring times of the Revolution. The original deed from him is now in possession of J. L. Shoemaker & Co., and is highly prized by



them. In 1827 a die-cutting business was established on this spot by M. W. Baldwin, founder of the Baldwin locomotive works, and is carried on to this day in the rear of the building. Here, too, the first locomotive was built by Mr. Baldwin. Since that period a number of changes have taken place. In 1840 the firm became Gaskell, Copper & Fry, then Copper & Fry, and afterward John C. Copper & Co. In 1880 the three brothers, Joshua L., Charles J. and Owen Shoemaker assumed control of the business, and the present large trade which extends into all parts of the country is the result of their united efforts. Coupled with fine business abilities, these gentlemen possess pleasing personalities, which have made them many friends, and they are justly entitled to the success which they have achieved.

THE NEW MONON NOON MAIL.

One of the finest trains between Chicago and the Ohio river, if not between Chicago and any point, was put in service early in January on the Monon Route, for the Chicago, Indianapolis and Cincinnati service, via Monon Route and Cincinnati, Hamilton & Dayton Railway, leaving Chicago

11:45 A.M. The train is fresh from the Monon shops at Lafayette, where it was built and equipped entire, with the exception of the big Brooks engine. It is painted exteriorly in the distinctive Monon dark olive, fitted up with the wide vestibules, dustproof screens, ratchet brakes, Pintsch gas, steam heat, and all other modern improvements. The train consists of a combination baggage and mail, a smoker, a ladies' car, with high-back seats, upholstered in old-gold plush, with separate closets and lavatories in each end, and a combination parlor and dining car, upholstered in dark green velour, with observation platform. The finish is of mahogany and nickel throughout. The tables on the opening day were daintily decorated with roses and ferns and sparkled with cut-glass, etc. The wheels are all of paper, with steel rims. Verily, to what odd uses may things not return! To paraphrase Hamlet:

Imperial Caesar's rescript, read, turned to pulp and pressed,
May make a wheel to speed you while you rest.

THE HARRIS AUTOMATIC PRESS.

The *Stationary World*, of London, has had a representative, who signs himself "Up-to-Date," traveling through the Americas in search of trade points. Some of those which he has found are interesting and valuable. At New Orleans he found a friend in the congenial Col. A. W. Hyatt, of the Hyatt Stationery Manufacturing Company. According to the correspondent, as the pride of his printing-house, Colonel Hyatt showed the Britisher a Harris Automatic press. The correspondent writes as follows:

"By the way," said Colonel Hyatt, "perhaps you have not seen the much-talked-about Harris Automatic press. It is made at Niles, Ohio, and a very clever machine it is. Just let this gentleman see this machine running," said the Colonel to his manager. "Certainly," was the reply. It does not take up any more room than an ordinary Cropper, and is very exact and reliable. "It is the very best press in existence," said the Colonel's son, "for long runs on small work, such as envelope memo. printing, when we can get a speed of 25,000 per hour."

The traveler also visited the Garcia Stationery Company, which is also on Camp street, the printing headquarters of New Orleans. Mr. Garcia exhibited some bank ledgers. The visitors cheerfully admitted the ledgers to be better than any that British bankers would pay for. Mr. Garcia also showed his visitor a Harris Automatic press and spoke of it in the highest terms.

LONG WOOD QUOINS.

The Hamilton Manufacturing Company, of Two Rivers, Wisconsin, and Middletown, New York, have put on the market a new improved wooden quoin, which will no doubt be extensively used by the best printers. It is the idea of Mr. Heber Wells, of Paterson, New Jersey, and it is known as the "Wells Long Wood Quoin." It has one distinctive feature never possessed by any wood quoin before: that is, it can be used with straight ordinary furniture, and no side-sticks are



required. This is accomplished by the quoins having the bevel on one side only, and they are used in pairs, as shown in the illustration. Contrary to general opinion, the days of wood quoins are not over, and the Hamilton Manufacturing Company report an increasing demand for them by the best printers, as there is absolutely no damage to the type by accidents in dropping the quoins on type forms. The chief advantage that a modern metal quoin has had over a wood quoin is the long bearing surface. This is met in this new long

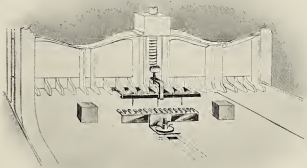
wood quoin. They are provided on top with a notch, which assists in unlocking them. They are made in four sizes, of boxwood and hickory, and are put up in neat boxes, holding one hundred quoins, and are sold at moderate prices. All dealers will have them in stock. A descriptive circular of these quoins will be mailed by the Hamilton Manufacturing Company on application.

THE WELLS TWO-FONT JOB CASE.

The Hamilton Manufacturing Company call attention this month in their advertisement, on page 675, to an improved case which was originally designed and placed upon the market by Mr. Heber Wells, of Paterson, New Jersey. This case has a number of advantages which printers will at once recognize.

THE CHALLENGE BOOK STABBER.

A simple and useful device for printing-offices is the Challenge book stabber, which is shown in the accompanying illustration attached to the clamp of a paper-cutter. The



comb-like piece is the stripper, which is secured to the bed of the cutter, acting as a stripper and gauge for the work. The needles may be set at any desired distance apart within a space of $7\frac{1}{2}$ inches, and will stab any thickness up to $\frac{3}{4}$ of an inch. It is applicable to any cutter, and for binding pamphlets, checkbooks, receipts, order blanks, tabs, etc., its utility will be seen at a glance. The price is only \$4. Illustrated circulars can be obtained from any typefounder or dealer, or from the manufacturers, The Challenge Machinery Company, Chicago.

ENGRAVED BRASS DATE LINES.

No font of type on a daily paper is worked so hard as the date-line font. It is being renewed continually if good appearance is insisted on. To limit this expense the use of engraved brass logotypes is recommended. These are made

SEPTEMBER 9, 1902. PAGES.

by the F. Wesel Manufacturing Company, 82 Fulton street, New York, the firm which more than any other caters to the requirements of newspaper establishments. These logotypes are very durable, and are not in the least affected by stereotyping. Any suitable style of type can be matched.

A NEW ENGRAVING FIRM.

The Brinkerhoff & Barnett Engraving Company is a new engraving house recently started in Chicago, at 300 Dearborn street. Joseph H. Barnett is president; G. H. Brinkerhoff, treasurer; and L. A. Larson, vice-president and secretary. Fuller details will be given next month.

WANT ADVERTISEMENTS.

We will receive want advertisements for **THE INLAND PRINTER** at a price of 25 cents per line for the "Situations Wanted" department, or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany order to insure insertion in current number.** No advertisement of less than two lines accepted. **Copy for this column must be in our hands not later than the 20th of the month preceding publication.**

BOOKS.

A BIT, and another bit—two bits, 25 cents—brings to you a copy of my booklet on **Souvenir Mailing Cards**, with a set of six photogravured cards. You need it if you're interested. **OTTO KNEY**, Madison, Wis.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured a small edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. **THE INLAND PRINTER COMPANY**, Chicago.

CONTESTS in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by **THE INLAND PRINTER**, the result of which was announced in May, 1899. Contains in addition to the designs the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. **THE INLAND PRINTER COMPANY**.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student. By Ernest Knauff, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, \$2, postpaid. **THE INLAND PRINTER COMPANY**.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of **THE INLAND PRINTER**. 150 pages; cloth, \$1.50, postpaid. **THE INLAND PRINTER COMPANY**.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. It contains 100 examples of letter-heads, bill-heads, envelope corners, invitations, blanks, etc., are shown, and the same result in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7 1/2 by 9 inches, neatly printed and bound, 50 cents. A book that no progressive compositor can afford to be without. **THE INLAND PRINTER COMPANY**, Chicago, 150 Nassau street, New York.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and registering, ink and distribution, etc. Sent, postpaid, for 10 cents, by **THE INLAND PRINTER COMPANY**, Chicago and New York.

NICHOLS' PERFECT ORDER AND RECORD BOOK for printers; saves journalizing; \$3; at foundries, or **FRED H. NICHOLS**, publisher, Lynn, Mass.

PRINTERS' CYCLOPEDIA—Eighty solid pages valuable recipes, padding and roller compositions, tables, ink reducers, varnishes, embossing, imposition of books, etc.; lifetime collection by first-class printer. 25 cents. A. FENBERTON, 271 Seventh street, Buffalo, N. Y.

PROCESS YEAR BOOK, 1899; Penrose's Pictorial Annual; indispensable to photo-engravers and printers; Oscar Binzer writes: "Must say it contains oceans of information and I only wish that a copy would get into the hands of every photo-engraver in the country." 72 full-page illustrations, cloth binding, \$1.50, post free. **TENNANT & WARD**, 289 Fourth avenue, New York.

PROOF-READING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teal, critical proof-reader and editor on the Century and Standard dictionaries, and editor Proof-room Notes and Queries Department of **THE INLAND PRINTER**. 100 pages; cloth, \$1, postpaid. **THE INLAND PRINTER COMPANY**.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from **THE INLAND PRINTER**, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. **THE INLAND PRINTER COMPANY**, 212 Monroe street, Chicago; 150 Nassau street, New York.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE, account failing health, paying printing plant; cylinder, two rollers, gas engine, abundance of type and other material; everything in good condition; immense bargain at \$1,200. **F 488, INLAND PRINTER**.

FOR SALE at a sacrifice—Job office, free of debt, big money-maker; owner's health broken down, must change climate; if you are ambitious and have \$1,500 this is **THE** chance of a lifetime. **F 473, INLAND PRINTER**.

FOR SALE—One of the largest printing houses in north Texas; will invoice \$9,500; will sell for \$7,000, throw in good will; has good paying patronage, and owners are only selling because of other interests. **F 479, INLAND PRINTER**.

FOR SALE—Paying job printing business in Michigan; to up-to-date man with some money and push can guarantee good thing; terms and particulars on application. **F 483, INLAND PRINTER**.

FOR SALE—Semi-weekly newspaper in best town in North Carolina; good reasons for selling; excellent opportunity. **F 451, INLAND PRINTER**.

FOR SALE—Up-to-date photo-engraving shop in lively manufacturing city; bonanza for good engraver with small capital; health reason for selling. For particulars address **F 467, INLAND PRINTER**.

SPECIAL OPPORTUNITY—A perfectly equipped engraving plant in very choice location is offered for sale, for personal reason. If you are a business man, paying big on investment, an exceptional opportunity. Investigate thoroughly. **F 475, INLAND PRINTER**.

WILL SELL all or part interest in a first-class printing and binding business; established trade, paying well; fine opportunity; correspondence solicited. **ALBERT BURK**, Box 317, Jacksonville, Fla.

\$2,000 buys established weekly newspaper and up-to-date job office in thriving town of 10,000. **F 461, INLAND PRINTER**.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE—One 2-revolution Campbell pony cylinder printing-press, size 23 by 30-inch bed, with one jogger and two wrought-iron chases. Also two horizontal tubular rollers in excellent condition, 5 feet by 17 feet, with 66 tubular 16 feet made in the Holyoke Steam Roller works. **HAMPDEN GLAZED PAPER & CARD CO.**, Holyoke, Mass.

FOR SALE—One 5-8 horse-power motor; 4,000 lbs. best L'no-type metal; melting-over pot and molds for same; one large slate make-ready stone, 36 by 72 inches. **HARRY S. KELSEY**, 182 State street, Springfield, Mass.

FOR SALE—Proof press, 14 1/2 by 19 1/2. **S. J. K. ENGRAVING COMPANY**, Binghamton, N. Y.

NEW OR SECONDHAND MACHINERY, presses, type and supplies; highest discount. **A. McKILLIPS**, Harrisburg, Pa.

HARRIS AUTOMATIC PRESS, all attachments, nearly new, cheap for cash. **H. E. BECKER**, 308 Dearborn st., Chicago.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FIRST-CLASS all-round job printer for country office, New York State. **F 469 1/2, INLAND PRINTER**.

FOREMAN—Competent to take complete charge of press-room, using Kiddy and cylinder presses, also competent to do high-grade embossing; steady work and good position to right man. Write fully, giving experience, salary expected, etc. **F 455, INLAND PRINTER**.

MANAGER WANTED—A renowned German book and lithographing ink factory desires for its New York branch factory a first-class and competent man, well acquainted and introduced in the trade, and who can eventually take charge of the entire business. Only thoroughly competent and reliable persons will address, stating former occupation and salary wanted, J. V. 6183, Annoncen Exped., **RUDOLF MOSE**, Berlin, S. W., Germany.

Operated by steam-power. Price, \$1,000
Takes dies up to 2x4 inches.

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Flat Envelope Machinery, Litho Stone Grinders.

Complete Bladery Outfits furnished promptly.

STEEL DIE PRESSING MACHINES

THE BLACKHALL MFG. CO., 112 Lock Street, BUFFALO, N. Y.

GLIDDEN'S PRINTING INKS

CLEVELAND, OHIO.

Our
Ink-maker
has been at it
22
Years

A COMBINATION
HARD TO
BEAT
HALF
A CENTURY

The name
GLIDDEN
— has stood the
Mercantile Storm
30
Years

THE INLAND PRINTER Vest Pocket Manual of Printing.

A FULL AND CONCISE EXPLANATION OF ALL THE TECHNICAL POINTS IN
THE PRINTING TRADE, FOR THE USE OF THE PRINTER AND HIS PATRONS.

TABLE OF CONTENTS.

Punctuation—The Comma, Semicolon, Colon, Period, Note of Interrogation, Exclamation Mark, Hyphen, Marks of Parenthesis, Dash, Apostrophe—Capitalization—Style: The Use and Non-use of Figures, Abbreviations, Italicizing, Quotations—Marked Proof—Corrected Proof—Proofreader's Marks—Make-up of a Book—Imposition and Sizes of Books—Sizes of the Untrimmed Leaf—Type Standard—Number of Words in a Square Inch—Relative Sizes of Type—Explanation of the Point System—Weight of Leads Required for any Work—Number of Leads to the Pound—To Print Consecutive Numbers—To Prevent Coated Paper from Peeling—Engraving and Illustrating—Definitions of the Principal Technical Terms Used in Fine Bookbinding—Relative Values of Bindings—Directions for Securing Copyright—Correct Sizes of Flat Writing Papers—Sizes of Ruled Paper—Regular Envelope Sizes—Standard Sizes of Newspapers—Leads for Newspapers—Newspaper Measurement—Imposition of Forms.

CONVENIENT VEST POCKET SIZE.
NEATLY BOUND IN LEATHER.
ROUND CORNERS. 86 PAGES.
PRICE, 50 CENTS, POSTPAID.

HALF TONES BY MAIL



YOU GET
PERFECT
CUTS AND GET THEM
QUICKLY.

THE
PITTSBURGH
PHOTO-ENGRAVING
COMPANY.
PITTSBURGH, PA.



ALL out-of-town orders receive
our special attention and
prompt delivery guaranteed

How to Invest.

Invest One Dollar in a
copy of "Hints on Im-
position," a handbook
for printers by T. B.
Williams. The ratio of
returns in information
will be

1,000 to 1.

This book is devoted to a detailed description of all ordinary methods employed in the imposition of book forms. Large and small forms share equal criticism, the construction and advantages of each being carefully explained. A very helpful feature of the book is the showing of the imposed form and the folded sheet side by side.

Several chapters are allotted to the "making of margins" in the form, imposition and locking up of pages of unequal size in a form, instructions for the imposition of large envelope forms, register, gripper margin, etc., etc., also numerous hints and suggestions which combine to make the book exceedingly valuable to the workman. The book contains over one hundred illustrations.

Price, leather, \$1.00. Sent postpaid on receipt of price.

The Inland Printer Company,

150 Nassau Street,
NEW YORK.

212-214 Monroe Street,
CHICAGO.

The Color Printer

IT CASTS
A WONDERFUL
LIGHT

By J. F. EARHART.

On the Mysteries of the
Art of Printing in Color.

NO
PRINTER'S
LIBRARY
COMPLETE
WITHOUT
IT....



A Veritable
Work of Art.

The Standard
Work on
Color Printing
in America.

THIS beautiful book is $8\frac{3}{4}$ by $10\frac{1}{2}$ inches, contains 137 pages of type matter and 90 color plates in two to twenty colors each; is handsomely bound in cloth and stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each.

To use colors intelligently and effectively every printer and pressman should have one of these books. As no reprint of the work will ever be made, the early placing of orders is recommended. We have purchased the entire edition, and are desirous of disposing of it at the earliest possible moment.



PRICE : : : : : \$10.00
SENT BY EXPRESS, PREPAID

Address all orders to

The Inland Printer Co.

212-214 Monroe Street, Chicago
150 Nassau Street, New York

The above work can be obtained of RAITHBY, LAWRENCE & Co., Ltd., either at 1 Imperial Buildings, Ludgate Circus, E. C., London, England, or at the DE MONTFORT PRESS, Leicester, England.



*"It's an ill wind that
bloweth no man good."*

March, 1900

Our Immense Stock of
new, fresh Paper is going like the wind, because it is
offered at the same price, or less than you pay for the
uncertain kind. Our recent loss is your gain—if you
avail yourself. Be timely wise.

IN BOSTON—

BOSTON, Mass., January 31, 1900.

THE CAMPBELL COMPANY, NEW YORK,

Gentlemen:

In response to your request for information as to our "Century" presses, would say that they are giving us entire satisfaction, fully sustaining the claims you made for them.

The No. 00 45 x 62 machine has had a severe test on large forms at high rates of speed, and after some two years of service is standing up to its work as well as when first put in.

The smaller machine has not been so severely tested, but has responded satisfactorily to every call made upon it.

Yours very truly,

GEORGE H. ELLIS.

—THE "CENTURY."

THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO.

46 Gresham Street, E. C., LONDON.

5 Madison Avenue, NEW YORK.

704 Craig Street, MONTREAL.

The Problem of Vibration.

Speaking of large presses and high speeds—I recently had the pleasure of visiting the office of the CAMERON-AMBERG COMPANY, Chicago, where a “CENTURY” (their third) of the largest size has but just been installed. It was running at over 1,600 impressions per hour, with a full form, on a high-up floor that any other pressbuilder would have complained of—and yet it ran like a sewing machine.

Stillness at speed is the objective point toward which all builders are striving, and the perfect balance of so large a press so high above earth and moving swiftly struck me as being no little thing to tell about.

THE MANAGER.

THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO.

46 Gresham Street, E. C., LONDON.

5 Madison Avenue, NEW YORK.

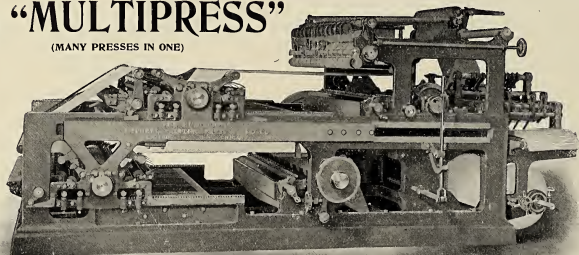
704 Craig Street, MONTREAL.

The Typographical Appearance

of a newspaper lends a standing and character to its advertising and news columns. It is not wise, therefore, to overlook the question of impression and distribution when considering the necessity of increased product.

The "MULTIPRESS"

(MANY PRESSES IN ONE)



has a wider range of distribution, a stronger and more even impression than any other flat-bed web on the market.

There being no tapes in its folder, half-tones can be printed on it without danger of smut or offset.

It is strong, simple, durable, and prints a four, six or eight page paper on a web from flat forms of type.

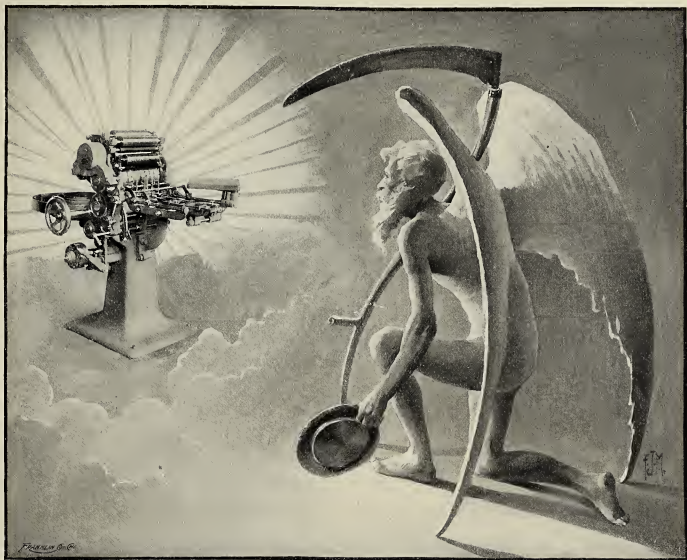
THE CAMPBELL COMPANY,

334 Dearborn Street, Chicago.

46 Gresham Street, E. C., London.

5 Madison Avenue, New York.

704 Craig Street, Montreal.



THE HARRIS PRESS

IS the conqueror of Time. No longer the ruling factor in the printing business, Time takes off his hat to his successor, and yields place to the Harris.

Where does time come in when you can print from five thousand to fifteen thousand good impressions per hour?

Automatic on all envelopes with flaps, all card stock not less than nine-thousandths of an inch in thickness, on tags, box blanks, blotters, candy bags, etc.

Up to size, a hand-fed press on all paper stock, with a speed on this work of from two thousand eight hundred to four thousand per hour.

Two Sizes: { "LITTLE WONDER," Form 11½ x 11½
"BIG BROTHER," " 14 x 17

For full particulars,
address

THE HARRIS AUTOMATIC PRESS CO.
NILES, OHIO

NEW YORK OFFICE: 36 CORTLANDT St.

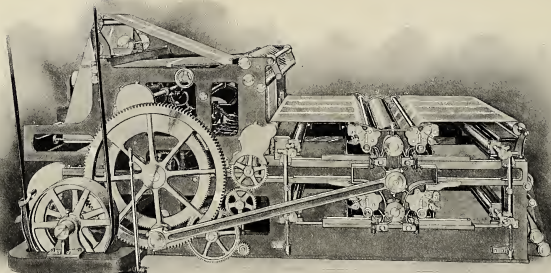
CHICAGO OFFICE:
35 COMMERCE BUILDING, 14 PACIFIC AVE.

For machines in countries other than United States and Canada, address

THE ANGLO-AMERICAN INVENTIONS SYNDICATE, LTD.

8 BROAD COURT CHAMBERS, BOW STREET, W.C., LONDON, ENG.

THE DUPLEX



642-5000
Bureau Press, N.Y.

WE TAKE PLEASURE IN REFERRING PROSPECTIVE PURCHASERS TO **SALES** MADE AND **RESULTS** ACCOMPLISHED ON **PRESSES** IN THE FIELD.

Some Recent Sales are mentioned below:

Altoona, Pa., "Mirror."
Richmond, Va., "News."
Danville, Ill., "Democrat."
New Castle, Pa., "News."
Asbury Park, N. J., "Press."
Salem, Ore., "Statesman."
Portsmouth, Va., "Star."
Johnstown, Pa., "Tribune."

St. John, N. B., "Telegraph."
Reading, Pa., "Telegram."
Sterling, Ill., "Standard."
Joplin, Mo., "Herald."
San Antonio, Tex., "Light."
Jackson, Mich., "Patriot."
Bradford, Pa., "Record."

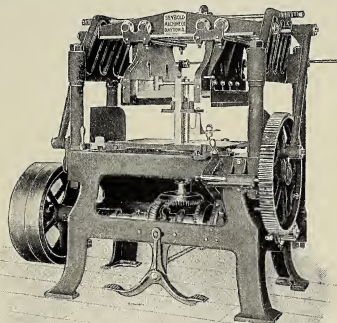
For RESULTS we refer to the many Complimentary Letters received from USERS of the DUPLEX.

DUPLEX PRINTING PRESS CO., BATTLE CREEK, MICH.

 A two-page half-tone cut of the DUPLEX appeared in THE INLAND PRINTER for January.

SEYBOLD DUPLEX TRIMMER

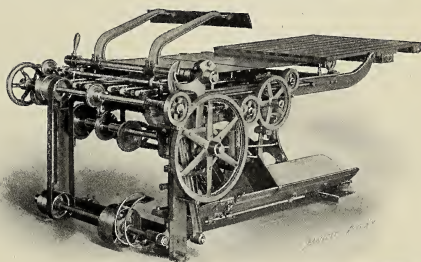
Why not
Let
Your
Operator
Double
His
Output in
Trimming?



Do you
Realize
What
Trimming
Two
Edges at
Once
Means?

Patented
Nov. 30, 1897,
June 27, 1899.

It means *Two Cuts* to trim *Four Sides* with only one turn of the table.



Patented.

One Seybold Job Folder enables you to handle the work that it requires two of any other make to cover. It is so simple that *the girl who feeds it* can, unaided, make every change and adjustment.

THE SEYBOLD MACHINE COMPANY

MAIN OFFICE AND FACTORY

DAYTON, OHIO, U. S. A.

8 and 10 Reade Street, NEW YORK

347-349 Dearborn Street, CHICAGO

Tympalyn

We refer you to pages 493 - 508 of Harper's Magazine cut overlay. We refer by permission to Messrs. Berwick & Smith, Mathews-Northrup Co., Buffalo, and Blumenberg Press, New York, all

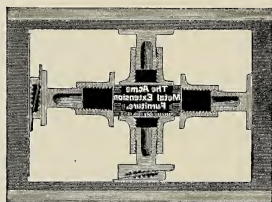


A RECENT LETTER FROM J. J. LITTLE & CO., NEW YORK, IN DECEMBER, NINETY-NINE.

"We have been using TYMPALYN upon one press for a number of months and find the results eminently satisfactory. Our experience has been that there is considerable saving of time in the make-ready and at the same time producing a better grade of work."

If you are about to place an order to your advantage to start it

Keep a Waste Account



Patented July 18, 1899.

and enter all the delays and time spent in working with out-of-date furniture. Value your time at twenty cents an hour, and see how much you lose each month. The first month will persuade you to order

Acme Metal Extension Furniture.

ACME STAPLE CO., Ltd.

500 North 12th St., PHILADELPHIA, PA., U.S.A.

Price, \$4.00 per Dozen.

saves make ready

for March showing results with Typalyn without the use of the ordinary Norwood, Mass., Rockwell & Churchill, Boston, J. J. Little & Co., New York, of whom are using Typalyn.

FROM ROCKWELL & CHURCHILL, BOSTON, IN
DECEMBER, NINETY-NINE.

"Our use of TYPALYN has covered a sufficient period of time to enable us to certify the merit claimed for it. We have no doubt of its permanent value."

for a new Cylinder Press it will be with Typalyn. We'll explain.

The Typalyn Co.,
Limited.

28 High Street,
Boston, Mass.

ARTHUR S. ALLEN, - PRESIDENT
FORREST E. LOVEJOY - BUSINESS MANR

THE LIGHTNING JOBBER

The Best Low-Priced Job Press in the World.

It is Simple, Strong, Durable, Fast.

A TESTIMONIAL: Printing a 4-column paper on a 10 x 15.

* * * * * Prints a full form of solid brevier as well as a single line. Nothing could induce me to exchange it for another machine.—C. O. GRIMM, Grover Hill, Ohio.

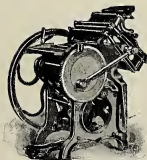
HUNDREDS OF OTHERS.

SIZES AND PRICES.

7 x 10 inside of chase, two rollers	.....	\$ 85.00
8 x 12 " " three "	.....	95.00
9 x 13 " " " "	.....	105.00
10 x 15 " " " "	.....	130.00

IT HAS NO EQUAL.

Write for Circulars and Descriptive Matter.



JONES GORDON.

THE PRINCE
—OF—
GORDONS.

Impression Throw-off.
Roller Throw-off.
Duplex Fountain.

THE BEST GORDON
On the Market.

FOR
SALE
BY
ALL
DEALERS

MANUFACTURED BY

The IDEAL

IN REALITY AS WELL
AS NAME.

Heavy Brace under Cutting Surface.

Quick-moving Back Gauge.

Stick has Sixteen Cutting Surfaces.



IDEAL CUTTER.

THE JOHN M. JONES CO., Palmyra, N. Y.

NEW YORK—78 Warren Street.

BOSTON—24-26 Hawley Street.

WE HAVE THIS SPACE FOR A YEAR

TRADE-MARK



This Trade-Mark
is upon every
bundle of our
Cover Paper

LOOK

for it. It means

Excellence,
Practicability
and Art.

Yes, it means all this,
and

MORE

**Our Saranine
Royal Melton
covers this issue**

NIAGARA PAPER MILLS

WHICH ARE AT
LOCKPORT, N. Y.

MAKERS OF THE
HIGHEST GRADE COVER PAPERS
IN THE WORLD

SOLE PROPRIETORS OF
TAPPEETA DEFENDER
QUEEN VICTORIEUX
ROYAL MELTON SULTAN

Which may be procured through the following

DISTRIBUTING AGENTS

Henry Lindenmeyr & Sons, New York City.
Bradner Smith & Co., Chicago, Ill.
Garrett-Buchanan Co., Philadelphia, Pa.
Brown & Clark Paper Co., St. Louis, Mo.
A. Storrs & Bement Co., Boston, Mass.
The Chatfield & Woods Co., Cincinnati, Ohio.
A. Zellerbach & Sons, San Francisco and
Los Angeles, Cal.
Dobler & Mudge, Baltimore, Md.
Standard Paper Co., Milwaukee, Wis.
Kingsley Paper Co., Cleveland, Ohio.
Beecher, Peck & Lewis, Detroit, Mich.
W. W. McBride & Co., Pittsburg, Pa.
E. C. Palmer & Co., New Orleans, La.
Kansas City Paper House, Kansas City, Mo.
Carpenter Paper Co., Omaha, Neb.
Alling & Cory, Rochester, N. Y.

The Courier Co., Buffalo, N. Y.
J. & F. B. Garrett, Syracuse, N. Y.
Hudson Valley Paper Co., Albany, N. Y.
Troy Paper Co., Troy, N. Y.
McClellan Paper Co., Minneapolis, Minn.
Central Ohio Paper Co., Columbus, Ohio.
C. M. Rice Paper Co., Portland, Me.
E. Morrison Paper Co., Washington, D. C.
Plymouth Paper Co., Holyoke, Mass.
Peters Paper Co., Denver, Colo.
The S. P. Richards Co., Atlanta, Ga.
H. N. Richmond Paper Co., Seattle and Tacoma.
Pacific Paper Co., Portland, Ore.
Richmond Paper Mfg. Co., Richmond, Va.
Johnston & Co., Harrisburg, Pa.
W. A. Stowe, Grand Rapids, Mich.
W. V. Dawson, exclusive Agent for the Dominion
of Canada.

WATCH WHAT WE DO WITH IT

JAMES WHITE & CO. PAPER DEALERS

210 MONROE STREET
CHICAGO

NOTICE
OUR NEW
ADDRESS

**Cover and
Book
Papers**

PIONEER OF

Gauge Pins

TO THE WORLD!

All the Best.
First and Latest.

ATTACHMENTS
for the Job Press.

Ask your dealer for them
or send to



Inventor, Patentee, Manufacturer,
EDWARD L. MEGILL, No. 60 Duane St., NEW YORK

HARRY FRANKS

82 Pitt Street
SYDNEY, AUSTRALIA.

I HAVE decided to start largely in the trade
of supplying the newspaper proprietors,
printers, bookbinders, lithographers, and
those masters in Allied Trades in Australasia and
New Zealand.

I introduced the American Linotype machines,
and am now selling the English Linotype machines
in Australasia. I wish to draw the attention of the
manufacturing firms of America to this. I am in
position to sell in each Colony, as I have sub-agents in
each of the Colonies, who help me in disposing of
my goods.

I also would ask manufacturers of any improved
labor-saving machinery in the above trade, or any
outside these businesses, to write me. I will be glad
to hear from them.

Please communicate with me direct here.

THE NEW OPTIMUS

Seventeen New Optimus Presses
sold from February 1 to February
14, the day this advertisement
was sent to "The Inland Printer."
Has only perfect delivery ever put
on a press.

Distribution most complete.
Form and distributing rollers all one
size and interchangeable.
Register absolute and perfect.
Impression very rigid.
Fastest two-revolution press on the
market.
We court investigation.

BABCOCK PRINTING PRESS MFG. CO., NEW LONDON, CONN.

*Builders of the Optimus Two-Revolution, Dispatch Single-Revolution, Standard, Regular and Reliance
Drum Cylinder Presses.*

C. A. COLLORD, Manager New York Office, 38 Park Row.

JOHN HADDON & CO., Agents for Great Britain, Bouverie House, Salisbury Square, Fleet Street, E. C., London, England.

FOR SALE BY
MINNESOTA TYPE FOUNDRY CO., St. Paul, Minn.
GREAT WESTERN TYPE FOUNDRY, Kansas City, Mo.
ST. LOUIS PRINTERS SUPPLY CO., St. Louis, Mo.
GREAT WESTERN TYPE FOUNDRY, Omaha, Neb.



BARNHART BROS. & SPINDLER,
183 to 187 Monroe Street,

General Western Agents.

... CHICAGO, ILL.

Descriptive catalogue, with prices and other information, furnished upon application.

THE "PROGRESS" WIRE STITCHER

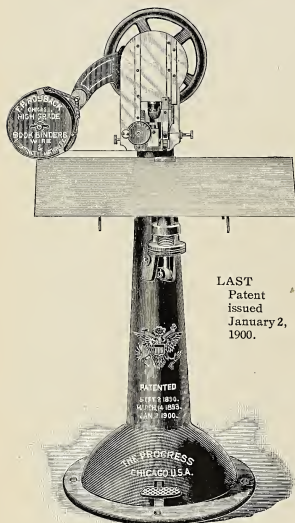
*The Latest
The Most Perfect
Unquestionably the Best*

THE "PROGRESS" STITCHER has been put on the market only after the most thorough and careful tests. We believe we have a machine that will fill all needs, and one that overcomes all objections to machines now in use. Its principal points of merit are:

*Roller Feed,
Will positively not kink the wire,
No parts to change,
Simple adjustment,
Thoroughly built,
Wire cutters can be changed in one minute.*

It will be found correct in principle and satisfactory in operation under all conditions. Built in all sizes. A guarantee goes with every machine. Prices are right.

Send for circular and full particulars.



LAST
Patent
issued
January 2,
1900.

"PROGRESS" No. 2

Capacity, one sheet to half-inch, flat or saddle.

(Our No. 1 machine stitches from one sheet to three-fourths inch.)

**Do not buy a
Stitcher until
you investigate
the "Progress"**

For sale by Type Founders
and Printers' Supply Houses,
or by the manufacturer.....

F. P. ROSBACK

54 to 60 South Canal Street, CHICAGO

WE MANUFACTURE

Improved Perforators

Foot, Hand and Steam Power

Multiplex Punching Machines

Foot and Steam Power

Index Cutters

Corner Cutters

and a full line of

**BOOKBINDERS'
MACHINERY**

SPECIAL MACHINES BUILT
TO ORDER

Ⓟinner Engraving Company **Plates**
 are
*"Proofs that Prove"
 Superiority*



Ⓟinner **Ⓟuilding** 21-25 Plymouth Court. Chicago
Distinctive, Effective Designs for all Purposes.

ADVANCE

LEADS THEM ALL—STRONG HEAVY, DURABLE

Lever

EASY—BALANCED

Paper

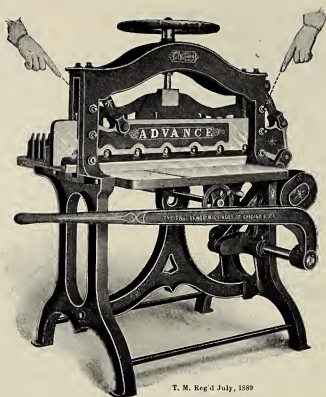
ALWAYS CUT TRUE

Cutters

PRICES RIGHT

We also
manufacture
the
renowned
ADVANCE
POWER
CUTTER

Sizes:
30-inch
33-inch



T. M. Reg'd July, 1899

Six Sizes: 16, 19, 22½, 25, 30 and 33-inch.

Send for Descriptive Circulars.

For Sale by Dealers Everywhere.

Manufactured by **THE CHALLENGE—**
MACHINERY CO. 2553 Leo Street, CHICAGO.



THE SAME DAY.

If you get a rush order in our hands before 10 o'clock in the morning you can have it by six o'clock in the evening, no matter whether it is half-tone or line engraving.

Our forces work day and night.

Fifteen to twenty artists, thirty-five expert workmen, and one of the finest equipments in the East argue how well we do the work.

The supply men say we use more zinc and copper than any other firm in Phila. We make special terms to printers.

THE STANDARD ENGRAVING CO.

F. H. CLARKE, General Manager,
630-632 Chestnut St., Philadelphia, Pa.



Remember it's

Buffalo Ink,

Which means, in short,
All that's good in Inks,
And made in Buffalo.



50⁰⁰-
SAVED
#

IN ORDER TO INTRODUCE
OUR FINE GRADE OF
DEEP ETCHED

**Half-Tone
Plates**

TO THE PRINTING TRADE
WE WILL MAKE ONE
HALF-TONE ANY SIZE FOR
50⁰⁰ LESS THAN OUR
REGULAR RATES.



WRITE FOR
PRICE LIST AND SAMPLES

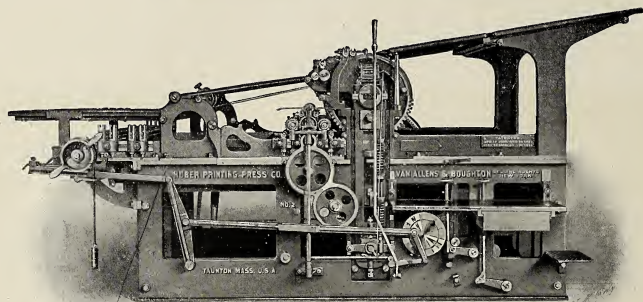
CASH MUST ACCOMPANY ALL ORDERS.

ELECTRIC CITY ENGRAVING CO.,
507-515 Washington St., BUFFALO, N.Y.

An esteemed competitor, quoting from
the wise Lincoln, says:

"You can fool some people all the time."

"'Tis true—and pity 'tis, 'tis true."



Buy the **HUBER PRESS**
and never be fooled.

It gives THE GREATEST PRODUCT
THE LONGEST LIFE
THE SIMPLEST CONSTRUCTION
THE FINEST IMPRESSION
THE BEST DISTRIBUTION *of any printing press built.*

VAN ALLENS & BOUGHTON,

19 to 23 Rose St., 59 Ann St., New York.

Western Office, 277 Dearborn St., Chicago—Tel., 801 Harrison—H. W. THORNTON, Manager.

Agents Pacific Coast—HADWEN SWAIN MFG. CO., 215 Spear Street, SAN FRANCISCO, CAL.

Agents, Toronto, Ontario—MILLER & RICHARD.

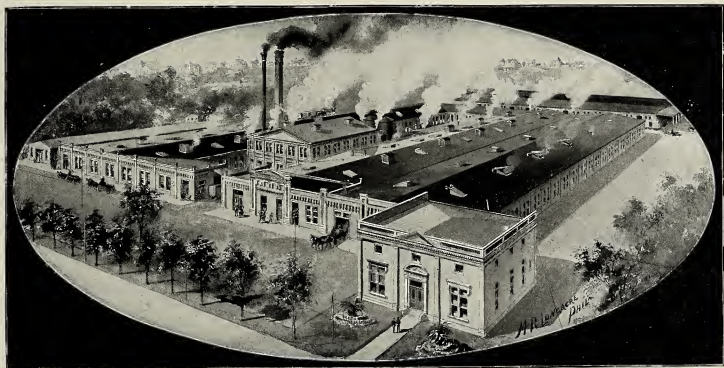
Agent in England—P. LAWRENCE, 57 Shoe Lane, London, E. C.

THE INLAND PRINTER.

"Satin Proof"

This is the Paper for which the
Government Printing Office
has just made Contract for

1,000,000 Pounds



The Largest Plant in the World for Coating Paper.

The Champion Coated Paper Company,
HAMILTON, OHIO,

Manufacture a complete line of Coated Papers, etc.

....INCLUDING....

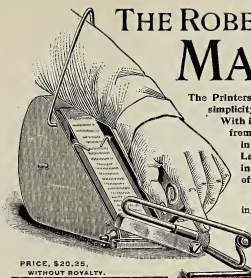
ENAMELED BOOK,
COATED MANILA,
CARDBOARD,

LITHOGRAPH PAPER,
LABEL PAPER,
SOAP WRAPPERS, Etc.

Stock carried by Paper Dealers throughout the United States. ❁ ❁

WE FILL ORDERS ONLY THROUGH JOBBERS.

THE ROBERT DICK MAILER



The Printers' friend. Unrivaled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,836 papers in less than an hour. Latest record, 200 papers in less than a minute. No office complete without it.

For information concerning mailer, address

Rev. Robert Dick Estate
139 W. TUPPER ST.
BUFFALO, N. Y.

PRICE, \$20.25,
WITHOUT ROYALTY.

As a Side Line




Allow us to interest you in taking orders for

Engraved Wedding Invitations, Cards and Commencement Invitations. Embossed Stationery.

OUR LEADER:

We furnish the trade a five-quire box of Monogrammed paper of the latest size, finest quality, with envelopes to match, at \$1.75 complete, prepaid to any city in the United States. Also put up in two-quire boxes at 75 cents.

It must be seen to be appreciated. Circular and samples for the asking, or sample outfit for soliciting orders free with trial order.

Headquarters for { Engraved Invitations } At prices consistent with
 { Embossed Stationery } superior workmanship.

WM. FREUND & SONS,
174-176 State Street, ... CHICAGO.



ARABOL MFG. CO.

MANUFACTURERS OF

Prepared Gums, Glues, Sizes and Finishes,
Pastes, Cements, Mucilages,

15 GOLD STREET, NEW YORK.

MACHINE GUM—For use on folding and mailing machines. Ready for use. Guaranteed to keep for three months. Cold water will reduce it. Does not harden in the keg.

FLEXIBLE GLUE—For heaviest bookbinding. Much more elastic than ordinary glue.

SPHINK LIQUID GLUE No. 2—Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

EMBOSSING LIQUID—For leather, cloth and silk.

ARABOL MUCILAGE, XX—The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.

MATRIX PASTE—Ready mixed. Needs only reducing by cold water.

PERFECT PRINTERS' ROLLERS

are the kind you need
WE MAKE THEM

Printers' Rollers

and Tablet Composition.

CHICAGO ROLLER COMPANY,

86 and 88 Market Street,
CHICAGO.... Long-Distance Telephone,
Main 2926.

We make a specialty of Out-of-Chicago Orders and can fill these promptly and satisfactorily.

Write us; we desire to get acquainted with you.

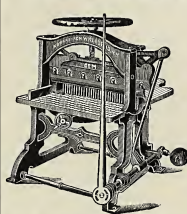
"GEM" PAPER CUTTER

MANUFACTURED BY

HOWARD IRON WORKS,

BUFFALO, N. Y.

ESTABLISHED 1847.



The "Gem" has all improvements and is well known to the trade. Twenty-five years on the market.

Also Victor and Diamond Hand and Power Cutters.

Send for Catalogue. Mention Inland Printer.

The "Better Wetter"

No Plunger.
No "No."
No Friskets.
No Attachments.
No Cutting of Ink Rollers.

Prints only the
Figures.

Entirely automatic from 1 up to 99,999.

Can be taken out of the locked form for the purpose of cleansing without removing a screw.

Built of steel throughout.

Printing and numbering at one impression.

Made in four sizes of figures. Each machine fully guaranteed. Just the thing for particular printers.

All typefoundries and printing material dealers sell them. Write for circulars and prices.

JOSEPH WETTER & CO.

515 to 521 Kent Ave.

BROOKLYN, N. Y.



ACTUAL SIZE.



ELECTRO-LIGHT ENGRAVING CO.

Designers,
Engravers,
Illustrators.

Halftone & Fine Engravings
for all Artistic & Mercantile Purposes.

Chas. A. Dech,
Desi. W. Wilson Jr.
Proprietors.

PEARL & NEW CHAMBERS STS.
NEW YORK



PHONE 1576 CENTRAL.

JURGENS BROS.

ELECTROTYPERS
STEREOTYPERS

HALF-TONE ENGRAVERS
ZINC & WOOD

143-154 MONROE ST. CHICAGO.

The "ACME" Self-Clamping Cutter of Today

HAS MANY IMPROVEMENTS,

Including a perfect-acting

**FRICITION CLUTCH,
NEW STOP-MOTION,
AND
AUTOMATIC BRAKE.**

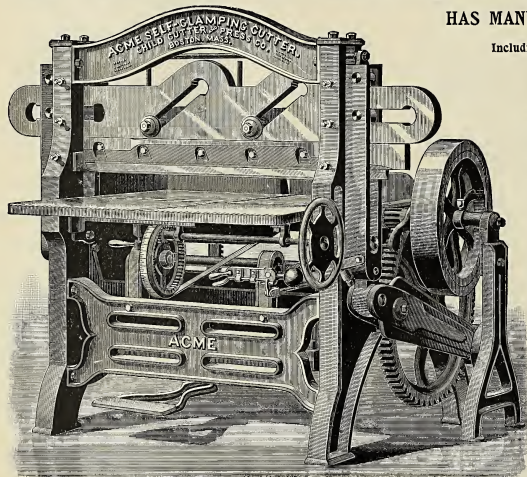
Our new machines can be run much faster, without noise or jar. The knife rises quick and is held by Automatic Brake, which prevents any running down of knife.

We guarantee accurate and safe cutting and great durability.

The Child Acme Cutter and Press Co.

33-35-37 Kemble St., Roxbury,
BOSTON, MASS., U. S. A.

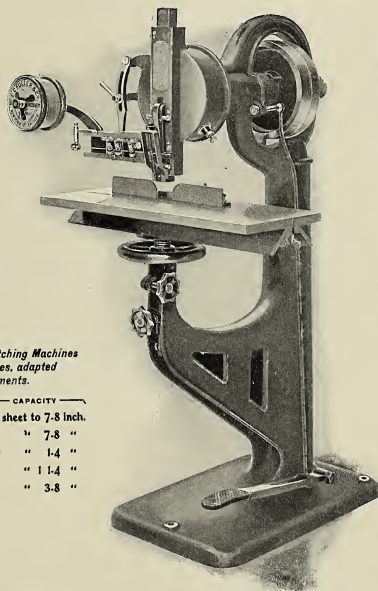
New York Office, - 12 Reade Street,
O. C. A. CHILD, Manager.



THE AUTOMATIC SELF-CLAMP, ALSO COMBINED SELF AND FOOT CLAMPING "ACME" CUTTER.



Universal Wire Stitching Machines.



THE SIMPLEST
AND
MOST PERFECT
MADE.

All working parts are
made of best quality steel,
hardened and carefully
tempered.

Workmanship and ma-
terial guaranteed.

THOUSANDS
IN USE
BY BEST HOUSES
IN THIS COUNTRY
AND ABROAD.

*The Universal Wire Stitching Machines
are built in five sizes, adapted
to all requirements.*

	CAPACITY	
No. 1 (Double Head)	one sheet to	7-8 Inch.
2	" "	7-8 "
3	" "	1-4 "
4	" "	1-4 "
5	" "	3-8 "

No. 4 UNIVERSAL uses Flat and Round Wire, has Flat and Saddle Tables. Capacity, 1 sheet to 1½ inches.

E. C. FULLER & CO.

Chicago Office,
279 Dearborn Street.

28 Reade Street,
NEW YORK.

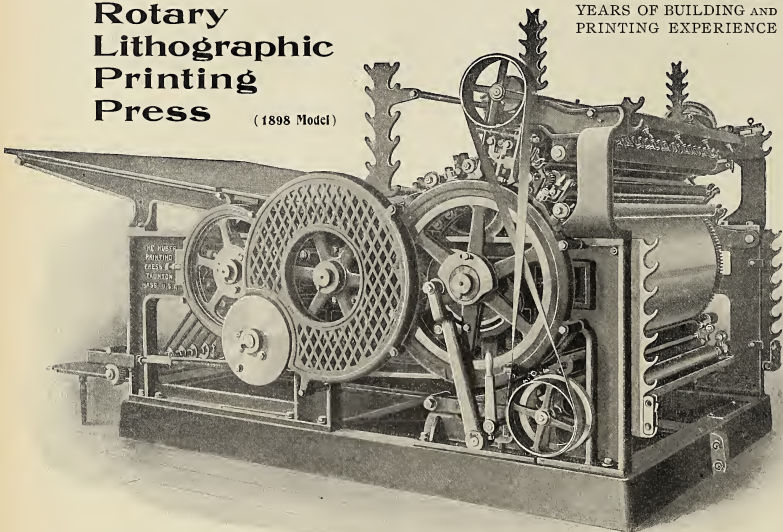
THE HUBER

Rotary Lithographic Press

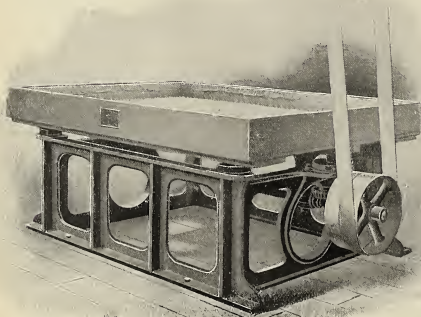
(1898 Model)

FOR PRINTING FROM
ALUMINUM *LL* *LL*

THE RESULT OF ELEVEN
YEARS OF BUILDING AND
PRINTING EXPERIENCE



THE SMITH GRAINING AND POLISHING MACHINE.



We manufacture this machine under the following U. S. Patents:

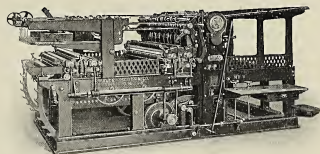
No. 392,556—Method of Graining Plates for Surface Printing.

No. 406,398—Apparatus for Graining Printing Plates.

No. 662,554—Use of Elastic Material and Rotary or Gyration Motion in Graining Plates for Surface Printing.

These patents cover the whole field of mechanical graining for surface printing, and are basic patents. Infringements will be prosecuted.

HARRIS & JONES
AGENTS : : : PROVIDENCE, R. I.
50 Times Bldg., NEW YORK CITY



CLASS H F—Two-Revolution Press.

READ THE
REPORT OF THE
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NATIONAL
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EXPOSITION
IN
PHILADELPHIA
ON THE

SCOTT PRESS



NO MACHINE EQUALS IT.

Judges' Report on Scott Presses

"THE press is a fine example of ingenuity, and bears evidence of the most careful attention to the details of construction which go to make an easy-running, rapid-working press of the highest type. It has many points of merit, original and valuable. Special mention may be made of the new bed motion; the sheet delivery, delivering the sheets printed-side up without the use of a fly; interchangeable form and distributing rollers; improved ink-distributing system; ample air-cushioning cylinders, easily and uniformly adjustable while press is running, and other excellent features of value to the user and reflecting great credit upon the manufacturer.

"The Silver Medal and Diploma are recommended."

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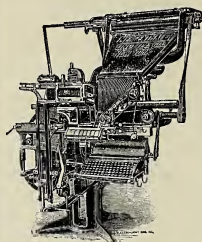
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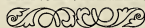


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OVER 7,000 IN DAILY USE.

- WHY pay 30 to 50 cents per pound for type?
Linotype metal costs 7 cents.
- WHY pay \$100 to \$1,000 for a font of type?
Linotype matrices cost \$35 to \$60.
- WHY pay for type which looks worn after use?
Linotype print is always fresh.
- WHY pay 30 to 45 cents per 1,000 ems for hand composition?
Linotype scale of prices is 7 to 15 cents.
- WHY pay compositors \$20 weekly to set 30,000 or 40,000 ems?
Linotype operator at \$20 will set 200,000.
- WHY pay 25 per cent of time for type distribution?
Linotype eliminates distribution.
- WHY pay rent on 2,000 square feet of floor space?
Linotype would reduce it to 500.
- WHY pay for composing-room to keep press-room busy?
Linotype composition is more profitable than presswork.

FOR PARTICULARS ADDRESS THE

MERGENTHALER

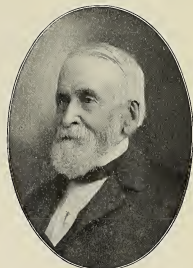


LINOTYPE CO.

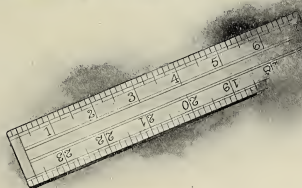
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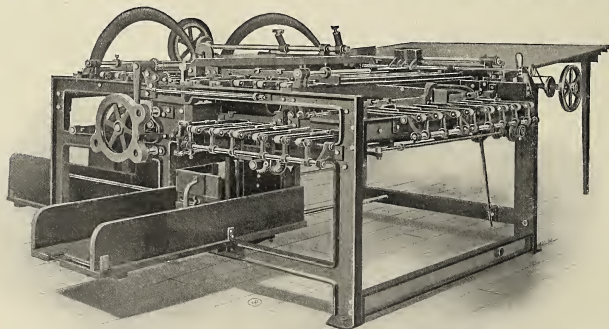


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MERCHANDISE ENVELOPE.

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IN WHICH THERE IS NOT A PARTICLE OF WOOD PULP.

SIZES AND PRICES.		
NO.	SIZE.	LIST.
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5	3 $\frac{1}{2}$ X 5 $\frac{1}{4}$	5 00
10	3 $\frac{3}{4}$ X 6	5 25
15	4 X 6 $\frac{3}{4}$	5 50
20	3 $\frac{3}{4}$ X 7 $\frac{1}{2}$	5 75
25	4 $\frac{1}{2}$ X 6 $\frac{3}{4}$	6 15
30	4 $\frac{1}{2}$ X 7 $\frac{1}{4}$	6 15
35	5 X 7 $\frac{1}{2}$	6 25
40	5 $\frac{1}{2}$ X 7 $\frac{1}{2}$	6 50
45	5 $\frac{1}{4}$ X 8	6 75
50	5 $\frac{1}{2}$ X 8 $\frac{1}{4}$	7 25
55	6 X 9	7 50
60	6 $\frac{1}{4}$ X 9 $\frac{1}{2}$	8 00
65	6 $\frac{1}{2}$ X 10	8 75
70	7 X 10 $\frac{1}{2}$	9 25
9	4 X 9	6 75
9 $\frac{1}{2}$	4 $\frac{1}{2}$ X 9 $\frac{1}{2}$	7 00
11	4 $\frac{1}{2}$ X 10 $\frac{3}{4}$	7 50
12	4 $\frac{3}{4}$ X 10 $\frac{1}{4}$	8 00
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IN QUARTER THOUSAND BOXES.		

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Fine
Dry Colors
Varnishes
Lithographic
and
Letterpress
Printing
Inks



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Not in Any Trust

Huber's Inks are the best because they are made from Dry Colors, Varnishes, Dryers, etc., all made by himself. He makes the best Colors in the market, and he can shape at the very start the qualities of his Colors, Varnishes, Dryers, etc., to suit the Ink, the paper, and your work.

Huber's Inks are the cheapest because he makes the Dry Colors, Varnishes, etc., used in his Inks. He saves the cost of selling, packing and shipping the Colors and Varnishes from the Color and Varnish makers' factories to the Ink factory. He saves the Color maker's profit and the Varnish maker's rake-off. He can, therefore, give you the best value for the least money.

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Huber's
Colors
In Use
Since
...1780

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The Cheapest and Best Made.

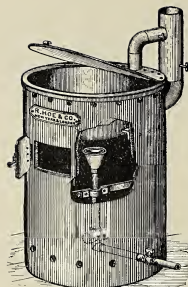


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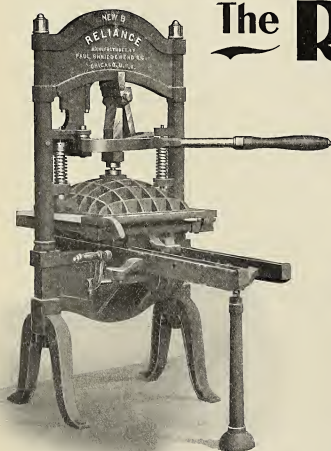


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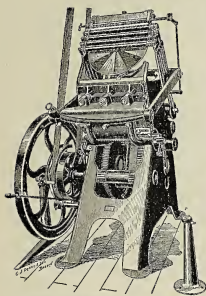
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Noiseless, strong and simple
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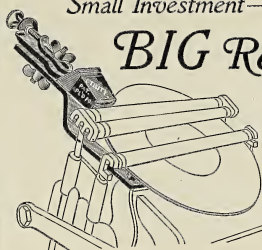
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Presses running in every
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Small Investment—

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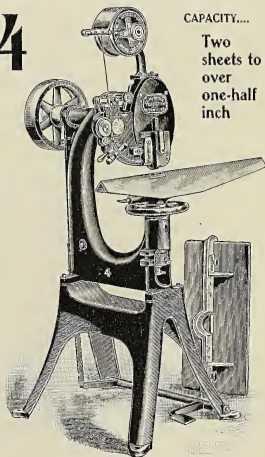
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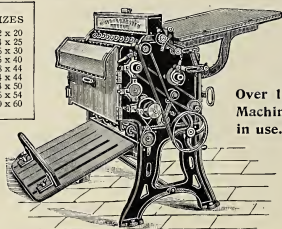
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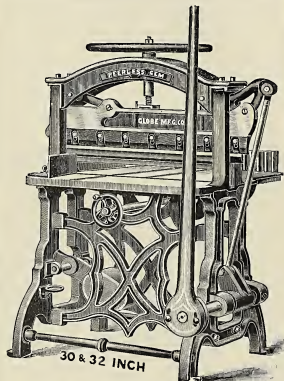
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THE "Peerless-Gem" Paper Cutter is better
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the 23-inch, wide front table, and is carefully
and accurately built throughout of first-class
materials.

The lever action is smooth and easy, and
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Four sizes — 23-in., 25-in., 30-in. and 32-in.

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*Is in successful
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And these are only a few of many similar reports.

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THE UNITYPE COMPANY

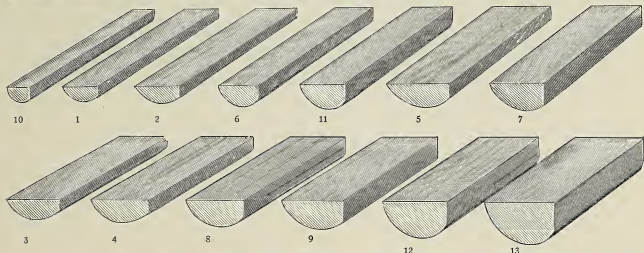
HERBERT L. BAKER, General Manager

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WE desire to call the attention of Bookbinders to the superior line of our manufactures, and we can assure our customers that the same careful selection of materials and the same excellent workmanship enter into all our manufactures in this line which characterize our general line of Modern Printing Office Furniture, now well-known and in use in all first-class printing establishments.



Joint Rods for Bookbinders

No. 1—Quarto, 18¼ in.
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No. 3—Demy, 20¼ in.
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THESE Joint Rods are made of hardwood and they are true and accurate. Unless otherwise ordered they are cut in lengths as given above, which allows about ¼ inch for overlapping ends of book. Order by number.

PRICE, 75 cents per dozen, any size.

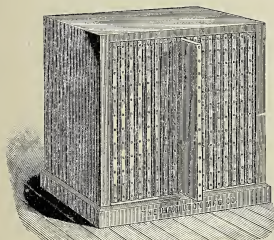
Brass-bound Press Boards

OUR Brass-Bound Press Boards are made of thoroughly seasoned, kiln-dried cherry, bound with extra-heavy hard brass, with folded corners and rounded edges. The brass binding strips are fastened with brass screws placed closely together. We guarantee them to be fully equal if not superior to any board ever placed on the market. All boards can be returned if not just as represented. We give price here of but one size, the standard size, 16 x 24. We can furnish, however, any size desired at proportionate price, and will quote on application.

PRICE (SUBJECT TO USUAL DISCOUNT)

16 x 24 inches, each, \$2.75
Case to hold 18 boards, 5.00

Special quotations furnished on large orders.



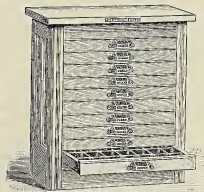
EIGHTEEN BRASS-BOUND PRESS BOARDS IN CASE.

Bookbinders' Cabinet

MADE of best seasoned cherry, with bronzed pulls on each case, and highly finished. The cases are made in exactly the same style as printers' cases, and they are the same size and proportioned like one-half of the regular printers' cap case. These cabinets occupy a space of 20 x 20 inches, and may be put on or under a bench. "A place for everything and everything in its place" is a rule bookbinders should live up to, and these cabinets will enable them to do so.

Cabinet with 6 cases, weight 75 lbs. \$ 8.00
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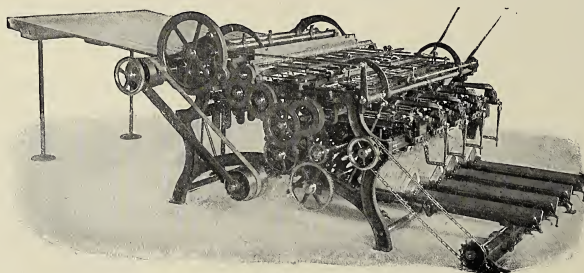
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THE CHAMBERS QUADRUPLE 18.

E. C. FULLER & CO., Agents,
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We Have Kept Pace With Progress

Have you?

What do your customers think about it?

You don't know.

You can only make a guess.

If you are using the bargain-counter kind of inks "for economy's sake" you are not doing first-grade printing.

You should use the Ault & Wiborg inks—the world's best.

Perhaps you rarely have complaints about the quality of your printing and probably you are often complimented.

But those facts prove nothing.

The majority of your customers will not make a fuss when they are only slightly displeased.

Many of them consider it good policy to jolly you whenever they have an opportunity, whether they like your work or not, especially if you have a newspaper.

Some do not know the difference between first and second-grade printing.

Some may think your work is better than your competitor's work but not as good as it should be.

Those who leave you do not give their reasons. You may think your competitor has underbid you when he is really charging more and getting the business because of the better work that Ault & Wiborg inks enable him to do.

Some people see samples of your printing and never give you even a trial order because they observe the fact that you use inferior inks. You think the reason they do not patronize you is because the other fellow has some kind of a pull.

To sum it up, your customers think all sorts of things about your printing and you are more likely to find out exactly what they think if you do first-class printing than if you do second-class printing. You cannot afford to use poor inks on the work you do for people who do not appreciate the best because the other (and larger) class of people will find it out. Ault & Wiborg inks are the best that can be made—better than any other makers have ever succeeded in producing.

They are the standard of the world. They are sold at the lowest prices for which the best inks can be sold. There are inks that cost less for just the same reason that brass jewelry costs less than gold jewelry.

You should have our catalogue.



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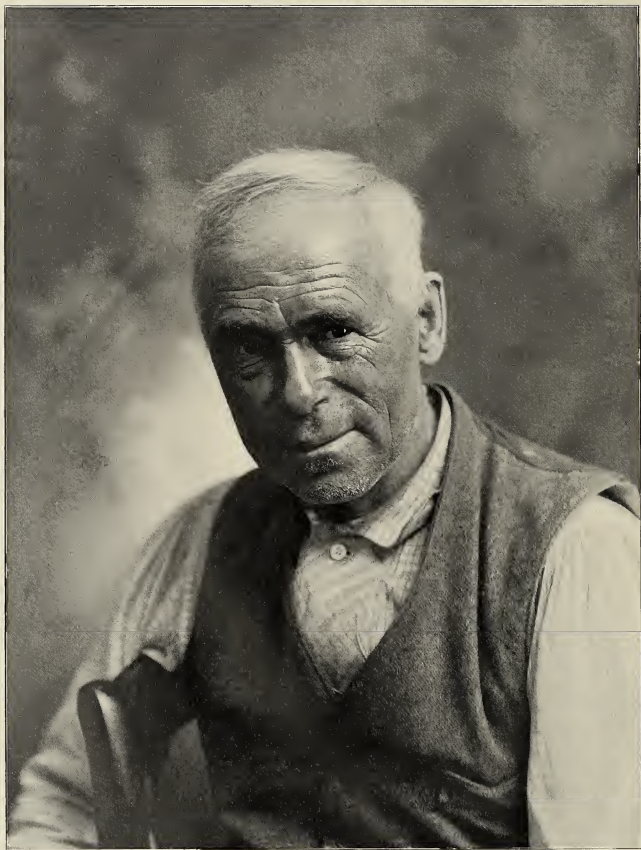


Photo by B. F. Puffer, Williamsport, Pa.

"OLD BILL."



THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXIV. No. 6.

CHICAGO, MARCH, 1900.

TERMS: \$2 per year in advance.
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THE INFLUENCE OF RUSKIN ON TYPOGRAPHY.

BY G. F. STEWART, LATE EDITOR OF THE "SCOTTISH TYPOGRAPHICAL CIRCULAR."



ON January 20, 1900, there passed away in England a man whose influence in the English-speaking world was in many ways unrivaled in his day and generation; a man with ideals, but a man who could translate these ideals into action; a man whom the Philistine termed a crank; but would that there were more cranks such as he! A man with a mission, but whether accomplished or no, only the future can tell. This man was John Ruskin.

My purpose is to give a short outline of Ruskin's influence on typography, as exemplified first of all and principally in his own works. And it may be premised that his influence was in every way a good and healthful influence. Though not to be compared in this respect with William Morris, yet he knew quite well what good printing was, and in his works you are sure to get it. He was an advocate of simplicity in printing, as in everything, and modern printers, in their desire for a false renaissance in typography, would do well to follow Ruskin's simple models.

In his works are good type, good paper, and honest work generally. He paid great attention to the type and margins of his books, making a careful study of the size of the page, and sometimes taking great pains to get it to his mind. On one occasion, after his directions regarding the alteration of the size of page of a projected book had been followed, he wrote to his printers: "I think the enclosed [specimen] page an entirely nice and right one."*

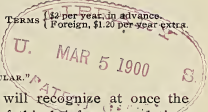
* For this and a few other details I am indebted to some notes by the late H. Jowett, of Aylesbury, which appeared in *Hazell's Magazine* in September, 1892.

The master's admirers will recognize at once the Ruskinian phraseology of this brief commendation.

Ruskin's books, particularly some of the earlier editions, are remarkable for their handsome margins. He liked a handsome margin, and certainly the phrase, "rivulets of type running through meadows of margin," is a correct description of some of his volumes. Many editions of his books are really 8vo volumes printed on 4to paper, and when finely bound are veritable editions de luxe. While margins were attended to, type was also carefully selected, and though most of his works are printed in old-style type, he once spoke of pica modern as "a delightful type."

Wide margins and delightful type being given, it may well be imagined that other details of good case-work would not escape his attention. He had a shrewd eye for the balance of a page, and was watchful over spacing. He liked his pages to be open and generous, and his works are not often disfigured by the atrocity of close spacing, by which many otherwise fine books are spoiled. In a letter he once wrote to Mr. Jowett, complaining of spacing being too close, he asked if a rule could not be made preventing less than a given space (which he indicated) being used between words, and "expanding quite frankly after colons and semi-colons." In this letter he slyly asks for information regarding the charging for author's corrections, hinting that he thought printers should sometimes pay authors for keeping them from error.

Regarding punctuation, as a rule Mr. Ruskin was most particular in having his punctuation followed. And the present printers of his books pay great respect to this. Readers of his works will readily understand why this is so, and acknowledge that to tamper with Ruskin's punctuation would be as if a house-painter were to think he could improve Turner's masterpieces by touching them up — Ruskin having a horror of retouching or restoration.



Ruskin did not like inverted commas, though he invariably used them, and he speaks somewhere in "Fors Clavigera" of "the plague of inverted commas." Similarly he denounces italics as being "the emphasis of fools." But these opinions did not hinder him using either one or the other on occasion; and, indeed, he shows in these and in greater matters a refreshing disregard of his own opinions, and is never slavishly regardful today of what he said yesterday.

Ruskin paid great attention to title-pages. He sometimes drew out in outline the kind of title he wanted, showing a decided preference for plain roman letters, with an occasional italic line. The title to "Præterita," which, looked at by the side of a modern title, would be considered a very plain one, had his entire approval, and he wrote to his printers, "I think the 'Præterita' title-page is delightful."

He strongly objected to divided words ending a page, and this objection is respected in all new reprints of his works. In this connection an unlucky accident once happened with a book which was being issued in monthly parts. The book in question, "Ulric the Farm Servant," was issued in parts of forty-eight pages, arbitrary divisions not necessarily ending a chapter or even a paragraph. On one occasion "stockings" was the last word in a part, but in overrunning to get in a word or two the compositor divided the word "stock" leaving the "ings" to be carried over to the next month. Ruskin was at the time rather out of health, and as he explained in a letter to Mr. Jowett many weeks after, the worry of that unlucky division was the last straw, as it brought on a month's painful illness.

The most recent exponent of Ruskin, M. de la Sizeranne, speaks of Ruskin's imagery as pervading even the typing of his pages. "The paragraphs are cleverly divided, the spacing is laboriously studied, italics and capital letters appear in great numbers, and words in old French or Greek insinuate themselves gracefully into the monotony of the English paragraphs." And regarding a well-known passage in "Sesame and Lilies" which Ruskin, with typographical artifice, printed in blood-red ink because of the terrible facts there chronicled, the same writer speaks of "these three blinding, bleeding pages, which no one who has once read can ever forget."

I have left no space to speak of Ruskin's publishing arrangements, nor is it necessary. It is well known that since 1873 he published his own books, through Mr. George Allen. The main idea of this curious partnership of publisher and author was to secure sound material and honest workmanship, as well as to encourage straight-forward business dealings. No abatement of price and no discount or credit, was a law as inviolable as those of the Medes and Persians. All the publishing arrangements were made in the little village of Orpington, and the venture was a brilliant success. Though Mr.

Allen originally published only Ruskin's books, he is now one of London's leading publishers, and in most of the books issued by him the Ruskin "convention," so to speak, may be clearly traced. The beautiful edition of Charles Reade's "Peg Woffington," for example, recently issued, has many of the typographical characteristics of Ruskin's books. It was printed by the famous Ballantyne Press, of Edinburgh, which firm has for about twelve years past had the printing for Mr. Allen of all the new editions of Ruskin's works. It is a curious coincidence that this firm had once (and to his cost!) Sir Walter Scott as a partner, and that Ruskin considered Sir Walter's novels, originally printed in the same office, as the best ever written. And now, presses running alongside each other are printing the works of Ruskin and of Scott day by day.

Probably there is no man now living who has done more to keep pure the currents of our life than Ruskin. His absolute fearlessness, his incorruptible truthfulness, his biting satire and fiery denunciation made him in many respects the greatest force in our day. His influence was always for good. The wholesome example of good printing as insisted on by him can not be lost, and to remind my fellow-craftsmen of a part of Ruskin's message we should not permit to be lost is the purport of this paper.

ESTABLISHING A NEWSPAPER.*

BY O. F. BYRNE.

V.—BUYING MATERIAL—SIZE AND QUANTITY OF BODY LETTER.

AS the size of a newspaper depends to so large an extent upon the needs of the town or city in which it is located—its population and surroundings—I have thus far refrained from stipulating any particular size, but in estimating the amount of material, and, in fact, every feature from now on, some definite size must be chosen as a basis upon which to calculate. Probably a seven-column folio will be sufficiently large for the majority of new ventures, and yet not too large in but very few instances, and all figures given hereafter will apply to a paper of that size, with information as to the proper proportion for larger and smaller sizes where necessary.

The size of type best suited for a newspaper published anywhere except in large cities, where a smaller size is made necessary on account of the greater demands upon the news columns, is 8-point (brevier), and a larger letter should not be used under any circumstances. If the town in which a new venture is proposed is not an 8-point town, then look elsewhere. A larger type for editorials is not necessary; although a difference in size makes a

*This series of articles was commenced in THE INLAND PRINTER for November, 1899. The next subject will be "Buying Material—Style and Quantity of Ad. Type."

pleasing distinction, yet its desirability is not of enough importance to warrant any additional outlay. A difference in the style of leading, in the headings, or in both, is a sufficient distinction.

The size of body letter for the advertising should be 6-point (nonpareil), agate being too small for a paper with an 8-point dress, and the 8-point should not be allowed in the ads. The quantity of 6-point necessary will not be considered in this chapter, however, but will be included with the ad. type in the next.

As the quantity of body type is governed slightly by the style of leading, it becomes necessary to settle this question also before quoting figures in detail. I do not think that a paper should be all leaded, although a liberal use of leads is advisable. Brief local paragraphs should be leaded, with two leads between the items, while items of correspondence look better solid, with one lead between. Headed articles should not be leaded entirely unless of unusual importance. The first half column of articles of one column or more in length might be leaded, and one-half or less of shorter articles. Thus, an estimate can be based on about one-half of the entire paper being leaded matter.

Another matter that affects this question very closely is the amount of advertising carried. As

the cases, no matter how perfect the scheme of alphabetical allotment, giving a total of 312½ pounds, or about 15¾ pounds to the column. If the matter was all leaded, about 2½ pounds per column could be deducted from this, or 1¼ if half leaded, leaving as the net amount of body type required for the paper above described 287½ pounds. Should it be desired to use plate matter, 14¾ pounds may be deducted from this amount for each column of such used. The cost of this will be given in a summarized expense of materials in a later paper.

A 6-column paper, folio or quarto, leaded in the manner here proposed, requires about 13 pounds of 8-point to the column, and an 8-column paper about 15½ pounds to the column.

(To be continued.)

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XXX.—BY F. HORACE TEALL.

A STRANGE fact in English usage, but one easily proved as a fact, is that the relative pronouns "that," "which," and "who" are not strictly distinguished in sense or application, with the exception of a general reservation of "who" as a personal pronoun. Some writers have striven to establish a distinction, that seems reasonable until it is widely



"THEY'RE OFF!"

Derby Day Scene at Washington Park Race Track, Chicago.

Photo by J. W. Taylor, Chicago.

has been said in a previous chapter, a really successful paper should have, on an average, one-half its columns filled with advertising. There may be times during the year when the amount will fall considerably below this, and at such times there must be sufficient type in the office to fill the gap. It will, therefore, be necessary to figure on perhaps twenty, instead of fourteen, columns of reading matter. Of course, this could be filled with plate and thus reduce the quantity to some extent.

Now we are at a point where a proper estimate can be made intelligently. A column of 8-point for a 7-column folio paper contains about 3,800 ems and weighs in the neighborhood of 12½ pounds. Accordingly, 20 columns would require 250 pounds. To each of these figures must be added 25 per cent for the amount of type that will undoubtedly be left in

tested, but can not be accepted as inviolable. No one has presented this distinction more urgently than has Alfred Ayres in "The Verbalist," and yet his first sentence on the subject contains a pronoun that would inevitably be changed by many editors whose judgment is at least equal to that of its writer. "Owing," says he, "to the indiscriminate, haphazard use of the relative pronouns *that* almost universally prevails, there is never, probably, a newspaper, and rarely a book, printed in the English language in which there are not ambiguous sentences; and yet this ambiguity can be easily avoided, as we see if we give the subject a little attention." The pronoun in question is italicized; the present writer has seen it changed to "which" by accomplished editors, in identical use, many times. Positive choice in usage

* Copyrighted, 1897, by F. Horace Teall. All rights reserved.

can not be proved, and the only possible ground of choice can not be inflexibly accepted, since it would involve ungraceful repetition.

The distinction is stated more clearly and concisely by Alfred Ayres than by any other writer, so far as a search has revealed, and he gives it as follows: "'That' is properly the restrictive relative pronoun, and 'which' and 'who' are properly the co-ordinating relative pronouns. 'That,' when properly used, introduces something without which the antecedent is not fully defined, whereas 'which' and 'who,' when properly used, introduce a new fact concerning the antecedent. Whenever a clause restricts, limits, defines, qualifies the antecedent — i. e., whenever it is adjectival, explanatory in its functions — it should be introduced with the relative pronoun 'that,' and not with 'which,' nor with 'who' or 'whom.'" Some modification is necessary to make this accord

that a sentence containing the words, "pleasures that the vulgar are not capable of receiving," which Blair criticised, is better as Addison wrote it, because the pleasures "are no otherwise defined than as being such as 'the vulgar are not capable of receiving.'" In fact, they are not really defined at all. Brown says: "The style of Addison is more than once censured by Dr. Blair, for the frequency with which the relative 'that' occurs in it, where the learned lecturer would have used 'which.'" Blair said that "which" is a much more definitive word than "that," and Brown said that "that" is the more definitive or restrictive word of the two. Probably neither writer could have proved his assertion, for neither of them has preserved a real distinction between the words. Blair sometimes used "that" in connections exactly like the one for which he prescribed "which," and Brown often used "which" where he says "that" is the right word. Brown, moreover, criticises Addison for a similar fault, saying that "in using different relatives under like circumstances, the writer has hardly done justice to his own good taste."

So far as a choice can be made on any ground of classification, "that" may be called restrictive, and "which" co-ordinating; with the exception that neither word should be used with great frequency, to the exclusion of the other, "that" might be reserved to introduce a definitive clause, and "which" an additory or explanatory one. But definitive and additory clauses are not always easily distinguishable, and have not been clearly differentiated by grammarians; and this is probably, at least partly, the cause of lack of distinction in usage between the pronouns. Some writers almost always use "which," and others use "that" with great freedom. No one has yet found a way to eradicate the ambiguity that is said to exist, but whose actuality may be doubted.

One of the most careful and particular editors — who is much better qualified to decide such a question than any one who has yet written in favor of using "that" invariably as the restrictive relative pronoun — is responsible for the following sentences:

We have here a new volume in which are collected the essays *that* Capt. Mahan has published in the past year. Five of them make a series *which* gives the title to the book.

Was this with an eye to the construction *that* might be placed upon the transaction?

A movement to restore the law *which* was in force.

Those principles *which* have made the common law so great a bulwark of the liberties of the people.

A growth of internal competition is taking place *which* exceeds in many instances any possible rivalry *that* could spring up from abroad.

Here is an alternation of the two pronouns such as may be found in almost any good book or periodical. Insistence upon a rigid preservation of distinction would place "that" in each pronominal



Photo by George Rice, Jr., Los Angeles, Cal.
A FRIENDLY VISIT.

strictly with present best usage. Instead of properly, "that" is preferably most often used in restriction, it being sometimes better to use "which," and sometimes "who." The reference to explanatory functions is unfortunate, for the co-ordinating clauses are far more explanatory than the restrictive. Ambiguity seldom results from infelicitous choice of pronoun, but depends upon proper use or non-use of a comma.

Richard Morris, in "Historical Outlines of English Accidence," says: "In the fourteenth century 'that' was the ordinary, though not the only relative. In the sixteenth century 'which' often supplied its place, and in the seventeenth century 'who' was frequently employed instead of it. At a later period (Addison's time) 'that' had again come into fashion, and had almost driven 'who' and 'which' out of use." Hugh Blair, the rhetorician, who was born the year before Addison died, and so must have written at a time when the fashion could not yet have changed greatly, expressed a decided preference for "which." Gould Brown notes this, and says

function in these sentences, and in various others, as seen in the following, from "The Verbalist," and from "Cobbett's Grammar," both by Alfred Ayres:

In the many tariff revisions *that* have been necessary, or *that* may become necessary.

They, therefore, *that* treat of these subjects more boldly, venture to say that *that* is base is the only evil.

And shall we, then, be so partial and so unjust as to reverence in Kings' councillors *that* we should laugh at in one of our neighbors?

They frequently stand as the representatives of *that* *that* has gone before, and *that* stands in a distant part of the sentence.

He told me that he had given John the gun *that* the gunsmith brought.

These are sentences quoted from other writers for the purpose of correcting them, by substituting "that" where "which" had been used. Their corrector (?) prefaced the Grammar by a note consisting mainly of part of what he had said on the relative pronouns in "The Verbalist," and this note concludes: "In writing, if we would make sure of conveying just what we have in our minds, we must exercise great care in the choice and the arrangement of our words." In general, this is true; but it is easy to see that it has no bearing in the particular case under consideration. Choice in these sentences seems to rest more in the matter of euphony than in anything else. Certainly either word would convey the intended meaning just as well as the other. This author would have us discard "who" as a restrictive relative also, but usage does not allow it, and sense-distinction does not call for it. Here is a sentence written by one who evidently thinks—or at least in this instance thought—as does Alfred Ayres: "In that sense the life of every one that fights a losing battle, that struggles for an unsuccessful cause, is a failure." We need not call this sentence erroneous, but most of those who write the best English would use "who" instead of "that" in both places.

(To be continued.)

Written for THE INLAND PRINTER.

COLOR-WORK FROM ONE CUT.

BY JOHN G. PINGEL.

THE method of printing a cut in different colors without the use of other than the single cut is so simple that any pressman who has a fair knowledge of overlaying and cut-outs can do color-work without much trouble from one cut. Either an electrotypes or half-tone can be used, but when the latter is used more care must be taken so as not to destroy its delicate face.

To do work of this kind the pressman must first take a clear impression of his cut in black ink (being sure his cut is level), and mark the parts of the impression taken which he wants in colors. Then he is ready to go on with his work.

Wash up the rollers for the first color, which should be *yellow*. Cut out on the tympan all parts

which are wanted in *blue* and *red*, so that nothing is visible of those particular parts when running. Care must be taken to have the same flow of ink on each impression or there will be trouble in the end, i. e., some impressions will be darker or lighter than others. In printing the number of impressions wanted be careful not to change any conditions of the guides or form while running, for these must remain the same until the job is finished in order to save trouble.

Having finished with the *yellow*, the next color should be *blue*. Change the tympan and wash up, leaving the form in the same position so as not to disturb the register. Cut out again all parts which are to be in *red*, also those which are not wanted *green*; print the blue over the yellow impressions and you will have a light-green color with some yellow parts which you have just cut out, also some white parts which have been cut out for your red color in both runs. The blue parts are now visible, making three colors (blue, yellow and green) from two impressions.

The next color should be *red*. Change the tympan as before and cut out all parts wanted *blue* and *green*. Print the *red* over what you have, and if your press has registered as it should, and your feeder has done his part, you will be surprised at the result of your labor.

Much depends upon the pressman's capability of harmonizing the different colors, also when making his overlays in order to get the different shades of light and dark parts of his subject.

The colors used need not necessarily be yellow, blue and red, for many other colors will answer the purpose and may have a much better result, but that must be left to the pressman's judgment and the nature of his cut.

Good half-tones of scenery, flowers, birds, animals or most anything which makes a good subject for colors, can be brought out in such a way as will be surprising to many.

If the pressman will see before running his job that not too much pressure is given to the cut used, he need have no fear of injuring it one particle.

"BY SPECIAL REQUEST."

Up in Kansas a number of years ago there was a country editor who invariably got full just after his paper was issued on Friday, and would stay intoxicated till the following Monday, then sober up and get out his paper. One week he and his printer working for him got on a big high-lonesome and stayed that way till the next publication day. They sobered up and found they were in a dilemma—paper day and no type up and the previous week's forms not even distributed, everything was just where they left off the week before. The printer wanted to know what to do. The editor scratched his tousled head a few minutes, grabbed a large composing stick and set in large letters across the page: "By request of 300 prominent citizens we republish last week's paper." The problem was solved, but everybody is still wondering who were the "300 prominent citizens," and why they wanted the paper republished.—*Weekly News, Davis, Indian Territory.*



CRATER LAKE, SAN JUAN MOUNTAINS.

Half-tone by
THE WILLIAMSON-HARTNER ENGRAVING CO.,
1633 Arapahoe street, Denver, Colorado.



(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

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ROGER B. SIMPSON, Eastern Agent.

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No. 6.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but if it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particular instructions. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

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TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CANNOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Foreign stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make foreign money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to send samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail form, and subscriptions will be received by all newsdealers and type foundries throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

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M. P. McCoy, Phoenix Works, Phoenix Place, London, W. C., England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.

JOHN HADDOCK & CO., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.

RATHBUN, LAWRENCE & CO. (Limited), Queen street, Leicester, England, and Imperial Buildings, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

A. LEX, COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

F. T. WHITFIELD & CO., 37 Clarence street, Sydney, N. S. W.

HERBERT BAILEY & CO., 39 Cuba street, Wellington, New Zealand.

G. HEDLER, Grimalteicher Steingewerks, Leipzig, Germany.

A. W. FENKES & CO., 46 Rue Notre Dame des Champs, Paris, France.

JAMES G. MOSSON, 12 Neustrasse, Riga, Russia.

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THE USE OF LYE.

THE editor of a Western paper writes to THE INLAND PRINTER asking that an opinion be expressed of a man who would take a full-page form containing numerous cuts and lines of wood type and wash it with lye, afterward rinsing it with a liberal supply of water. The editor asks: "Is it right, and would a person who pretends to be a printer do such a thing?" This reminds us that the late Mr. Gough, the celebrated temperance lecturer, was once asked if a person who used tobacco could be a Christian. He replied: "Yes, but a very dirty one." Printers are too frequently guilty of carelessness of their employers' material, and the lye pot should be abandoned in printeries where it is used in the way above noted. There are preparations in the market now that will avoid the destruction of cuts and wood letter in the process of cleansing.

DEPARTMENT OF PRINTING TRADE ECONOMICS.

IN this issue of THE INLAND PRINTER is commenced a department to "digest and suggest all available methods of obtaining living prices and living wages, and of promoting the well-being of the master and journeymen and apprentices of the craft." The department advocates strongly what this magazine has been advancing under its present editorial management: namely, the unity of the interest of employers, journeymen and apprentices. Mr. Henry W. Cherouny, of New York, who conducts the department, is eminently qualified by long experience, patient and clear study, and research and travel abroad, to sift the true from the false in discussion within the bounds of this magazine. He is distinguished by a toleration and a breadth of view that gives a singular force to his writings. His vigorous and attractive personality; his vitality and sincerity; and his sound and cogent reasoning, are the forces which we hope will serve to demand serious attention of whomsoever may feel even a passing interest in the great problem of the world: the question of capital and labor.

TWO IMPORTANT COPYRIGHT DECISIONS.

HALF-TONE engravers and publishers will be interested in two recent decisions regarding the reproduction of copyright photographs. A few photographers have been bulldozing publishers and engravers into settling "out of court" their alleged claims against them for having reproduced their copyrighted photographs. Some points in the copyright law have never been adjudicated. Two questions at least have now been passed upon. One is that the photographs of actresses are not artistic creations, and consequently can not be copyrighted, and the other decision is that the infringer of a copyright shall forfeit \$1 a sheet for every copy "found in his possession." In the first case a business house accepted from a lithographic firm a

design for advertising posters. The picture included the figure of a woman in a theatrical pose. When the posters were exhibited, the photographer presented his bill for \$5,000 for infringement, expecting it to be settled. The case was tried in the United States Circuit Court, before Judge Wallace and a jury. The defense argued that such a photograph was not an artistic creation, which could properly be copyrighted, and the jury by its verdict sustained the position of the defense. The New York *Herald* said of this decision: "In these days of rapid multiplication of pictures for all sorts of purposes the inadvertent use of a photograph that is copyrighted will occasionally happen, and in every such instance the honest user is ready to make proper compensation: but under existing law, making excessive damages possible, very many suits are brought apparently for the purpose of 'settling out of court.'"

The other decision of the United States Supreme Court was in the case of Bolles against the Outing Company. *Outing* magazine published a reproduction of Bolles' copyrighted photograph of the yacht *Vigilant*. Bolles claimed judgment for many thousand dollars, because he was able to prove that *Outing* had sold and circulated a corresponding number of copies. But the Supreme Court, in affirming the courts below, says "No." As the penalty is imposed on any person who engraves, copies, prints, publishes or sells a copy, "the forfeiture is not limited to the number of copies; it is limited to such as are found in, and not simply traced to, the possession of the defendant."

SELLING INK WITHOUT CHROMOS.

YEARs ago the average ink salesman, as well as the house he represented, thought it absolutely necessary to occasionally "be good" to the man who did the purchasing; but lately the custom has not been so prevalent in the United States, although it is undoubtedly practiced to some extent. The plan must still be in vogue in England, judging from the following, recently sent out by John Kidd & Company, Ltd., of London:

NOTICE.

From and after the 1st February, 1900, the Directors of JOHN KIDD & CO., LTD., will not give (or permit to be given by their servants or agents) any money or gifts whatsoever, by way of chapel money, commission, can money, waygoose subscriptions, Christmas boxes, or otherwise, to anyone employed by their Customers. By Order,

JOHN KIDD & CO., LTD.

Messrs. Kidd & Company write THE INLAND PRINTER that the policy they are adopting regarding illicit commissions will be adhered to. While it may be considered as a departure from some of the old customs of the ink trade, beneficial results will ensue. In these days of close competition and small profits all unnecessary expense in marketing

goods must be done away with. The goods themselves should be of such quality as to have a ready sale without the feeing of employes or agents of printing and lithographing houses. A "press-feeder's delight" cigar may be handed out on certain occasions, when an especially large order is to be landed, but aside from this "the man behind the order" should be careful as to what bribe he accepts.

HIGHLY GLAZED PAPER AND ITS OBJECTIONABLE ODOR.

FROM time to time THE INLAND PRINTER receives inquiries as to the reason of the evil odor which comes from the popular highly glazed papers. The cause arises from the decomposition of the animal sizing which holds the surfacing material on the paper, and so it seems that while we have advanced in pleasing the sense of sight, we have retrograded by antagonizing some of our other senses. In this connection the Parlin & Orendorff Company, of Canton, Illinois, writes:

"We are sending you under a separate cover a copy of our catalogue 'G.' This you will notice is printed on enamel paper, but has a smell like decomposed paste. Please give your opinion, in the next issue, of the cause of this defect in the paper. Is it on account of the poor material used in the manufacture or the ink used in the printing, or is it the paste that was used in putting on the covers? For your benefit will say that this catalogue was issued two years ago, so it certainly should be dry at this writing."

On the subject of paper and its sizing, particularly the highly glazed papers brought to the light to meet the requirements of half-tone plate printing, Robert Irvine, in a recent issue of *Paper and Pulp*, says that as the chief purpose of paper as a recording material is to be written or printed upon, the writer and printer has a special interest in its quality and suitability for this important object. All records of events should be as imperishable as possible, seeing these are the means by which events are handed down to future generations. Our requirements in these days consist of a variety of uses, namely: for newspapers as distributors of news which is of importance only for the hour, and paper and ink for this purpose need be of only ephemeral quality. For more lasting uses, such as for books, pamphlets, engravings, etc., much better materials must be employed, more especially since printing from process blocks, photochromic, or three-color printing has become the fashion.

Twenty years ago, or less, the wood-engraver or the metal etcher gave the printer printing blocks on which the subject of the picture was in bold relief, and which gave a good impression upon any ordinary variety of paper. The adaptation or use of process printing blocks, now so universal, has practically driven wood and metal engraving out of the

field. It was, therefore, necessary to obtain both paper and printing ink adapted to the changed circumstances. Many filling agents, such as pearl white, clay, phosphate of lime, etc., were incorporated with the pulp, but result was that paper for this class of work had to be surfaced or coated with a layer of a substance which would, after calendering, take on and give to the paper so coated a lightly glazed and smooth surface, capable of taking ink from the most minute lines or stipple.

The one reason for the use of this highly glazed and surfaced paper is that in process blocks prepared from photographs the relief and depressed portions of these blocks are so very slight that with ordinary paper and with ordinary ink the resulting printing, in place of being extremely beautiful, would be practically a blotch. With such a paper, and given printing ink of the highest quality, wonderfully beautiful impressions are obtained on the surfaced paper, combining fineness of tone with clearness of impression — impossible when ordinary paper is used. The advantage to printers is great in so far as the work is not only as quickly accomplished as on ordinary paper, but from the nature of the glazed surface paper the ink dries more quickly, and, at the same time, the glossy surface seems to shine up through the ink, and impart its glossy texture to the printing.

We need say no more as to the difference in value between printing on the old kind of paper and the other; but there are disadvantages in its use. In the first place, the printed impressions are made upon the surfacing material, and not upon the paper at all. With highly coated papers it is quite possible to entirely remove the printed impression by washing the coating of the paper with a little water and rubbing. Of course, this objection is met with the sensible argument that it is not in accordance with the usual condition of things that a book should be wetted.

The second disadvantage we would point out is the excessive weight of books printed on this class of paper, as the addition of so much mineral matter as is contained in the surfacing material makes the paper weigh much more than that of equal thickness of unprepared paper. The third possible disadvantage may arise to paper of this class if exposed to damp and heat, in which case the gelatin which holds the mineral matter together would probably decompose, and give rise to products which would have an unpleasant smell.

These disadvantages appear to apply to coated papers even of the highest quality, but they are accentuated (especially the latter point) when the coating material is either sour or in a decomposing condition. But it is chiefly to the printing-ink maker that the trouble comes from the use of these coated papers, for he has to meet an altogether exceptional condition of matters. In place of his ink drying

quickly, owing to the partial absorption of the varnish into the paper, he has now to supply an ink which must dry like paint on a wall, and has to contend with the difficulties of "set-off," as well as to produce an ink so dense in color that about one-third of it will give the same results as regards color as ink of the old class or type.

In concluding these remarks, the question of the permanency of the printed surfaces is the one great point of importance to be considered, and one can not help thinking that there is something dangerous in using a paper from which, with a little water and rubbing, the whole surface can be removed, carrying with it the printing or engraving impressed upon it. This disadvantage becomes an actual advantage when checks are printed on such papers, as any tampering by means of chemicals to remove writing simply destroys the check and checkmates the forger's attempts.

By passing the coated sheets while moist through a bath containing formalin, the gelatin is rendered insoluble in water and much less easily removable, and thus the tendency to destruction of the printed matter is, to a certain extent, removed.

THE SURVIVAL OF THE FITTEST.

AN old contributor to THE INLAND PRINTER offers the following discursive lecture on the text which introduces this note. It will be found valuable suggestions to every employing printer. In some of its propositions there is much food for discussion, and we invite our readers to send us their views thereupon. Our contributor says:

"I don't believe that old saw about the survival of the 'fittest' — if by that is meant the 'best' in all things. Luck and opportunity (which one does not create himself) has something to do with making men 'great,' shoving them above their fellows. Brains has something to do with success — sometimes, but at other times very little. The power of steam was discovered by the rattling of the lid of a teakettle. The attraction of gravitation was discovered by a falling apple. A lazy boy invented the safety valve to save himself work. The making of colored paper was brought about by accident.

"Perhaps our definition of 'success' is wrong. It has a varied meaning. As a business man has aptly said: 'It is mostly money we are working for,' and if this is true — the successful business man is he who amasses the most money. In literature, then, the man who writes the stories of 'Billy Bunkum, the Boy Burglar,' and makes \$500,000 out of it, is a 'greater' man than William Shakespeare, who wrote much which is good, and received little in money for it. The inventor who creates a machine and sells it for \$1,000, is not to be compared with the business man who makes \$1,000,000 out of it.

"These illustrations are enough to show the fallacy of the theory. A man may be as great an

inventor, and never put a machine on the market (through lack of money), as one who has perfected his invention; an author may write as good a book, and never have it printed, as any book which has been brought out; the manager of a plant doing a \$5,000 business may be a better financier than one who manages a business ten times as great.

"The best man does not always rise to the top. This section of this theory is applicable to workingmen of all trades, but for sake of personality, I shall illustrate my meaning by describing a scene (or condition) in a 'print shop.' The present manager of the institution had at one time been a solicitor, and through earnest endeavor managed to 'control' certain work. He was not a practical printer, but knew how to estimate to a reasonable extent on cost of paper, presswork, etc. For the technical details of jobs, the mere putting of the type together, and otherwise manufacturing the work, he depended upon his foreman. One would think naturally that the foreman in this case must be a man of superior ability. If the manager need not be a practical man—why, then, the foreman? If the manager could depend upon the foreman, why not the foreman depend upon his assistants? And could not the assistant be a 'better' man than either of his superiors? And suppose the assistant knows no more than this peculiar kind of superior? If he does his work (no matter how, right or wrong—at a profit or at a loss) who is there to tell him better? Everything is right if you know no wrong.

"A similar case as above might exist in any trade, with a plumber as well as a printer, brought about in any one of a hundred ways. The manager might be interested financially—he could appoint his son foreman, but this would not alter the fact that a better man than either could be in the employ of the firm in a subordinate position, and owing to the smallness of his salary never amass enough to go into business for himself. Every day you can read advertisements in the paper for 'Help Wanted,' where the would-be employer offers inducements to certain workingmen in the shape of steady work and higher pay; and ability may have very little to do with obtaining the situation. A real first-class workingman may be thrown out of work in order to give a mediocre man a chance to invest money.

"(1) How does this affect the employer? (2) The employer may be a capitalist investing his own money and time, or simply his money; or it may be a corporation doing its own printing. (3) In many ways, chief among them are: That he can not do as good work with unskilled workingmen as he could do with skilled mechanics; his work can not be done as cheap (because he pays as much for a 'poor' man as he would have to pay for a 'better' one); a poor foreman surrounds himself with inferior men—in fact, if the head is out of order, so will be the foundation. There may be many strong places,

but as a collective whole the structure will be weak. As with the employer, so with the purchaser of printing. He does not get the superior work he should have, and at an advanced cost. It should be the province of the printer to suggest improvement. For the purchaser to be forced to make suggestions and changes is a loss of time as well as a source of annoyance and extra expense.

"There is one case, and one case only, wherein an employer of 'poor' labor ever reaps a benefit from such hiring. Take it for granted that a foreman of a certain place knows his business. The men under his charge are not all of the same caliber. It is his duty to place each man at work upon that particular branch to which he is best adapted. You would not place a pressman setting type any more than you would pick a typesetter to feed a press. Then go to the finer distinction—a first-class job man is not necessarily a swift straight-matter compositor, and a 'swift' is not always a successful job hand. It requires a discerning executive officer to make these distinctions, and we can readily see, then, how necessary it is to fill the position of foreman with a thorough executive mechanic. But for the sake of argument, we will presume that this is filled properly—that everything is as it should be; how, then, can it be proved that an unskilled employee is more valuable to the firm as a money-maker than one who is first-class in every respect?

"This illustration applies with force to tariff work, to catalogue work, to newspaper 'ring-work,' electrolyte patching—those jobs which are done 'on time' or where alterations cut a prominent figure as extras. It is a 'good thing' for the employer of help—but what shall be said of the benefit to be derived by the man who ultimately pays the bills? A railroad tariff is brought into the shop (or any other kind of work enumerated above); the railroad company is to pay so much for paper to cover the edition, so much for presswork, so much for binding, so much for use of type, *so many cents per hour for each compositor who is engaged to make the changes in the type.* Up to this last item there is no matter of *guess* as to cost, it can be stated; but the alterations are not so figured on. Mr. Brown, a first-class workingman, can correct a certain page in one hour; profit to employer, difference between wages and added general expense (say, 40 cents) and contract price (say, 60 cents). Mr. Blank, not so competent a 'hand,' could correct the same page in two hours (for sake of argument). What is the result? Mr. Blank has made twice as much profit for his employer as has Mr. Brown, and only performed as much work in two hours as Mr. Brown has in one. But at this rate the railroad company would be paying one-third to one-half more for this work than they would have to pay were all first-class men. Some catalogues are worked on the same principle, and the alteration bill on certain

books is greater than the cost of original composition.

"It behooves a firm that pays for printing to be careful where it takes its work. It is not always the man who works for a small sum who is the 'cheapest' in the end. Likewise, the printer who contracts to have his help do work for a small price per hour may be the dearest in the end. Where 'extras' occur, be sure of your men, not simply the head of the firm, but the atoms which compose the whole.

"In all candor, Mr. Employer, is not the matter of 'extras' the cause of more contention than any other one thing? Be careful who you employ to make alterations — and if you want to be just, don't employ a man on that branch that you would not employ on a job which has been closely figured to a certainty."

BOOKBINDING FOR PRINTERS.

NO. VIII.—BY A BINDER.

SEWING.

HAND sewing, while a slow and tedious process as compared with machine sewing, is required to such an extent on special work and jobs, that provision is made for it in even the largest binderies.

The first preparation for hand sewing after the folded sheets have been gathered and smashed is to "saw out" the grooves, or kerfs, as they are some-

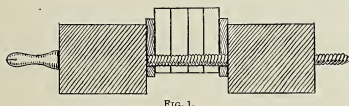


FIG. 1.

times called, that hold the bands on which the book is sewn. In bindery parlance, "forwarding" is the term applied to all the work up to the covering.

During this time the books are handled in "bunches." A bunch is about four inches of thickness — usually four 12mos, or two 8vos. When "sawing out" the forwarder jogs up a bunch on a block, evening the signatures at the back and head; then with a maple board on each side the whole is squeezed up in a press or job backer, with the back of the books projecting above,

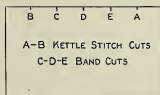


FIG. 2.

as in Fig. 1. The grooves must be cut straight across the back to an even depth of about $\frac{7}{8}$ inch, using a back saw. The first cut is made about $\frac{3}{4}$ of an inch from the head, and only deep enough to penetrate to the center of the signatures, and the second of the same depth, one inch from the

bottom. These cuts are for the kettle stitch, and between them are cut the slightly deeper grooves to hold the bands. In a small 12mo, or 16mo, provision is made for two bands, but ordinarily a 12mo or 8vo is sewn on three bands. See Fig. 2.

Better than sawing out by hand is to use the power saw. This machine has several adjustable circular saws set below a table so that just the cutting edge projects through. By passing the back of a bunch of books across the saws they are quickly and accurately cut, avoiding the unevenness that is scarcely avoidable with a hand saw.

The work having been "sawn out," preparation for sewing is made by stretching from the bottom to the cross-bar of the sewing bench as many pieces of binders' twine as there are saw cuts, of course omitting the kettle stitch. These are fastened at the bottom by taking a half hitch about the little brass key that, slipped through the crack at the bottom,

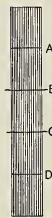


FIG. 3.

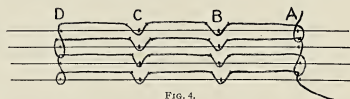


FIG. 4.

holds the twine in place. At the top it is tied to the cross-bar, and drawn tight by means of the wooden nuts on the side (Fig. 7). Supposing the book is to be sewn on two bands, as shown in Fig. 3, two pieces of twine are strung on the bench to correspond with the cuts *b* and *c*. The twine is well to the right of the bench so that the operator can rest her left elbow inside of the frame. The first section is now placed in position against the cords and while the left hand is placed inside the section the right pushes the needle in at the head-kettle stitch hole *a*. The left returns it through *b* at the right hand of the cord, where it is again thrust back

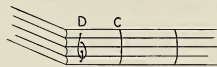


FIG. 5.

through the same hole but on the left side of the cord. The same operation is gone through at the cut *c* and the needle is again brought out at the kettle stitch *d*. Before the second section is put in place the sewer tips a little paste along the lower edge with the finger so that it is pasted firmly to the first signature. The needle now enters the second signature at *d* and is worked back in the same manner as already described until it comes out at the kettle-stitch hole *a*, where it is tied neatly to the piece of thread that has been left protruding from the first section kettle stitch. Now the third section is put in place and sewn through to the kettle stitch

d. Here the needle is thrust between the first and second signatures as shown in the cut Fig. 6 and drawn through, holding the two sections together as shown in Fig 5. Next the fourth section is put in



FIG. 6.

place, the needle entering the kettle-stitch hole *d*, etc.

This is the way a book is sewn one section at a time, but usually two sections

are sewn at once to save time and thread and also to prevent the book from being too thick at the back. When a book is sewn two signatures on, the course of the needle may be followed on the sketch (Fig. 8), which shows a book drawn apart that has been sewn on three bands, *b*, *c* and *d*. The needle entering at *a* is drawn around the bands *b*, *c* and *d*, as previously described, and brought out at the kettle-stitch cut *e*. Next the second section is pasted on and sewn through as the first; the thread emerging at *a* is tied to the tail-end left projecting from the first section kettle stitch. Now the needle enters at *a* in the third section and is brought out at *b*. Here the fourth section is put on and the needle enters it at *b* on the other side of the cord. Along the fourth section to *c*, the needle here again enters the third section after crossing the band. At *d* the needle is drawn out and again enters the fourth section, emerging finally at the kettle stitch cut *e* of the fourth section. Next the needle is thrust between the first and second section and drawn through so that the thread loops around the thread at the kettle stitch. The fifth and sixth sections are now sewn in the same manner as the third and fourth, and the same method employed throughout the book, except-

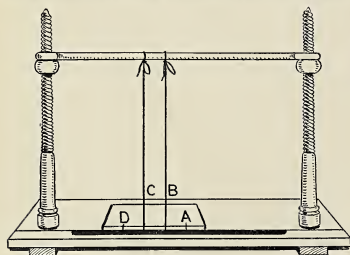


FIG. 7.

ing that the last two sections are sewn all the way through separately, same as the first and second. It will answer almost as well to sew only the first and last sections from end to end.

While sewing, the sections should be kept well down in place by rubbing with a folder, and care

must be taken that the thread is not drawn too tight at the kettle stitch. It should be drawn out horizontally, not down. The sewer should endeavor to keep the back of the book from having too great a thickness. Too much swell will give the book too

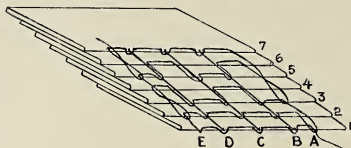


FIG. 8.

deep a round when finished and cause it to get out of shape easily. The usual result is seen in the volume, with one fore edge projecting far beyond the other and the backbone twisted out of shape.

(To be continued.)

CHARLES J. LEARY, THE BLIND PRINTER, OF FALL RIVER, MASSACHUSETTS.

PROBABLY there is no more striking instance of what can be accomplished by grit and insistent and ambitious courage, in the face of almost insurmountable difficulties, than is set forth in the case of Charles J. Leary, who conducts a job-printing establishment in Fall River, Massachusetts. Deprived, as he is, of one of nature's most valued and necessary gifts — the sense of sight, yet he successfully carries on and conducts personally a printing establishment which is always busy, and which has the reputation of turning out work second to none of its class in the city. Mr. Leary entered the employ of Almy & Nible, publishers of the *Daily News*, the oldest newspaper in Fall River, in April, 1864, at the age of thirteen years, and was in almost continuous service there until failing vision forced him to retire in March, 1897. He worked as an "all-round" man until 1879, when he was made foreman of the book and job department, and retained the position for eighteen years. His work in that office was of the finest description, and a good many specimens came in for honorable mention from the editor of THE INLAND PRINTER, of which Mr. Leary was and is a regular reader.



CHARLES J. LEARY,
The Blind Printer.

During his term of service in the *News* office he invented several time and labor saving appliances in presswork which he never took the precaution to patent, but which were used to advantage in the office where he was employed, as well as by other members of the craft who had learned of their value. In March, 1897, acting under medical advice, he went to the infirmary in Boston, where he was advised to undergo an operation of a particularly critical nature as the last remaining chance of effecting a benefit. The operation took place on April 12, 1897, with the result that inflammation immediately followed. He remained five months in the infirmary altogether, hoping against hope, as it were, but the sight had gone forever, and he returned home. No pen can picture and no language describe the despair and

anguish of heart and soul during those dark hours of trial and despondency. Mr. Leary, when he now talks of them, feels perplexed as to why he did not break down in spirit and in courage, and give up the unequal battle with the vicissitudes of a cruel fate. One day, while in one of his saddened and despairing moods, two of his friends sought to encourage him by reference to a hopeful future. They were Miss Hughes and Miss McHale, of Bristol, Rhode Island, the former a sister of his wife. They began to tell him of the almost marvelous work of blind people, done at a concert and entertainment some time before, at which they were

CHARLES J. LEARY,
Book and Job Printer.



ROOM 18, ANDREW J. BORDEN BUILDING,

Fall River, Mass.

The composition and presswork on this card were both done by Mr. Leary without any assistance.

present. The people referred to were inmates of the Connecticut Industrial Home for the Blind, which was under the management of F. E. Cleveland, as president, a lawyer, blind himself, yet engaged in the regular practice of his profession. Mr. Leary, after hearing the encouraging reports of the kindly disposed young women, had a letter written to Mr. Cleveland, the outcome of which was that the latter invited the Fall River printer to enter the department in the Home devoted to the "art preservative." Mr. Leary went to Connecticut with a friend, and with the intention of accepting the offer, but whether it was a sense of homesickness at the thought of being temporarily separated from the dear ones at home, or the Spartan-like courage which has since marked his career that actuated him, he soon returned. He says that he had been there but a few hours when he got to thinking over his case, and arrived at the conclusion that if he could work at the good old trade in an institution, what was to hinder him from doing the same at home for the benefit of those dependent upon him, and where he might be able to accept and enjoy the comfort and companionship and affection they were so anxious to bestow upon him. With the assistance of kind friends, two of the city's leading business men—and few men have more friends in Fall River than Mr. Leary—he fitted out a small room in the A. J. Borden building and started in to earn a living. His outfit consisted of a one-eighth and a one-fourth medium job press, with a good supply, etc., and he intended to do his work by foot-power, but found, in the first week, that he could not get his orders out and was forced to put in an electric motor. Here was where the kindness and loyalty of the business public were in evidence, for inside of one year he had to double the size of his room and add new stock.

At the end of two years he finds himself forced to take still larger quarters in the M. T. Hudner building on South Main street, where he has put in a half-medium jobber, and additional type and stock. His place is one of the neatest, best-arranged jobrooms in the city, and he keeps from four to six hands at work. As an instance of his energy and skill, it may be stated that he set up, spaced, locked up, and fed the press for the first work done in his shop, with his own hands, though not able to see a particle, it being a business card of his own establishment which is here reproduced. Another example of the skill and profi-

ciency of Mr. Leary may be found in the following fact. Not long ago he had a call from Superintendent Bates of the public schools, who asked him if he could do a job for him personally. Mr. Leary replied that he could, and Mr. Bates left the copy for a circular, of which he ordered quite a number. Mr. Leary set up the copy, having it read to him, took a stone proof and sent it to the office of Superintendent Bates for correction and revision. It came back without a single correction, and Superintendent Bates was so enthusiastic over the accuracy of the work that he took the occasion to show it to several of the teachers and pupils as an instance of what might be accomplished by courage, energy and persistency in the face of disadvantage and adversity.

Mr. Leary's long experience in a book and job room has made him so familiar with the stock used, that he is enabled to buy all his own materials. He can tell by touch many of the grades of paper, the weight of cardboard, and buys by sample. When business is rushing, he helps regularly in the selecting and setting up of display lines, discerning the faces of the larger of the job type by touch, making designs for fancy work and in many other ways. His work compares favorably with the best turned out in his home city and is superior to much of it.

Mr. Leary says that while he would not advise any man afflicted as he is to seek a livelihood in the pursuit of job printing, there are yet many things he could do about such an establishment that would prove useful; but, of course, it is the long familiarity of Mr. Leary with the trade in times when he was able to look upon the world and its works, that helps him now in the hour of darkness to assist materially in the details of the work done in his shop.

THE MAN WITH THE HOSE.

The following parody on Markham's "Man with the Hoe" appeared recently in *Harper's Bazar*, written by Mr. Arthur K. Taylor, a well-known contributor to THE INLAND PRINTER:

Dressed in the loudest vestments of the day,
Beside the sounding seashore he has strayed,
The guileless guy of all the passing throng,
Who labor for their living and are glad.

For countless weeks no idea new has roamed
The vacant chambers of his stunted brain;
For him the present is the only time;
Tomorrow's hopes nor memory of the past
Have power to shift the current of his dream.
For quite convinced is he that his indeed
Are gayest of the gay in this year's hose.

Who plastered down his perfumed locks?
Who set his jaws agape?
Whom does he work, that he from day to day
May live devoid of toil,
A brother to the sacred cow
That at the circus cheers his peaceful cud?

Perchance in ages past did Solomon
Take all the wisdom from a race of men
To add unto his store, and in return
Fine raiment gave for what he took of wit.
Whence was conceived this tribe
That never toil or spin.

Who knows but that at some far-distant day
This thing we make our mirth may, groping, find
A ballot-box and vote just like a man?
Is his the right of franchise we hold dear?
Shall men of brain and brawn look on at this
And silent be for shame? Let Jerry Simpson say.

If in his present guise
He passed beyond the portals of this earth
And sought admission at the heavenly gates,
What would St. Peter say?

Whose act shall set within this pumpkin head a light?
His cigarette doth scarce for mind suffice.
Hath he no soul? Is he more sore bereft
Than cannibal or those of heathen isle?
Return in haste, O pious band! There's work to do at home.



HARVESTING IN NEW ZEALAND.

Courtesy "Weekly Press," Christchurch, New Zealand.

"Mrs. Fussell gallantly did her husband's work while he was sick."



"THRESHING FROM THE STOOK."

Courtesy "Weekly Press," Christchurch, New Zealand.

In New Zealand the workers camp out on the harvest field. At the right may be seen their cooking vans and sleeping tents.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

A MODEL "PRINT SHOP."

To the Editor: DOYLESTOWN, PA., February 6, 1900.

Find enclosed \$2 to pay my subscription to your most excellent magazine for another year, beginning with the January number. While I have all the necessary machinery, type and tools to make up a very complete country printing plant, it would not be all right without THE INLAND PRINTER. I look forward to its coming every month with a pleasure second only to a perusal of its columns. Notwithstanding the many good things you print in the pages devoted to reading matter, I always "devour" the advertisements first. Judging from the number of inquiries and orders that come by every mail for our adjustable feed guide



THE "PRINT SHOP" OF B. MCINTY,
DOYLESTOWN, PENNSYLVANIA.

all your patrons must do the same thing, for nearly every applicant concludes his letter with "as per ad. in THE INLAND PRINTER," and, what is still more remarkable, these orders are coming from every civilized country in the world; even far-off South Africa, where the war caused an order for two sets for Cape Town to be canceled until "the trouble is settled."

We have added several very clever betterments to our feed guide on suggestions coming from INLAND PRINTER patrons,

and all of those now out will be replaced by the improved ones without one cent of expense to the printers who were the first to appreciate our device. We intend to do this because we want our customers to have the best we can make and because we want to make good everything we claim for it in our advertisements in your paper.

I think I have one of the prettiest little country printing plants to be found in any State of the Union. I wish I had a picture of the interior to show to my brother knights of the stick and rule who read THE INLAND PRINTER. Under another cover I send you a picture showing front view of my cozy castle, standing beneath the wide-spreading branches of a majestic old horse-chestnut tree. It is not the dark and dingy "cubby" hole or crowded cobweb corner in which so many city printers wear their lives away. It stands out in the open, with plenty of pure air and heaven's sunlight. Another thing, out here in the country we do not work for nothing and board ourselves. Although our prices for printing are not so high as they ought to be, still we are not doing the "anything-in-this-window-for-a-dollar" business, and the fellow who comes in to get dodgers for 75 cents a thousand, or a thousand envelopes for a dollar, gets notice to dance out right quick. Country printers get better pay for their work than the printers in the cities, where cut-throat prices have practically ruined the business. I am glad to see THE INLAND PRINTER heroically leading off in the movement to rescue the big city printers from the deplorable condition in which they find themselves through their own fault.

While our country offices are not equipped to print every job that may be wanted, we are prepared to and do turn out at least a little of nearly every kind of work that comes along. I only remember turning down two customers, one of whom wanted me to print him fifty postage stamps while he waited and the other wanted a euvre deck printed.

Hoping that the good work of THE INLAND PRINTER may go on and that a better day is coming for the printing business.

Respectfully yours,

BERNARD MCINTY.

THE UNION SIDE OF THE KANSAS CITY STRIKE.

To the Editor: KANSAS CITY, Mo., January 12, 1900.

In the January INLAND PRINTER appeared a communication, signed "Employer," purporting to be the story of the troubles of Kansas City Typographical Union and the Kansas City Typothetæ.

Without taking up that article paragraph by paragraph and showing the falsity and absurdity of every statement therein, we will give a brief history of the trouble from the union's side.

For the past three years nearly all of the larger job offices in Kansas City have been "open" offices, with these conditions: The pressmen's and feeders' unions were inactive and not much effort was made by them to do anything. More than four-fifths of the printers in these offices were non-union; the other one-fifth were first-class union men, who received the scale—\$17 per week—and a few of them a dollar or two more than the scale. The non-union printers received from \$6 to \$12 per week—the larger portion of them \$8 or \$9—so that the average wage per printer in the composing-rooms of these offices, union men and all, was \$10.80 per week. The Kansas City Typothetæ was well established, and during this time better prices have been obtained for work than when they were straight union shops and paid the scale to all employees.

Any time that an extra amount of work came in these offices would telephone to the union's agent for printers, and they would be sent. As soon as the extra work was out of the way only union men were laid off. This condition of affairs became intolerable to the union, and it was decided

that as the union had less than twenty members employed in this class of offices, that we would close these offices and part company for good, or until these employers of their own volition chose to run straight union shops. Before deciding on this course officers of the union were in consultation numbers of times with the officers of the Typothetæ. The point was urged that the union could not keep up an employment agency for the purpose of furnishing them men for work their regular force could not do. This was admitted by the Typothetæ, and the union was urged to submit a form of contract for the consideration of the employing printers. Here it is. Could a more liberal one be drawn—or a fairer one—for both parties?

It is hereby agreed between the Company and Kansas City Typographical Union, No. 80, that the appended book and job scale of Kansas City Typographical Union, No. 80, shall be in force and effect in the composing-room of said Company from the date of the signing of this agreement until

Second. It is hereby further agreed that should any controversy arise as to the interpretation of any clause of this agreement or appended scale of prices, representatives of both of the parties to this agreement shall meet and endeavor to mutually agree; but should such representatives fail to agree, then each of the parties to this agreement shall choose each one competent, disinterested arbitrator, who shall take an oath that he has no interest or prejudice in the matters in controversy and that he will render a just and equitable decision on the matters at issue. Should such two arbitrators fail to agree the two thus chosen shall choose a third arbitrator, who shall have the same qualifications and shall take the same oath; and the decision of any two arbitrators shall be final and binding, and each of the parties to this agreement—the Company and Kansas City Typographical Union, No. 80—hereby bind themselves and the persons whom they represent to abide by the decision thus rendered.

Third. If at the expiration of this agreement neither party hereto serves notice on the other that a change is desired, then this agreement shall be in force and effect until changed by the mutual consent of the parties hereto. Should a change be desired at the expiration of this agreement, or at a more future date, such changes shall be mutually agreed to by the parties hereto, and if they are unable to agree, then the matters upon which they are unable to agree shall be settled by arbitration, as provided in paragraph No. 2.

Fourth. This agreement shall be null and void in case of the strike or lockout of any allied craft; unless such strike occurs after the said party of the first part—the Company—has agreed to arbitrate the cause of trouble with such allied crafts.

SCALE OF PRICES.

I accept this agreement for the Company.

I accept this agreement for Kansas City Typographical Union, No. 80.
..... President.

After three weeks' consideration it was returned, accompanied by the following letter from the president of the Typothetæ:

KANSAS CITY, November 7, 1899.

Mr. L. E. Smith, President Typographical Union No. 80:

MY DEAR SIR: In reply to your very kind letter of October 15, I have the honor to inform you that at the meeting of the Kansas City Typothetæ held November 6, the proposition contained in your letter of October 15 was presented, and as all actions in our Typothetæ require a unanimous vote for the enforcement of any resolutions, I am sorry to say that your proposition, not receiving the unanimous approval, it was most respectfully declined. Assuring you of my highest consideration, beg leave to remain,

Yours very respectfully,

CUSIL LECHTMAN, President Kansas City Typothetæ.

When the union then determined to sever all relations, it found it could not do so as easily as it had hoped, for the reason that over one hundred non-union printers—the entire force in these offices—wanted to join the movement. Then came the awful disclosures as to the amount of wages being paid these non-union men. The pressfeeders were desperate, also, and really started the movement twenty-four hours ahead of the printers. The pressmen soon followed. Workmen of all these classes have been brought here at great effort and expense, only to join the movement as soon as the facts could be presented to them. Only last night, January 11, 1900, fifteen men were taken out of the Burd & Fletcher and Lechtmann Printing Company offices, completely tying up the pressrooms of both plants. We could take out every man they have brought here, but we only take the competent

ones. The butchers do us more good by staying in than they could by coming out.

In the article in the January INLAND PRINTER they announce that "the employing printers of Kansas City have won this fight," etc. It isn't won yet, as any one of them readily admits in private conversation. Loans are being negotiated, however, with painful regularity.

A petition, signed by every prominent business firm in Kansas City, asking the Typothetæ to arbitrate the trouble with the allied trades before a board composed of seven arbitrators, three to be chosen by the Typothetæ, three by the allied trades, and the seventh to be one of the cir-



Photo by C. F. Whitmarsh, Chicago.

FIVE O'CLOCK TEA.

cuit judges of the Kansas City District Court, was turned down by the executive committee of the Typothetæ. The result has been that the local newspapers have no more confidence in the statements emanating from the Typothetæ, and give them no more space to put their claims before the public.

The Kansas City Typothetæ has gotten hold of the hot end of the poker. But one of two things will result: The Allied Trades of Kansas City will win this strike or the printing-offices that are non-union in Kansas City will be bankrupted. We have the means to carry on this strike forever, if necessary. We have the business men, the local press and public opinion on our side. Even banks with which some of these employers do business have informed us as to the hypothecation and discounting of collaterals by these firms.

The statement in the January number propounds the question: "Has not the Typographical Union lived out its day of usefulness?" In view of the amount of wages non-union men received in Kansas City we think there is still a little work for the union in this locality.

It is only fair to state that every member of the Kansas City Typothetæ is not running or attempting to run an unfair office, and there are names of firms appended to the communication in question that never run anything else but a union office, and the use of their names there, we believe, is unauthorized, just as they were to a duplicate statement that was published in the local papers here about December 1, 1899.

"Meeting is never out till they sing." The Allied Printing Trades of Kansas City has not, as yet, announced the last hymn.

EXECUTIVE COMMITTEE KANSAS CITY ALLIED TRADES.



This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

SHALL ACTIVE MEMBERSHIP IN THE UNITED TYPOTHETAE OF AMERICA BE CONFINED TO BONA FIDE EMPLOYING PRINTERS?

Considerable quiet agitation is said to be going on among members of the various Typothetæ societies in favor of an amendment to the constitution of the United Typothetæ of America, restricting delegates to the annual convention to bona fide employing printers. The present practice of permitting members who are not in the printing trade, as employers, to be elected as delegates and alternates to conventions, and even to serve as officers of the local bodies, is coming to be regarded with increased signs of disapproval. It is urged that the Typothetæ is organized solely for the benefit of the employing printers and to offset, in a measure, the unnecessary aggression of the organized employees. To permit promiscuous membership by taking in dealers in materials and others whose connection with the printing business is remote from that of employers will, it is argued, weaken the influence of the organization as a whole and delay the objects for which the society was formed.

Some of the local societies have found a way out of the dilemma by electing as honorary or associate members those whom it is thought desirable to have within the organization, but who are not, strictly speaking, employing printers. It has thus been made possible to obtain the counsel and advice of these members and at the same time keep the societies true to their original object and to legislate solely in the interest of the employing printer.

Although no resolution to amend the present laws has as yet been introduced at any of the annual meetings of the United Typothetæ, it is considered not unlikely that some radical action will be taken at the forthcoming convention. Instances have been known where men connected with the paper interests, the ink interests, the press interests, or the general machinery interests, have had much more to say in the deliberations of the Typothetæ than the men who operate printing plants and pay thousands a year in wages to employees. It would not unnaturally be inferred that men in the lines mentioned would not be in a position to intelligently lay down rules for the members of the Typothetæ to follow, or to even make suggestions for the improvement of conditions in the management of a printing-office. Many members, in discussing the matter with me, have expressed their surprise that such a state of affairs has been allowed to so long exist, and to suggest that a change ought to be inaugurated at no distant date, if the Typothetæ is to become the power for good that its founders hoped for.

THE TYPOTHETÆ OF CONNECTICUT.

Few Franklin Day banquets were more successful than that of the Connecticut Typothetæ, held at Warner Hall, New Haven. Mr. Wilson H. Lee acted as toastmaster in his usual happy style, and the fourteen tables were surrounded by the following guests:

Wilson H. Lee, Governor George E. Lounsbury, Hon. C. T. Driscoll, Hon. J. J. Little, H. O. Houghton, C. S. Morehouse, Henry N. Sawyer, Rev. W. L. Phillips, A. P. Langtry, Col. N. G. Osborn, F. S. Hunt, J. Clyde Oswald, Capt. Elizur Cook, Clarence Deming, J. M. Emerson,

M. Reardon, George G. Powning, E. E. Smith, H. C. Maydwell, John E. Vincent, J. H. Turner, George H. Tuttle, George M. Adkins, Jacob S. Warren, Fred B. Dalton, William E. Bulkeley, William H. Davis, George W. Flint, Eugene K. Herrick, George W. Augur, S. T. Benham, W. F. Lockwood, E. J. Hopkins, William F. Dobbs, Frank A. Southworth, William Paulin, J. W. Jardine, Alexander Hunter, E. A. Alderman, Charles Graver, Bernard McDermott, Frank H. Lewis, Charles Venohlt, C. R. C. Schuez, E. A. Robinson, L. G. Wiley, Howard B. Douglass, Harry Lyons, Samuel Morris, George D. Bone, W. D. Williams, Ira G. Merwin, Fred H. Booth, A. Lautenbach, George H. Sanders, George W. Banta, Sr., George W. Banta, Jr., E. S. Hesse, W. F. Grady, Frederick M. Ryder, Myron W. Curtiss, Arthur S. Bradley, W. W. Price, Edward Taylor, Julius G. Day, J. L. Hungerford, C. W. Wooster, John H. Taylor, R. W. Tuttle, Henry Lindenmeyr, B. R. Thompson, John Sheppard, W. G. Cox, Fred Bostwick, George Settsame, William H. Way, James E. Dowling, William P. Holt, F. D. Emery, F. S. Buckingham, E. E. Brewer, D. E. Brewer, James Colgan, William T. Near, Frank A. Baldwin, E. A. Lewis, C. V. Jenks, John S. Kopp, J. W. Downes, W. H. Harty, Fred J. Peck, W. F. Walsh, George A. Hubisch, W. S. Huson, W. E. C. Young, Solomon Wolfe, Frank B. Prindle, Frank E. Edgar, Garrett P. Hynson, E. H. Parkhurst, C. S. Butler, E. P. Sheldon, E. C. Baldwin, Edwin Campbell, C. N. Stephens, Edward Northrop, Erie Soderblom, P. J. Boyce, Hugh McCready, F. W. Joyce, R. M. Sperry, F. F. Norman, C. R. Rancee, Frank E. Mason, George F. Johnson, E. F. Peckham, C. G. Whaples, R. S. Peck, A. Z. Field.

Governor Lounsbury complimented the Typothetæ upon the success of the national convention held in New Haven last fall and upon the innovation of the dinner in having both employer and employe present. The Governor then passed to a discussion of trusts.

"The State," he said, "is bound to be hostile to any trust which aims at a wrong object or which is dangerous to society. I know myself of the formation of a few trusts. With hardly an exception every one was formed by men whose first object was the making of money rather than the pursuance of any special policy of good. One trust, formed with \$8,000,000 capital, issued stock of water to thousands of unsuspecting purchasers. It perpetrated a swindle upon the people and the stockholders. Upon such a wrong, such a monopoly, a State has no right to stamp the broad field of its incorporation." The speaker said he did not know what remedy can be applied by a State in such a matter, but he felt that one must exist. "In the first place," he said, "let the State ascertain whether there are honest assets, and on the whole business allow the light of popular curiosity to be thrown. Then if any franchise be invoked let the value of that franchise be always exacted. When the State has done this work, and done it well," he concluded, "there will be so few trusts left in this country that they will not endanger the people nor dwarf the nation."

Following Governor Lounsbury, Mayor Driscoll was introduced to respond to the toast, "City of New Haven," which he did in an eloquent and happy style.

At the close of Mayor Driscoll's remarks, Toastmaster Lee introduced the Hon. Joseph J. Little, chairman of the Executive Committee of the United Typothetæ Association. Mr. Little responded to the toast, "United Typothetæ of America." Capt. Elizur Cook, of Hartford, was next called upon by Mr. Lee and spoke very interestingly in response to the toast, "Employers."

An original poem, composed for this occasion by R. S. Peck, of Hartford, was well received, being couched in a humorous vein throughout.

Henry O. Houghton, of the Riverside Press, Cambridge, dwelt on "The Common Interests, Employer and Employee,"

and gave one of the soundest talks of the evening. "It often occurs to me," said he, "whether the public at large realize that printing is now so necessary in every walk in life, commercial, social and in matters of trivial importance. We have emerged from the primitive condition of furnishing a luxury into furnishing something all must have. The printer has come to be the greatest man on earth. Capital must be practical in order to secure permanence, and permanence means all that conduces to happiness. High wage and unsteady employment is not so valuable as lower wage with assured permanency. The employer must conduct his business on honest lines to secure this, and supply an adequate return to all in his employ. Both sides have their obligations and duties and they should be respected. Employers must insure permanency and safety; employees must be faithful, watchful, stop the leaks and do their work fairly. The moral obligation is very great and is essential to the business. The employers should have a willing ear for any complaints or

in the right place at the right time, and he was constantly at the disposal of the people whose welfare he was seeking. Franklin and those men with whose names his was associated gave out the best types of American manhood. He put the truth into character; he lived the life that was right. He canceled his obligation to society, and no more can be expected of any man.

"All these questions that have been hinted at tonight can be settled if people nowadays will only imitate Franklin. I know no better thing for a man to learn from your patron saint than to be a good citizen; to do the utmost that is in him for the uplifting of society."

"FOOD FOR DEMAGOGUES."

The *Appeal to Reason* takes three stickfuls of nice wide-measure brevity (leaded) to score the editor of this department in this wise:

"The editor shows his utter ignorance, or worse, when he enters the field of social philosophy. He says that the statement that \$10 a day is the creation of wealth per person is the kind of rot that demagogues feed on. . . . He is opposed to the workers getting better pay. The employers are opposed to the workers getting better pay, because better pay means less for employers," and much more of the same stuff.

All of which might better appeal to reason if it were founded on fact. The editor of this department made no comment on the statement that the total wealth produced in the United States equaled \$10 a day for each adult person therein, but the comments were directed against the argument, ascribed to Carroll D. Wright, as follows:

"Do you get your \$10? I have never got mine. This leads me to believe that there are but two classes in the world—the robbers and the robbed—and if you wish to prove which class you belong to just put your hand to the bottom of your pocket."

One man is born into humble circumstances, grows up a dullard, is satisfied to dig ditches for \$1 a day, or enough to buy him a bed and bread to eat. His brother, with a keener brain and a stronger ambition, works his way through school and college and by many self-sacrifices and much hard labor becomes, say, a civil engineer, able to command a salary of thousands a year. In the logic of the *Appeal to Reason*, and its blind socialistic followers, the man who is content to exercise his one talent and to receive in return the reward of a single talent is the victim of a base conspiracy—the despoiled by robbers. His brother is a robber. The sophistry of the whole socialistic argument is so apparent to a healthy mind that it is not surprising that, despite its many years of promulgation, the creed can still boast but a handful of followers. Take away the incentive for individual effort—(individual reward)—and you reduce mankind to a dead level of mediocrity in which we should all be \$1-a-day men, and there would be absolutely no inducement for any man to put forth his best endeavors, knowing that he would get the same reward whether or no. We repeat, such stuff is merely food for demagogues. It enables them to suck an easy living from the discontented fools who give ear to their weird mouthings.

THE KANSAS CITY STRIKE.

According to late correspondence with the *Typothetae* at Kansas City, Missouri, there is no change in the situation there. Most of the offices involved in the struggle are well supplied with workmen and are running along satisfactorily to every one but the unionists who chose to throw up their situations at the dictation of their organizations. A "union mass meeting" was held by the friends of the strikers, at which much bottled eloquence was uncorked and a set of stinging resolutions directed against the employers were adopted. In some respects these resolutions were funny. They declared: "We believe the ability and knowledge



Photo by C. F. Whitmarsh, Chicago.

MELODY.

suggestions from any man in their employ. Where such methods are in force the results are more than satisfactory. Careful consideration of differences and misunderstandings always bears good fruit. Great care should be taken in the education of the young men for the trade. A printer's life is one constant school of education until he is buried."

There were many other speeches before Rev. L. Phillips, the last on the long list, was called upon. Doctor Phillips, whose toast was "Benjamin Franklin," pointed out the analogy between the writers, the talkers and the printers, and asked the question, What would one do without the other? "It is a stirring spectacle to an outsider," said Doctor Phillips, "to see employer and employee sit down together. It reminds one of the time of which the prophet spoke when the lion and the lamb shall lie down together. I," added the speaker, "don't know which is the lion and which is the lamb, but I assure the lamb of my sympathy. I congratulate the master printers of the *Typothetae* that they have conceded the nine-hour day without a conflict, without trouble, such as has marked such concessions in other parts of the country."

The speaker then spoke of Franklin; of his life at the court of France, and styled him one of the figures that never grow smaller. "The figure of 'Ben' Franklin," he said, "stands out today more massive, more beautiful, than when he was in life among his fellow-citizens. Franklin was one of the great Americans. He had the power to put himself

of how to perform any certain kind of skilled labor is as much a property right as the possession of money, machinery or land." The employers say they agree with them in this, but that they are satisfied that the unions do not contain a monopoly of such ability and knowledge, and that the employer has the right to engage men possessing such ability and knowledge wherever they can be found and whether they possess the approval of the union or not.

The resolutions also condemned the creation of the Typothetæ as "unjust, tyrannous and unAmerican"; but what, asks the employers, is the action of the union, which is trying to prevent other men, equally as good workmen and as good citizens, from retaining their employment, to which they are entitled by their constitutional rights? Nowhere does the Constitution provide that the right to life, liberty and the pursuit of happiness shall be exercised only by "union" workmen.

The employers announce their intention to continue the struggle for their freedom to conduct their own business in their own way until the bitter end.

THE ST. LOUIS TYPOTHETÆ.

The Typothetæ, of St. Louis, Missouri, celebrated Franklin's birthday with the customary dinner at the Mercantile Club. The affair, which was arranged by a committee consisting of Fred F. Gottschalk, John Bermel and C. W. Crutsinger, and presided over by President W. H. Woodward. The following program was carried out:

Introductory remarks by the President, Mr. W. H. Woodward.
 Toast: "Benjamin Franklin." Response by Prof. F. Louis Seidan.
 Violin Solo: (a) Intermezzo, from "Cavalleria Rusticana".....*Masagni*
 (b) Polish Dance.....*Musini*
 Mr. Sidney Schiele.
 Toast: "The American Printer." Response by John W. Noble.
 Quartette: (a) "March of the Guards".....*Geibel*
 (b) "Cotton Dolly".....*Geibel*
 THE ELKS' QUARTETTE.
 Mr. John A. Dauer, Mr. James J. Rohan,
 Mr. James Peacocke, Mr. John A. Rohan.
 Toast: "Our City." Response by L. K. Willey, Esq.
 Soprano Solo: "To Spring".....*Gounod*
 Mrs. Paul Byron Davis.
 Toast: "The Ladies." Response by Rev. John W. Day.
 Quartette: Waltz, "O'er the Sea".....*Ballard*
 THE ELKS' QUARTETTE.
 Mr. August Rosen, accompanist.

MEETING OF THE CHICAGO TYPOTHETÆ.

The regular meeting of the Chicago Typothetæ was held at the Chicago Athletic Association, Thursday, February 8. President Knapp presided. In the absence of W. F. Hall, the secretary, the annual report of the secretary was read by Mr. Gindele. The annual report of the treasurer showed that the association had on hand a balance of \$285.96, and no indebtedness. A resolution was passed suggesting that a circular letter be sent out by the Typothetæ urging members to charge higher rates for printing on account of the increased cost of production. The following officers were elected to serve for the ensuing year: President, Thomas Knapp; vice-president, Amos Pettibone; secretary, W. F. Hall; treasurer, Franz Gindele. Executive committee—T. E. Donnelley, chairman; C. O. Owen, J. L. Regan, Toby Rubovits, W. P. Dunn. The following gentlemen were present: Thomas Knapp, A. R. Barnes, Franz Gindele, Fred Barnard, Amos Pettibone, W. P. Dunn, Toby Rubovits, John C. Ryan, T. E. Donnelley, C. O. Owen, W. F. Whitman, William Hodge, H. W. Cozzens, Jr., C. P. Whitmarsh, J. H. Goessele, Charles B. Lane.

NOTES.

The Iowa Legislature has abolished the office of State printer and binder.

The Globe Printing Company has been incorporated at Oshkosh, Wisconsin, with \$14,000 capital.

The Denver (Colo.) *News* says the printing trade in that city was so prosperous in 1899 that there were not enough

workmen to fill the demand. In some lines of work the increase over 1898 was more than one hundred per cent.

BECAUSE the big printing houses of Logansport, Indiana, are securing all the county printing in that State the *La Porte Herald* intimates that a combination exists to freeze out the local bidders. Wilson & Humphrey, of Logansport, recently secured the La Porte official printing for \$916.55, in competition with four local and four foreign concerns. The *Herald* intimates that the law governing the letting of contracts was purposely framed in the interests of the big concerns.

O. L. MCKINLAY, of Lansing, representing the Typographical Union, was the lowest bidder for the Michigan State printing contract for the ensuing two years. Robert Smith & Co., the present State printers, had trouble with the union over a year ago, and have since employed non-union men. McKinlay asserts that his bid is bona fide, and that he is prepared to back it up, although it is known that he does not possess a plant capable of performing the work. His bid is \$6,000 less than that of Robert Smith & Co.

WILLIAM P. LOCKE, an employing printer who filed a petition in bankruptcy in the United States Court, in Louisville, Kentucky, gave his assets as "two insurance policies of \$1,000 each, and \$622 worth of household goods and printing material." His liabilities were given at \$1,400.

POSTER SHOW AT PARIS EXPOSITION.

Poster art in commercial advertising is to have prominent representation at the Paris Exposition, and merchants of the world will have an opportunity to judge the progress of the American poster artists. The art poster in business has become a necessity to many of the great establishments and is recognized as a valuable aid in the sale of merchandise.

Twelve hundred square feet have been set aside by Commissioner General Peck in the department of liberal arts and chemical industries. In this space the pictorial advertising will be displayed. The work of making the exhibit has been delegated to Frederick W. Gardner, of Chicago, who is considered an expert. The principal advertising, lithographing and engraving firms of the country have been called upon to take part in the exhibit and have responded with liberal contributions.

The contributions have been pouring in at the headquarters of the exposition officials and include the work of most of the prominent artists. Among those represented are Edward Penfield, Will Bradley, Edwin Keller, Louis Rhead, Rube Merrifield, W. W. Denslow, Frank Leyendecker, J. C. Leyendecker, Maxfield Parrish and Isaac Morgan. The jury assigned to make selections from the thousands of posters has been hard at work culling the most desirable pieces for the exposition. E. B. Mower was selected to pass on the advertising merit, while W. W. Denslow acted as the art critic. The catalogue is being prepared and the work is expected to present a creditable appearance for the advertisers and lithographers, as well as the artists.

THE INLAND PRINTER IN AUSTRALIA.

Enclosed please find postoffice order for 14 shillings made payable to you for my subscription to THE INLAND PRINTER. If by inadvertence I have missed the mail for a month it is certainly not my intention to discontinue subscribing to the trade journal *par excellence* of the world. I have it complete from the second volume (the first being unobtainable at the time that I first saw a copy), and I anxiously look forward to the arrival of each mail to watch and appreciate the continued improvements made in each issue, and read it from beginning to the end. No modern and progressive printer should be off your subscribers' list.—*William Marshall, Melbourne, Australia.*

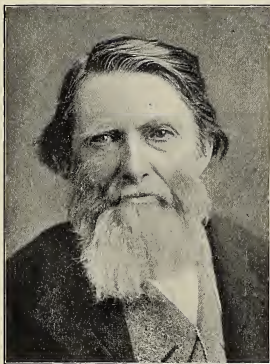


CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

JOHN RUSKIN.

John Ruskin was born in London, the son of a wine merchant. Had he lived two weeks longer he would have reached his eighty-first birthday. He inherited a considerable fortune, which he distributed in one form or another, in books, pictures, schools and museums. Never robust, his health broke down in 1873, and in later years he was afflicted with blindness, and for the last fifteen years lived in retire-



JOHN RUSKIN.

ment. His passing marks an era of gifted men, of whom Spencer may be said to be the only living remnant. Author, lecturer, teacher, advocate of artistic and economic reform, foe of sham and friend of the masses—of him it can be safely said, at the close of his career, he left the world better than he found it. His ideal was a world beautiful, a social order in which all would get that which they produced. He had no delusions or day dreams, but a clear insight into the industrial evils of his time, with a simple, comprehensive method of expression. He readily saw the injustice of interest, by which a large class lived without toil at the expense of others, and in his illustration, "The Position of William," he upset, in a few words, the doctrinaires of high standing. Of the much-discussed word "value," what was valuable, where valuable, and when and why, he stated briefly, "That is valuable which conduces to the sustenance of human life." In such manner he went direct to the ordinary mind. His "Letters to British Workmen" are models of simplicity and truth. He protested against the making of workmen mere machines, with the commercial idea always uppermost, and endeavored to emphasize the utility of all product, an artistic interest in work. He demonstrated that

the modern workman was capable of artistic pursuits, something more than mechanical drudgery, and called aloud for the recognition of labor by capital, which at that time brought upon him the indignation of the public. Architecture, to him, was only possible when the mason possessed the spirit of the artist; the labor of the unintelligent, slaves in all but name, was the cause of artistic degradation. Not imitation, but creation, should be the aim. His chief writings are: "Modern Painters," "The Seven Lamps of Architecture," "Stones of Venice," "Unto this Last," "Sesame and Lilies," "Time and Tide," and "Flors Clavigera," all of which are to be found wherever the best elements of civilization have made their way.

"THE MAN WITH THE HOE."

Three prize essays were recently published in answer to "The Man with the Hoe." In the first we learn from a Chicago muse that the Hoeman is "lord of the rock and clod," "whose kingdom is the ground," and "so fitted to his place" is he:

"No blot, no monster, no unsightly thing,
The soil's long-lineaged king;
His changeless realm, he knows it and commands;
Erect enough he stands,
"Tall as his toil. Nor does he bow unblest;
Labor he has, and rest.
"Need was, need is, and need will ever be
For him and such as he;
"Cast for the gap, with gnarled arm and limb,
The Mother molded him.
"Long wrought and molded him with mother's care,
Before she set him there."

Rather a happy conception of the horny-handed, but no sooner does one swell with complacency—and a trifle of self-sufficiency, it may be—than the winner of the second prize, a New Jerseyite, tells us it is not so, for of Mr. Markham's Hoeman—

"The pathos of the world is in his eyes,
With his brain abortive schemings roll,
His nerveless hand in impotency lies
With palm held open for the pauper's dole.
"The burden of all ineffectual things
Is in his gait, his countenance, his mien;
While round his harrassed brow forever clings
The mocking ghost of what he might have been.
"Here, where men toil and eat the fruit of toil,
He idly stands apart the whole day through;
Here in a land of ceaseless work and toil,
His hand and brain can find him naught to do.
"No sweat of manly effort damps his brow;
In workshop, field, or mart he hath no place.
To earn his daily bread he knows not how,
Or, scornful, counts the offered means—disgrace."

Presenting confusion somewhere, for the author evidently had in mind either the son of a millionaire or a tramp. However, the winner of the third prize comes to the rescue with "a song that circles the world," chorused by the denizen of the sweat-shop and the man thrown out by the machine:

"Work—Let the anvils clang!
Work—Let us sew the seam!
Let us bind the girth of the mighty earth
With the music of our theme!
Sing as the wheels spin round,
Laugh at the red sparks' flight,
And life will flash from the sledge's clash
Till all the land is light!"

A magnificent declamation! The plaudits of the front rows are loud and long, the prizes are awarded, the judges smile benevolently and—curtain. "The Man with the Hoe" is laid to rest, and the New York *Sun*, which engineered the prize competition for the benefit of those who love hard work when done by the other fellow, consults the box office.

Nevertheless Poet Edwin Markham is not convinced, and repeats to that vast audience which has standing room only:

The Hoeman is the symbol of betrayed humanity, the Toller ground down through ages of oppression, through ages of social injustice. He is the man pushed away from the land by those who fail to use the land, till at last he has become a serf, with no mind in his muscle and no heart in his handwork. He is the man thrust back and shrunken up by the special privileges conferred upon the Idle Few.

In the Hoeman we see the slow, sure, awful degradation of man through endless, hopeless and joyless labor. Did I say labor? No!—drudgery! This man's battle with the world has been too brutal. He is not going upward in step with the divine music of the world. The motion of his life has been arrested, if not actually reversed.

The Hoeman is the effigy of man, a being with no outlet to his life, no uplift to his soul—a being with no time to rest, no time to think, no time to pray, no time for the mighty hopes that make us men.

There are a few who say that the hideous Hoeman does not exist anywhere in the world. Do they hope to dispel this thing by denial? Happy the day when a shrug of the shoulder can dispel this imbruted man—this Accusation.

There are two kinds of poverty. There is that of the pioneer, which is bracing and endurable. Hope has its roots in such poverty, because the means of self-help are not removed. The pioneer has no obstacle between himself and success except his own inertia. There is nothing degrading in the hardship he endures. No middleman comes between him and nature. He has ready access to the land and to other natural resources. With all of his limitations, there is still a path of escape into the heights.

But there is another kind of poverty—hopeless, enervating, destructive of ambition; the poverty of the toiler depicted by Millet, lamented by Ruskin, and grieved over by Carlyle; the poverty of the bent drudges in the sweat-shops, the factories, the mines.

NOTES.

A BIBLE trust has been formed in Baltimore.

A PRINTING exposition is scheduled for London during the year.

French printers have secured a seven-hour day on the machines.

GOVERNOR ROOSEVELT suggests the advisability of a State printing-office.

THE Buffalo Express has been unionized after near three years' fighting.

IN answer to a correspondent: The wages of compositors and stereotypes are about the same.

ELIZABETH (N. J.) Union is suing an employer counterfeiting the label and is confident of success.

FARM and Factory is the representative of the farmers' unions, published at Binghamton, New York.

KANSAS printers are paying sixteen per cent of their wages for their struggle with the Typothetae.

NEW YORK Union's proposed printing exposition is progressing, with nearly all floor space bespoken by exhibitors.

THE "Printers' Pension, Almshouse and Orphan Asylum Corporation" is the name of a London institution maintained by private subscriptions.

REPUBLICANS now control Boston's affairs and a new set of politicians are clamoring for positions in the municipal printing-office.

THE war between the union and the New York Sun still continues, with the former winner in all but name. There is talk of a settlement.

BARNETT GREENBERG was the man who started the shorter workday ball rolling in New York city, and pushed it on to success. None other.

CASPAR WHITNEY, of Harper's, will found a publishing house, it is said, to produce books on sport, travel and adventure, also a monthly magazine.

THE St. Louis Evening Chronicle has been dropped from the membership of the Publishers' Association for refusing to coöperate with that body in its contest with the pressmen.

THE Pennsylvania State Editorial Association, owing to the trust prices of paper and type metal, will ask Congress

to repeal duties thereon. The Colorado Editorial Association will do likewise.

Organized Labor, eight pages, from San Francisco, is a good addition to the labor press of the country. It is under the control of a board representing the several unions, and can be made productive of much benefit.

JUST when everybody considered the machinist embroglio about disposed of, the representatives of the International Typographical Union at the Federation convention permitted the matter to go to an arbitration committee.

NEW YORK Union being enjoined from issuing matter relative to its trouble with the Sun, got up an entertainment and billed the city with twenty-eight sheet posters for a "benefit to the locked-out employees of the Sun."

THE attempt to let out on contract the extra work of the Census Bureau failed in Congress. Director Merriam claimed the work could be done twenty-five per cent cheaper and also much quicker than by the Government Printing Office.

KANG YU WEI, the Chinese reformer, induced the young emperor to issue an edict guaranteeing the liberty of the press. The emperor was then deposed by the empress dowager, Li Hung Chang was appointed as viceroy, and Kang Yu Wei made his escape.

EDWIN MARKHAM, now residing in New York, tells that at one time he sent word to the proofroom that his punctuation must be strictly followed. And the consequential head reader returned this message by the boy: "Tell Mr. Markham that if he will come down and look after his peculiar punctuation, we'll go up and write his poetry."

THE overzealous police department of New York, which was going out of its way to interfere with the representatives of organized labor, was informed if it did not desist the rotten institutions from which it drew blood-money all over the city would be shown up in such manner that something would drop. The pernicious activity ceased at once.

THE idea that great reforms can be inaugurated by capturing the offices, and the futility of accomplishing anything substantial by politics without the necessary popular education upon what is needed, is again exemplified in the case of the workmen elected a year ago in the Irish municipalities, but now deposed. Besides doing nothing to warrant their return they joined forces with the low publicans.

A RECENT decision of Judge E. P. Gates, of Kansas, establishes the right of unions to picket and patrol a place of business where a strike is taking place and the vicinity thereof. The decision further declares that these pickets, as well as other members of the union, have the legal right to use all peaceable argument and fair persuasion to induce non-union men to join their ranks and to leave the employment of places where a strike has been ordered.

THE Chorus Girl is the name of a new paper published in Washington, D. C. It describes itself as "the organ of the chorus girls of America," and advocates the organization of a club of these employes in every theater in the country, and the selection of a delegate from each club to a convention in New York city at the close of this season. The editor says: "One poor lone chorus girl does not weigh much. But a thousand, or five thousand of them banded together in one common cause, will weigh enough to command respect and attention."

NOMINATIONS for officers of the International Union were made last month, the election to take place, by referendum, during May. At this writing President Donnelly has an opponent in James Lynch, of Syracuse, who is at present first vice-president. It is not likely there will be a change, although in the opinion of many a change is necessary. Secretary Bramwood has no opposition, so far. C. E. Hawkes, of Chicago, formerly of Frisco, who did such good

work on the Internationals' shorter workday committee, is a candidate for first vice-president, and will undoubtedly be elected.

The recent vote of the members of the International Union resulted in refusing to admit non-printer proofreaders and the levying of assessments by the executive council. Stereotypers and electrotypers were granted a special traveling card form and the president was empowered to appoint

all organizers, with the approval of the executive council. To establish a five-day law was not considered advisable.

The *Firemen's Magazine* has this to say relative to the attitude of the Federation's president (Gompers) on trusts: "The writer has always opposed propositions to ally trades unions with capital *against the will of the people*. . . . If the trusts have the labor organizations to protect them from legislation, and the judiciary to divert legislation in their favor, their position would seem all but invincible. . . . It would seem that instead of organized labor *federating* with the trusts to prevent such legislation, that labor organizations would federate with the people to prevent corrupt judges diverting legislation into wrong channels."

THE Boer war has brought to light a decidedly yellow streak in London journalism, according to an English correspondent, who says:

This foul war, now drawn out into its fourth month of bloodshed, is a fearful example of the success of a press conspiracy. "Come," say to one another the *Jingo* newspaper proprietors, "let us manufacture public opinion." Forthwith, almost every big journal issues columns of the most wicked incitements.

All this is a new departure in journalism, for it is not very long since the press was a really independent power. It was feared then. Politicians, commercial magnates, authors and actors were always in dread of the scathing criticism of the brilliant essayist. The student of contemporary society and the satirist were strong enough to pulverize the hypocrites and shams around them. Now immunity is purchased by ingenious devices. The fraudulent company promoter is not, indeed, expected to offer £50 to the owner or shareholders in a newspaper, but he pays £50 for an advertisement of some rascally mining company and he is straightway not only safe from exposure but gets free testimonials for his swindle in the editorial columns. Political jobbery is worked in a similar way. No cabinet minister pays money to a paper for its articles, but if the articles help him in his career he works a baronetcy for the proprietor and a knighthood for the editor.

THE READING OF MANUSCRIPTS.

"Have you ever realized," said a popular editor, "what large sums our publishers throw away each year on manuscripts that they read but have never asked for and never insert? Every house of any consequence employs readers to examine all the stuff submitted, whether good or bad. It is seldom that anything good comes out of this examination. But it is conducted far more carefully than most struggling authors have any idea of. Sometimes, of course, blunders are made, and great successes are missed by the most careful of publishers. The Harpers, for example, lost thousands of dollars by letting 'Robert Elsmere' slip through their fingers. In recent years, by the way, this firm has lost several successes that it ought to have received. But after all," the editor concluded with a sigh, "it is a great gamble—the publishing business. You never can tell how an unknown book is going to strike the public. 'Ben Hur' was a great surprise. It was not brought out till years after it was written, and the whole world knows what an enormous success it has had. Ever since it first 'caught on,' it has had a good sale; and now that the play drawn from the story has made a success, the book will have a much larger sale. In fact, it is the kind of book that is likely to go on selling for many years to come."—*Truth*.

VOLUME XXIII OF THE INLAND PRINTER.

The bound volume of *THE INLAND PRINTER* embodies a vast fund of technical information for the printer, both employer and employe, and fixes into permanent form printed proofs of the art's progress for the last six months of the century's close—a century crowded with the wonderful advancement of a world's growth, in which the printing art has borne a notable part. These bound numbers of *THE INLAND PRINTER* will grow in value as the years they represent slip away.—J. W. Phinney, *Manager American Type Founders Company, Boston, Massachusetts*.



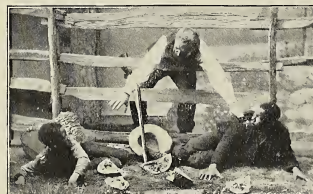
ANTICIPATION.



REALIZATION.



MASTICATION.



Demoralization.
Photos by J. H. Lindsey, Asheville, N. C.



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PRESS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

PROOFREADING.—By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, \$1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. Cloth, \$1.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless observing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

EUROPEAN DAILY NEWSPAPERS.—H. H. R., San Francisco, writes: "Please tell me where a reliable list of the principal European daily newspapers may be found. I wish to know the correct spelling of the titles of those most frequently mentioned in telegraph news as commenting on current events, etc." *Answer.*—No such list is known to us, and we should be glad to hear from any one who can tell us of one. Probably a list could be obtained through any large news company dealing in foreign papers, for instance, one like the International News Company of New York.

PLURALS OF ABBREVIATIONS.—W. M. G., Moundsville, West Virginia, asks: "Is it proper to pluralize abbreviations? I quote from a paper the following: 'Some modern D.D.'s call them the pillars of the church.' If pluralization is proper, can the period after the last D be thus sacrificed?" *Answer.*—It would be improper to attempt to fetter personal choice by saying that the pluralizing is not proper. We may reasonably indicate a choice of form, however, and say that the period is better retained, and that our choice of form would be "D.D.s," without an apostrophe.

IMPERFECT EXPRESSION.—O. K., Madison, Wisconsin, writes: "Do you consider the form 'as was enacted,' in the circular herewith, as good form? The writer of it thinks he is right, while I contend that 'it' is necessary to make a good sentence. I also suggest the form 'law which was enacted,' but he thinks his form is preferable." The circular begins, "We inclose copy of lien law as was enacted in this State last winter," etc. *Answer.*—The sentence in the circular is incomplete, and not grammatical. It should be "the lien law that was enacted," to meet the demand of the most authoritative exponents of good English of today, though some of these exponents would not object to "which" instead of "that." Another equally good correction would make it read, "We inclose a copy of the lien law enacted," etc.

PRONUNCIATION OF "AUTOMOBILE."—Two ways of pronouncing the word "automobile" are defensible, according to current orthoepic authorities, and two only, although at least five have been suggested. As a noun, the word is not given in any dictionary. It is in the Standard as an adjective, pronounced au-to-mo'bil. The noun, of course, is only the adjective used absolutely, to mean something that is automobile, or self-moving. It is as a name that the word is most used, and the commonest pronunciation is au-to-mo-beel'. It is simply "auto," self, and "mobile," movable. The Standard, Webster, and many other authorities give mo'bil as the pronunciation of "mobile," and Worcester and some others prefer mo-beel'. Thus the pronunciation of

"automobile" here said to be the commonest—meaning, of course, that it is the one the writer has heard most frequently—can not be called wrong, though the weight of book authority favors the other.

A DANGEROUS MISPRINT.—In a book entitled "The Newer Remedies," the dose of blennostatine was said to be from one to four grammes, instead of one to four grains, thus making the dose about fifteen times too much, and highly poisonous. Blennostatine is explained as being cinchonidine dihydrobromide, and we shall leave the explanation of that to be hunted out at leisure by those who choose to trace it. The matter is noted here for its interest to proofreaders. Probably "grains" was written with no dot, and so mistaken for "grams," a not uncommon spelling instead of "grammes." In such a case the writer should be very careful, and the responsibility must be his; but proofreaders should be very careful also, and the slightest uncertainty should make the reader query the word on the author's proof.

SPELLING.—For some time a demand for something about "reform" in spelling, in this department, has seemed to be made, through slips on the subject sent to the editor. It would take a large book to hold all that should be said to make an exhaustive argument, and even that would not be convincing to the so-called reformers. The *Dial* of January 16 comments on the latest misstep in the matter of spelling, as follows: "We learn with much regret that the Congregation of the University of Chicago, a semi-legislative body, has cast a small majority of votes in favor of the adoption, in the University publications, of certain eccentric spellings, among which 'thru' and 'program' are typically objectionable examples. This sort of petty tinkering with the English language is absolutely futile, to begin with, and it creates an amount of irritation among cultivated persons which seems altogether out of proportion to the exciting cause, yet which is real enough to react harmfully upon those responsible for the ill-advised innovation. A university is supposed to be a center of good taste and ripe culture; this exhibition of bad taste and crude culture, as far as it becomes known to the general public, can not fail to injure the University of Chicago." The editor of this department is inclined to be content to echo the *Dial*, and say no more, because he is confident that English spelling will not succumb to the present efforts against it, any more than it has to former efforts. One of the former efforts was so successful, however, that for many years a majority of the people in the United States have used the spellings instituted thereby. This is alluded to in a letter to the editor of the *Dial*, in the number dated February 1, with statement of a truth that is not commonly recognized, as follows: "At a time when the memory of the Prince of cacographical chauvinists [which may be read as an assertion that Noah Webster was the prince of unreasonably enthusiastic devotees of bad spelling] is becoming less and less fragrant among the better informed of his countrymen, the University of Chicago takes occasion to cast its spade of mud into the waters he has so disturbed. Equally without authority, discretion, or taste in the premises, this institution of learning lends its name to an exhibition of illiteracy at which Webster himself would have revolted." In fact, even the spelling that half the people in the United States use, the Websterian, is not the best spelling. Worcester came nearest of all lexicographers in America to making a complete record of real orthography. The university, however, has not yet begun to use the illiterate spelling, and may never use it.

USEFUL IN ANY DISTRICT.

Enclosed find 20 cents. Send me THE INLAND PRINTER for November—the best thing that ever happened to the rural district printer.—Frank Crill, Decatur, Indiana.



READY TO "PLAY BALL."



GLADYS.



DOROTHY.



A SUGAR BEET BUD.



JOHN



ONE OF ASHEVILLE'S PETS.



LOLA.



"RUBBER."



"GETTIN' OUR PICTURE TOOK."

THE INLAND PRINTER'S CHILDREN'S PAGE FOR MARCH.

(With a couple of "outsiders" by way of variety.)



BY FREDERICK ROYD STEVENSON.

THE newspaper man had brought the salesman from the wholesale dry goods house up to the Press Club. After he had been introduced to three or four of the members and they all had something to take off the chill, the salesman got kind of limbered up.

"It's customary among the wholesale merchants of Chicago," he began, "to treat the people who come in from the country to buy goods pretty nicely—kind of make them feel good, you know, when they are in the city—show them the sights—take them around a little. Of course, this is especially the case if they are generous buyers and good pay. Well, I had one of these 'good angels' come into the store one day and call for me. He was one of my old customers and he was going to buy a great big bill. You can imagine that I wanted to treat him all right. It happened at the time that the Thomas concerts were running at full blast on the Lake Front, and on this particular occasion a Wagner night was announced. This led me to believe that it would be an exceptional treat for my guest to listen to the masterpieces of the great composer. So down there we went, took seats at a convivial table, quietly slipped our glasses and watched the blue smoke gracefully curl above us while the orchestra poured forth the delightful strains of that classical, entrancing harmony. The concert ended. The music had steeped my very soul and I was full of enthusiasm.

"And, now, Mr. Smith," I asked, "what do you think of Wagner?"

"Well, I'll tell you what I think, if you want to know," said Smith; "I think Wagner was a gol-blasted fool that he didn't stick to the sleeping-car business."

"I see George Ade got quite a notice for his new book, 'Fables in Slang,'" remarked the literary editor.

"I've seen a good many of them," said the horse reporter, who reads all the magazines. "But what particular notice do you refer to?"

"Why, one in the local paper of his old town in Kentland, Indiana. The editor had evidently received a book and after acknowledging the receipt of it in his paper he just tacked on this endorsement: 'George is all right. He's a good fable writer.'"

Col. William Lightfoot Visscher, the true poet and the popular entertainer, insists that he has met a new woman of the newest type face to face.

"It was just like this," said Colonel Will. "I was coming down on the car the other morning on one of the three seats reserved for smokers. I was smoking when this new woman got on. She was the ugliest looking woman I think I ever saw. Her nose turned up into the air and I knew the moment that I saw her that I could never be her friend. She came right back and took a seat next to me in the smoking section. Now, she had no more business there"—and Colonel William raised his clenched fist on high to emphasize his remarks—"no more business there than a snowball—in—well, in hades. But she sat down. Now, I happened to have in my pocket that day an onion. I took it out and began to peel and eat it. The woman eyed me from head to foot. Looked me up and down. But she didn't say anything—not then. So I went into my pocket again. I came

from that State where they have been trying to find out who is the governor, and that with the fact that I am subject to heart disease leads me to always carry in my pocket a small flask of whisky," and in verification of the statement the Colonel drew forth a half-pint bottle of some reddish fluid. "I drew out this," continued the Colonel, "and I took out the cork and deliberately took a long pull at it before the new woman.

"She sized me up again good and hard. Then she said, in a severe voice:

"Do you know what I would do to you if you were my husband?"

"No ma'am," I said. "What would you do to me if I were your husband?"

"I'd give you *poison*!" said she.

"And if you were my wife I'd take it," said I."

"Those queer mistakes keep happening all the time in the papers, no matter how hard you try to keep them out," said the telegraph editor when they were all looking at him as if they thought it was up to him. "Just the other night one sneaked into the paper. There was a town down East where the Woman's Christian Temperance Union was holding a big meeting. I read in the paper the next morning that there was an address by Col. D. Water. One of the temperance women sent in a note to the editor, saying there was no such person there. I looked up the telegram again and then I saw that the telegraph operator had made a slip. What was really sent to him was this sentence: 'There was an address made on Col—d—water.'"

"It all comes from people writing such terrible lists," said the man who used to read proof in a country office. "If folk would only use typewriters, how many cuss words would be avoided. There are some frightful and fearful pieces of handwriting perpetrated here in Chicago. Talk about the late Horace Greeley! You know he sent up some copy to the printer one time containing, in his own handwriting, the quotation: 'True 'tis and pity 'tis 'tis true.' Well, the printer didn't do a thing to it. It just came down stairs in the proof like this: 'Tis, it isn't 'tis, it isn't, 'tis, 'tis 'tis—You're a d—d liar 'tis.' But, say, I've seen some Chicago writing alongside of which Horace Greeley's scribble would appear like copperslate. For instance, not so very long ago a heading was sent up stairs by a certain man in a newspaper shop which he wrote for 'Smothered by Smoke,' but when it came out in proof it read: 'Stung by a Snake,' and it came within an ace of getting in the paper that way."

"That Blomberly has more gall than any duck whom I ever met," said the police reporter, who had just come in.

"Who is Blomberly?"

"Why he's that fresh reporter that does fires, dog fights and Sunday morning sermons. He's only been in town three weeks, but he knows all the managers of the theaters and flashes his reportorial star on them and gets in free. He flashes his star on everybody. Some of the boys say he tries it on the barkeep and his landlady. Other Saturday night he'd been out late, and while he was waiting for the sermon he fell into a doze. He was still sleeping while the man with the contribution box came around. It was one of the kind that has a long handle to it. The man poked Blomberly. Blomberly half woke up, pulled back his coat, flashed his star, and said:

"That's all right, old man, I'm a reporter on *The Boom-crang*!"

A YOUNG business man with an old head learned by observation that when he began to get "blue" he was in need of a rest and took it.—S. O. E. R.

DESIGNERS AND ENGRAVERS OF TYPE.*

BY WILLIAM E. LOY.

NO. XXVI.—JOHN M. WEHRLE.

THE truth of the terse but expressive "dead and forgotten" comes home with peculiar force to the searcher after information about the individuals who have developed the art and craft of typefounding. Although the death of John M. Wehrle, the subject of this sketch, occurred so recently as May 16, 1875, the recollection of his fellow-workmen and associates is only a faint one, little more than a tradition. The time and place of his birth are unknown to all persons who knew him as an engraver or cutter, but as to his ability there is but one opinion. He had no superior and few equals in the mechanical and artistic skill with which he wrought out the designs or suggestions furnished him. He has left behind him at least two striking examples attesting this fact. It was he who engraved for George Bruce's Son & Co. the series of four sizes (great primer, double pica, double great primer and four-line pica) at first known as Ray Shaded, but now designated in the specimen book of that foundry as Ornamented No. 1552. It can be said that this was an epoch-making face of type, and gave an impetus to designing and engraving which filled the typefounders' specimen books with innumerable styles of ornamental faces and compelled the printer to purchase extensively in that direction. It enabled the skillful compositor to rival the productions of the lithographer, a position which he held until recent years. Ray Shaded was such a decided novelty in type that every printing-office making any pretenses to the better class of work put it in and used it until it was worn out. The character of the type is indicated by its name, but the younger generation are not so familiar with it as their seniors. The design is a plain roman character, slightly condensed, with a carefully cut ray shade on the right. The other really noted production of Mr. Wehrle was the Penman Script, brought out by the Bruce foundry about 1871. He cut the first size only, the double pica, but this was the pattern for his associates and successors who worked up the other sizes. He had for his model the various school writing-books of that period, which had been very carefully designed by such noted penmen as Spencer, Payson and others, and afterward lithographed. While the Penman Script has many of the features of these various text-books it had its own characteristics, which may be said to be the individuality of Mr. Wehrle translated into type metal. There has never been anything attempted by any other foundry which could quite equal this series in beauty and gracefulness, though there may be other scripts of greater utility to the busy printer. It was supplied with a liberal allowance of ligatures and terminal ornaments, which permitted a very close imitation of ornamental script engraving.


The little known about John M. Wehrle has been obtained from Julius Herriet, Sr., W. F. Capitaine, J. W. Phinney and V. B. Munson. It is pretty definitely known that he was a native of Switzerland, but what particular locality or city is not known. Nor is it definitely known when he came to America. Before engaging with the typefounders of New

York he had lived in the South, where he was for a time an overseer on a plantation. His love of country life was so strong that he made his home on a small farm near Plainfield, New Jersey, and here he spent all his spare hours. His first employment in New York was with Farmer, Little & Co., but later he was employed at the Bruce foundry, and it was here he lost his life in May, 1875, by an accident. He was engaged by Mr. Bruce to cut on steel, and much of his work was so done. He was good on romans, and had the reputation of cutting the best counters of any cutter of his time. So particular was he on this point that he was known among his fellows as "the counter-cutter." His later work was done on soft metal. At first he worked in the engraving room with Mr. Herriet, Sr., but he conceived the idea of working on his own account, and opened an office for that purpose. He soon gave it up, however.

In reviewing the work done by Mr. Wehrle it is sufficient to say he cut the Penman Script. That certainly is a monument to the name of any cutter. The Ray Shaded attained equal popularity, but it has long since practically gone out of use. No doubt if one could identify other designs, they would be found to have the same care in their manipulation. There was in New York at the time Mr. Wehrle flourished a number of designers and engravers, and they were either Germans or Scotchmen. While there was no antagonism between the two races, they naturally affiliated according to nationality. Among his associates he was congenial but reserved in his manner, and was never inclined to talk about his own achievements or his personal history. Those who remember him have only words of praise. He was a gentleman of wide information and reading, and was familiar with the literature of the French and German tongues.

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The Practical Printer



*A Journal devoted to the interests of
Art Printing*

Published by
Inland Type Foundry
217-219 Pine Street, Saint Louis, Mo., U. S. A.

COVER-DESIGN.

Arranged for two printings.

If you have good judgment, run your business to please yourself. If you haven't, get a partner and please him. Don't try to please everybody. Don't try to please a few.—
S. O. E. R.

*In sending this instalment of the series of articles on "Designers and Engravers of Type," the author states that while Mr. Wehrle was one of the most interesting characters who followed this calling, he left little trace of his personal history. Mr. Loy writes: "There is no photograph of Mr. Wehrle extant, and Mr. Herriet says Mr. Wehrle was never inclined to sit for a portrait. It is not likely his family, if they could be found, would have one. I find the difficulties almost insurmountable in gathering information about many of these characters, and even when living they are sometimes hard to approach. There are two or three more important ones and I am hurrying them up, as the series must soon close." Readers of THE INLAND PRINTER have undoubtedly felt under obligations to Mr. Loy for placing on record the history of these men, and will appreciate the help he has been to the craft in searching out this information and presenting it to them in such a readable and careful manner.—EDITOR.

PROCESS ENGRAVING NOTES AND QUERIES

BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may sent to The Inland Printer Company.

PHOTO-ENGRAVING.—By W. T. Wildman, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Cloth, \$2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Cloth bound; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S.M., in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauque Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispiece being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on hisly enamel heavy paper and bound in light brown buckram, gold embossed; 140 pages. \$2.

PAIRO'S AUTOMATIC PHOTO-SCALE.—For the use of printers, publishers, photo-engravers, electrotypers and lithographers. 8 by 12 inches, printed on transparent celluloid, divided into inches, half inches and quarter inches by horizontal and perpendicular lines, with a transparent ruler pivoted so that it will intersect the scale at the lower left-hand corner in whatever position the ruler is placed. \$2.

PHOTO-TRICROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Cloth, \$1.

REDUCING GLASSES, unmounted, 35 cents.

NEW COLOR FILTERS.—Penrose & Co., of London, make the announcement, interesting to three-color process-workers everywhere, that Mr. Sanger-Shepherd has placed in the market a set of three-color filters. Each filter consists of two pieces of optically worked glass bearing the transparent colored film, or films. The plates are sealed together in Canada balsam. Their size is $3\frac{1}{4}$ by $4\frac{1}{4}$ inches and their cost is about \$25. These filters are only effective when used with the Rapid Spectrum plate.

A VARNISH FOR PHOTOGRAPHS BEFORE RETOUCHING.—J. H., New York, writes: "Would you kindly give me a formula to coat photographs that will prevent the silver from turning the color of the retouching? I have noticed in putting a coating of flake, or chinese white, or other tints on a photograph that they change their color. This is no doubt due to the silver on the photograph." *Answer.*—This is the first trouble of this kind reported. There should be no free silver on a photograph that is properly toned and fixed. The trouble may be with the chinese white used. Try "Enamefine." If a varnish must be used over the photograph that will keep the color from reaching the chemicals composing the photograph, then dissolve some clear white rosin in pure spirits of turpentine and brush on the photograph with a camel's-hair brush and dry over heat. Another varnish is clear alcohol varnish used dilute. The water-color will not take so well to this latter coating.

DISTILLED WATER FOR THE SILVER BATH.—"Photographer," Salt Lake City: Your description of your trouble

with your silver bath and the precipitate that filters out of it every time you add water to it would indicate that the water is impure. You should use distilled water purchased at the drug store. Distilled water is easily prepared, however, and all process men should keep some in stock for making up new baths or fixing over old ones. All that is needed to secure distilled water is a copper or other tea-kettle. A kettle tinned on the inside is better than an iron one. Put a weight on the cover and connect the spout of the kettle by a tin pipe into a bottle. Wrap with clean rags the joints of the tin pipe with the kettle and with the bottle and have the latter standing in cold water. All that is necessary now is to keep water in the kettle boiling and the bottle will soon contain distilled water. It would be safer to make all photographic solutions with distilled water.

ANSWERS TO SEVERAL QUESTIONS.—C. B., Payette, Idaho, is informed that the Hoke Engraving Plate Company will tell him all about infringers. A common rubber roller could be used in place of a composition roller in inking a zinc plate in the line-etching process. As to when "Anderson's Photo-Mechanical Processes" was first published, we refer you to his book, that was issued in 1896, though much of the matter in his book was published long before in this department of *THE INLAND PRINTER*. The Rev. B. F. Fritz, Columbus Grove, Ohio, wants to know, "What chemicals can be used to transfer a picture to zinc plate? And what chemicals will etch a copper plate?" *Answer.*—Buy Jenkins' book on "Photo-Engraving" and study it. "Subscriber," Newark, New Jersey: Rub the glazed photographs over with alcohol before retouching them for half-tone reproduction. Use a gum-arabic solution with the color and you will find the color to stick and match the photograph in gloss. A. P. Kling, Cincinnati: A "cerotype" is an engraving through a wax coating on a copper plate which is afterward electrotyped from.

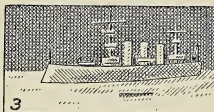
COLLODION EMULSION FOR PROCESS NEGATIVES.—Dr. E. Albert, of Munich, has introduced a new collodion emulsion which he calls "Eos" Emulsion, of which great advantages are claimed. The man who will invent a collodion dry plate that is more sensitive than the present wet plate will have a most valuable improvement, for the reason that the sensitive plates can be prepared in the morning, or when work is slack, or during dark weather; then when the weather is bright, or when work is brisk, he has not the delay of sensitizing. Besides, in some cases it may not be necessary to develop until late, when the bright light has passed. It might be said here that a collodion emulsion is a collodion containing silver, so that a silver bath is not needed; the mere flowing of the glass plate with the collodion emulsion and the draining of the plate is all that is necessary to sensitize it. It is said of Doctor Albert's collodion emulsion that with a sensitizing dye which he furnishes it becomes even more rapid than wet plates for half-tone work. Further, the plates are isochromatic; that is, they will reproduce paintings or colored drawings and retain the color values. This promises a great advantage in the making of half-tones from the blue-black toned photographs that are the trial of the photographer's life now. After plates are coated with Albert's emulsion they are drained and placed in the plateholder for immediate exposure, keeping for about half an hour in the moist condition. This is not improvement enough. What we want is a plate that can be allowed to dry and still be as sensitive at least as the present wet plate. The suggestion may be sufficient to start experimenters at work, so that the century may not close until we can use a dry plate in half-tone making that will permit of all the after-manipulations of the present wet plate.

OPAQUE SPOTS IN NEGATIVES.—William C. Gage & Sons, Battle Creek, Michigan, writes as follows: "We have had a great deal of trouble at times during the past year or two

with our process collodion, or at least we think it must be with the collodion, as we get opaque spots of varying sizes, usually round or comet-shaped, which cause us a great deal of annoyance. We have tried changing the collodion formula, using different salts, cotton, alcohol and ether, but the difficulty crops up occasionally in spite of all we can do. Sometimes a change of bath will rid us of them for a time, but more often when everything is working smoothly changing the bath will cause the spots to appear. If you can suggest a remedy for this exasperating difficulty we shall be pleased to hear from you either through the columns of THE INLAND PRINTER or otherwise." *Answer.*—The chances are ten to one that these black specks come from fine particles of dust that settle on the plate after it is sensitized and before development. Operators will never admit the dirt theory in this trouble. Sometimes the plateholder may be so old and saturated with silver that every time the slide is drawn it starts a quantity of the fine silver dust to attach itself to the negative, and this dust is sure to cause the black specks complained of. The inside of the camera box is also neglected too often. Then when moving the bellows back and forward in focusing, a cloud of dust is raised that will make trouble. Still another cause of these black specks are the rubber dippers used to lower the plates into the bath. Sulphur is used in vulcanizing them, and when the varnish with which they are covered when new is worn off then the silver eats into the rubber, causing small particles of the rubber to become detached into the bath, and then specks appear on the negative. The cure for all this trouble is cleanliness first, and then proper care of the apparatus used. The rubber dippers should be sandpapered occasionally and coated with shellac varnish. The plateholder should also be varnished when necessary. But the inside of the camera

should be sponged out frequently. It is presumed, of course, that the darkroom is kept scrupulously clean, being scrubbed out at least once a week.

IMPROVEMENT IN HALF-TONE PLATES.—An interesting improvement in half-tone plates, patented as No. 640,469, by J. Jacobson, of Boston, is designed to obviate the necessity for hand-tooling to clear the high lights. The process of making a half-tone plate consists, first, in exposing a plate to the picture or object to be copied through the line-screen, as 1 in the illustration,



No. 640,469.

then exposing a second plate to the same picture or object through a line-screen, as 2, then developing the exposed plates to make negatives, superimposing the two negatives and matching or registering them, and finally exposing a prepared plate on which the positive is to be made to light through the superimposed negatives, as in 3. The illustration assists an understanding of the method.

Two of the easiest things to do are starting and stopping a newspaper, —S. O. E. R.

NOTES and QUERIES ON LITHOGRAPHY

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

A SAMPLE OF PRINTING FROM ALUMINUM.—If you would see what can be printed from aluminum plates, send for the Aluminum Plate & Press Company's calendar. The soft modulation of flesh tints, its daintiness and delicacy on the one hand, and effective contrasts and snappy touches on the other, have seldom been equalled by printing from stone. The work was done by the J. Ottman Litho Company, New York.

IMPROVED ZINC PLATES.—In answer to "J. F.," Columbus, Ohio, would say, the "Franklin" plate was formerly made by a Boston concern, and was a zinc plate provided with a sensitive coating composed of a crystalline deposit. There are better plates now made by the Columbia Company, 11 Howard street, Newark, New Jersey, and are excellent substitutes for lithographic stone, have a silvery white surface, and closely resemble aluminum; in fact, it is claimed by the manufacturer that the coating is largely composed of an aluminoid deposit, "alloyed" in a secret way to the zinc base. Yes, the Fritz "Handbuch" of lithography is a German publication, but there is a "Photo-Lithography," written by the same author, translated into English, price \$1.50, published by Gennert, New York.

TYPE-TO-STONE TRANSFER IMPRESSIONS.—William J. McA., Brooklyn, New York, seeks information on type-to-stone transfer impressions and sends samples of ordinary Chinese (starch-coated) transfer paper. *Answer.*—Regarding your trouble with the type-to-stone transfers, I would say that the paper you sent as sample is too soft. If, in addition, you use a soft backer on your tympan, you force some of the ink over the edges of the type, and ragged appearance of work is the result. Take good, stiff transfer ink, and print on say an 80-pound coated (glazed) paper, and you will see what a clean, clear result you will obtain. Photo-lithographic transfer paper will also work well. The point in question was mentioned in the columns of THE INLAND PRINTER several months ago.

PRINTING TRANSFERS.—A process has been patented by E. Spitzer, of Munich, for producing drawings, paintings, or photographs; the graining necessary for obtaining a correct reproduction is obtained by using batiste or other suitable fabric. The original is produced upon the fabric by means of boneblack or other suitable paint or color, and a photograph of this is taken and transferred to the printing-plate or stone in the ordinary way. For cheap work polished stone is employed, and for better-class work a grained stone. When reproducing a painting which shows no original canvas grain, or a photograph from nature, the original may be photographically copied upon batiste or other fabric, and this copy is photographed so as to obtain a grained negative, which can be used as described above; or such a negative may be obtained by other means. When the process is to be employed in printing several colors, a "key-plate" is first produced from the original by means of batiste or other fabric, and color-plates are obtained by printing by means of the key-plate upon zinc or other plates covered with

batiste or other fabric previously prepared by passing it several times through a press. The plates are next furnished with paint or color—black for the parts intended for printing in colors and white for the other parts, and the resulting picture is transferred to stone, which is etched so as to obtain a plate for printing in color.

LITHOGRAPHIC COMMERCIAL SPECIMENS AND ENGRAVERS' CONTEST.—F. G. Graveur, 2 Avenue Thiers, Grasse S., of France, writes: "As a foreign subscriber of your very esteemed INLAND PRINTER, I read your notice in the November, 1899, number about commercial lithographic specimens, called 'Jewels of the Pen,' and would be obliged to you to give me the address of the editor, etc. Please to indicate also the volume of THE INLAND PRINTER containing the 'Lithographic Engravers' Contest.'" *Answer.*—The address of the publishers of "Jewels of the Pen" is The Milwaukee Lithographing & Engraving Company, 217-219 Third street, Milwaukee, Wisconsin, U. S. A. The price is 60 cents per part of six sheets each. The report on the proceedings of the Lithographic Engravers' Contest, held in New York, in December, 1897, was reported in the subsequent issues of THE INLAND PRINTER. Specimens of this contest could not be printed as the test related only to plain, clean engraving and correct spacing and shaping of letters, ruling and etching, as far as it related to commercial engraving only.

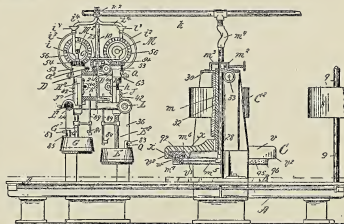
COMBINATIONS OF THE PRIME COLORS IN FOUR DEGREES OF STRENGTH.—Part 16 of "Handbuch der Lithographie," published in Germany (Mr. William Knapp), contains directions for planning and laying out color-work with Ben Day films, showing how a judicious lining, cross-lining and solids in four strengths, making twelve shades, can, by superposition over each other, produce forty-eight secondaries and sixty-four tertiaries, making in all one hundred and twenty-four distinctly different shades. How to do it is shown in a table, so that any one can place the colors as indicated and obtain the practical results. It is an excellent scheme for analyzing color shades. How the different degrees look, for instance, on the yellow plate is shown in a graphic manner, and how to proceed in transferring the different rulings and cross tints, plan and scope to be laid down in such color-work, is described; the key, outline and drawing-plate is next considered and illustrated; all about offsets, choice of colors, etc., color shades and a beautiful example of chromo-lithography, executed on grained paper. Price 60 cents per part. E. Steiger, New York, or Inland Printer Company, Chicago and New York.

COATING OF METAL PLATES FOR SURFACE PRINTING AND THE FIRST PATENT TAKEN OUT IN GERMANY FOR A LITHOGRAPHIC STONE SUBSTITUTE.—H. L., of S. & W. L. Co., New York, writes: "Being interested in your last article in March issue on the use of zinc plates, I would call your attention to an old periodical I have in my possession written by A. Eberhard in the year 1827, showing that the next order of things for preparing surface printing-plates was the coating of the metal with a mixture composed of carbonaceous lime, plaster of paris and clay earth, rendering the surface indeed more like the lithographic stone. This involved the same treatment in etching, etc., according to the lithographic stone. As a base for such surfaces ordinary white sheet tin was often used. The fact that metal is more or less subject to oxidation has been a fault which always tended to retard its use in surface printing, and experimenters have therefore looked more toward the discovery of a suitable covering upon the metal, which would have the property of the stone in a greater degree and possess less of the disadvantages of the metal. In line with this, Oskar Kinderman employed a roughened metal plate, coating the same with a solution of antimony which had been previously treated with caustic soda until the resultant liquid was perfectly clear. This preparation is evenly spread over the plate, and after drying

and rinsing in water it is ready for use. The first patent taken out in Germany for a lithographic stone substitute was by G. Wezel in Leipsic (D. R. P. No. 35,454). In this system broken pieces of lithographic stone, zinc, marble, chalk, slate, etc., are crushed, and finally dissolved by the aid of sulphuric and nitric acid and then mixed with aluminum-palmitin. A settlement of the liquid will allow removal of all superfluous acid, and by adding potash for neutralizing and settlement, the remaining sediment is finally suspended in a mild soda solution and sprayed upon the hot-metal surfaces. The only difficulty with these plates is that they do not readily permit of bending, as the deposit would be likely to crack. Otherwise they are a very superior substitute for stone, without any of the drawbacks attached to ordinary zinc or aluminum plates."

PATENTS.

The lithographic stone-surfacing machine patented as Nos. 639,953 and 639,954 is by C. G. Warner, of Holyoke. The work is done by roughing wheels varying in fineness of surface.



No. 639,953.

Julius Wezel, of Leipsic, Germany, has patented (No. 640,245) a process for producing a coating of imitation stone on zinc plates, which consists in first producing on the plates a coating of carbonate of zinc, by allowing the plate to lie in an aqueous solution of bicarbonate of potassium for a period and then spraying on a pulverized mixture of stone particles and aluminum, dissolved in a mixture of hydrochloride and sulphuric acid, and dried and pulverized, said powder being held in even suspension in an aqueous solution of carbonate of soda when sprayed onto the plate.

A COSTLY PLACE TO LIVE IN.

The wonders of the Cape Nome gold fields in Alaska are just being heard in the East, and it is computed that 50,000 fortune-seekers are prepared to make the long journey of from 2,000 to 3,000 miles from Seattle or Victoria to the distant mining region on the shores of the Arctic Ocean. The trip is long and arduous, costing a hundred dollars for first-class passage, and forty dollars a ton for freight. The American consul at Victoria points out that living expenses at Cape Nome are extravagantly high, and that fortune-hunters should be prepared with an abundance of ready cash. The charge at the restaurants for a dish of ham and eggs is \$2, for three eggs the same; pork and beans, 75 cents; a loaf of bread, 25 cents; and for coffee and bread and butter, \$1. Beef and butter are \$1 a pound; potatoes, \$10 a hundred; tomatoes, \$3 a can. A shave costs \$1; a hair-cut, \$1.50; a bath, \$2, and washing a shirt, 75 cents. Carpenters receive \$1.50 an hour, and the hire for a horse, team and wagon is \$10 an hour. In the rush for the new gold fields these simple practical facts should not be forgotten.—*Leslie's Weekly*.



CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTO-TRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS. By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

GUIDE TO PRACTICAL EMBOSHING. By P. J. Lawlor. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

WRESTLING WITH VIGNETTED EDGINGS.—H. H. Wood, of New Bedford, Massachusetts, has sent a first-printed impression from a vignetted half-tone circular heading which shows the entire edges of the vignetted work in a cruelly bad shape from a pressman's standpoint, and which certainly does great injustice to the skilled men engaged in electrotyping. He has also sent us a printed impression, after being made ready by the method described by him, as follows: "Will you please explain, through THE INLAND PRINTER, why the dark groundwork is left on half-tones when it is not to be printed, like enclosed sample No. 1; and how you would go to work to shade it like sample No. 2?"—this is the best I could do with the electrotypes as it came to me, impression on No. 1 showing its defects. A man that makes plates told me to build up in center, under plate, and that would relieve the outer edges. I tried his suggestion, but it did not work right. I then cut out my tympan, as that assists sometimes; but the way I managed to get the result shown on No. 2 is this: I took plate from the block, and then grooved the edges out about a sixteenth of an inch in depth; then put plate back on block, nailing it down again. After making a few cut-outs on the tympan, I got the result shown. I think there is a better way to overcome the difficulty and would like to know." *Answer.*—You have succeeded in producing a pleasing effect from the cut, even if you did go at it in a roundabout way to do so. Too little attention is given by the majority of electrotypers to molding and finishing such work as is surrounded with vignetted edges—perhaps too few of them have the required skill to overcome the difficulty here complained of. In your case there was nothing else to do but take the plate from the block and shave the block down where the high vignetted edges appeared, as this permitted the plate to be forced down below the usual printing height, and in this way relieve it of abrupt contact with the inking rollers and printing surface of the tympan. By cutting away a couple or more sheets of the tympan, in a graduating direction to the edges, a phantom softness to the groundwork was attainable, which could not otherwise be accomplished. A suc-

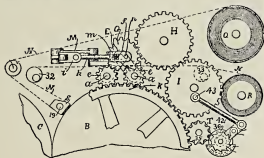
cessful method employed by metropolitan pressmen is to have open or vignetted half-tone cuts or electros blocked a little below type-high surroundings, the form rollers set light, and an appropriate overlay made for use on the tympan to bring up the stronger tones in the engraving. This method does not involve danger to the tympan sheets, by reason of being cut into too deep, and enables the pressman to produce the elegantly delicate mesh of the highest lights without break or ragged edges. Cutting down too deep into tympan sheets is to be avoided, for when this is resorted to there is danger of "slur" from the pressure (seemingly very light) necessary to impress the face of the fine edges of cuts on the paper, the outer edges of the tympan (around the part cut away) forming a hindrance to the natural draw of the printing sheet at such places by reason of its true height to the cylinder bearers. In a word, sheets that are required to "dip" into holes in the tympan have a slim chance to receive a clean, true and unbroken imprint of the subject on the plate.

A CASE OF OLD ROLLERS AND BAD MAKE-READY.—J. H. S., of DeSoto, Missouri, in an almost illegible type-written letter which has worried our eyesight to decipher, says: "On more than one occasion, of late, I have had trouble with a 10 by 15 Gordon press. In working the inside cover of the inclosed job (No. 1), the result was a bad slur and blur, less on the cut than on the type matter. To remedy it, I tried all the suggestions made by you to inquirers in the December number of THE INLAND PRINTER, but without success. The job was finally worked in another office, on a press exactly like the one in this office, with the result you see. With smaller jobs, worked next day, we had no trouble. A few days later we tried to work a form of the first and last pages on the sheet inclosed, marked No. 2. Then something new happened to me: the words 'farm' and 'sale,' and patches of the rule border, refused to take ink, showing up as the rule appears on the inclosed sheet. Washing up the press carefully produced no different result. When ink was run very heavy the letters took ink for a while, but as soon as the ink worked down, then they showed white. I took out tympan and placed an equal amount of packing behind the form, in the hope of throwing the rollers closer against the form; but still it worked badly. Then I turned the form around, throwing the blank space of the fourth page in the position formerly held by the offending non-ink-taking words. I thought I had it then. But though the whole form took ink readily and held it, the slurring that had distinguished the No. 1 now took place in this. I finally worked the job page at a time for the first side; the two inside pages were worked together. You may notice that they slur. Can you suggest any other reason for the failure of the second job to take the ink than my own incompetence or carelessness?" *Answer.*—There is one very apparent cause for most of your trouble, and that is, a set of bad form rollers. These have become so much shrunken from their normal size as to refuse to do duty by distributing and laying on ink as a good set of rollers would do effectively. It is true that form No. 2 is a large one, which not only taxes the limit of capacity of the press, but also that of even a splendid set of rollers. Why your rollers passed over portions of the form without inking is due to the fact that the rear portion of the cut is higher than the rules which form the border, and as the rollers were devoid of life and not of proper size, there was no possibility of inking the defective places only by increasing their diameter with a surplus of soft ink that would stick to whatever it touched. Placing sheets behind the form is an old way to assist shrunken rollers that have some vitality left; but when vitality is gone, and the rollers are too small in diameter to touch the form in a normal way, it is almost useless to expect any degree of success, especially when these rollers are handicapped by ruled borders around the pages. The

slurring alluded to is not as bad as you think, and where this is perceptible—on the bottom of page 3—it has been produced by too strong an impression on that corner of the press. The dullness of the lettering in the text, as shown in the printing of the two inside pages, and which you call "slur or blur," has been the result of the poor inking qualities of the form rollers. A little more care in making ready the inside of sample No. 1, and the entire forms of No. 2, would have tended to assist in the final appearance of the jobs. We would suggest a better quality of black ink on such work as the samples sent for inspection. Its employment would be economic and to your advantage in making ready and printing.

PATENTS.

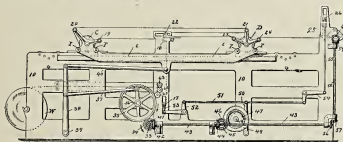
Francis Meisel, of the Kidder Company, in patent No. 640,163, shows a combination of cleaning devices on an im-



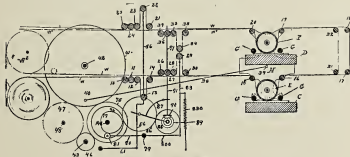
No. 640,163.

pression cylinder to remove the offset, the cleaning devices being mounted in the free ends of adjustable links.

Henry A. Wise Wood, of the Campbell Company, shows two patents this month, on flat-bed web-machines of the "multipress" class. In No. 639,802 the arrangement of the web and traveling cylinders, C and D, is such that at least one of the type-forms is readily accessible. In No. 693,801 a



No. 639,802.

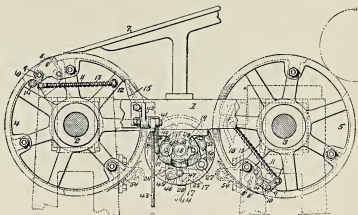


No. 639,801.

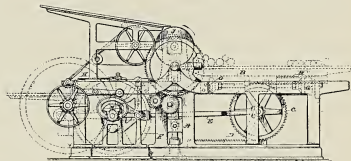
combination is formed that permits either a very wide web to pass through the machine or two independent webs, which may be cut off at different lengths if desired. The Campbell Company has also received the assignment of patent No. 639,763, by Charles E. Pattberg, for an anti-offset device, consisting of a web and reeling mechanism; also No. 639,784, by L. W. Southgate, on a combination for shifting the webs, etc.

Thomas M. North took out two patents last month, assigned to the Hoes. No. 640,798 shows a sheet-transfer-

ring mechanism, consisting of a small cylinder 1 between the large cylinder 4 and 5. No. 640,799 covers a device for accurately taking the sheet from a feed-board to a cylinder. No. 640,801, by G. J. Ohlsen, also the property of the Hoes, exhibits a stop-cylinder in which the cushioning device that



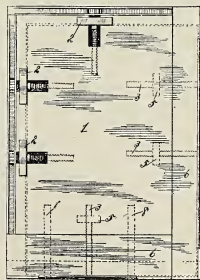
No. 640,798.



No. 640,801.

stops the cylinder returns part of the energy developed for starting it again. A delivery mechanism having a rotating carrier is shown in No. 639,770, by George F. Read, also assignor to the Hoes.

Edwin L. Wilson, of Chicago, has patented as No. 640,346 a stereotype block consisting of a body portion or block proper, comprising a single piece of material, in combination with adjusting devices projecting from one end and side of the block, a metallic-edge strip directly secured to one

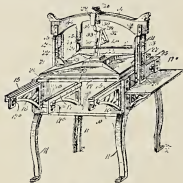


No. 640,346.

side and end of the block, and adjustable metallic-edge strips secured to the side and end adjusting devices, said edge adjustable strips thereby permitting the introduction of rectangular filling-strips overlapping each other at right angles between said adjustable edge strips and the block

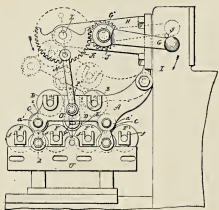
proper without leaving an unfilled space at one corner of the block.

The form of hand press illustrated as No. 640,808 is the patent of George W. Porter, of Muscatine, Iowa.



No. 640,808.

An improvement in inking devices for the Whitlock presses is described in patent No. 641,915, which provides not only a convenient means for lifting the rollers out of con-



No. 641,915.

tact with each other and the form by the handle G, but also provides an auxiliary central distributor to compensate for shrinkage.

LIBRARY OF THE PRESS CLUB OF CHICAGO.

The library of the Press Club of Chicago has become very properly one of the leading features of that institution. The latest reports and information upon matters of national interest are always to be found there, and the writing-room is much frequented by the city newspaper men. In his annual report Mr. John T. Bramhall, the librarian, announced the gift of a library of standard works, current fiction, etc., from Col. J. H. Kellogg, amounting to about 350 volumes, and other acquisitions from H. O. Shepard, R. H. Donnelly, Rand, McNally & Co., Charles H. Sergel, Belford, Middlebrook & Co., Fleming H. Revell Company, Allen R. Foote, Charles Scribner's Sons, and Hon. Theodore Roosevelt. Valuable public documents upon the Spanish war, Alaska, etc., were received through the kindness of Senators Cullom and Mason and Representative Lorimer. The librarian has placed upon the bookcase shelves silver plates bearing the names of prominent donors to the library.

THE BOY WILL CONTINUE TO TAKE IT.

Enclosed find New York draft for \$2 for THE INLAND PRINTER for the first year of the new century. I do not expect to live through the new century, but I have a boy who does, and when this "form" is locked up he will take up the work of annually remitting you \$2 for the best publication that is made up for printing-office people.—Adam Aulbach, Murray, Idaho.



NOTES & QUERIES ON ELECTROTYPING AND STEREOTYPING

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages; \$1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-mâché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 3½ inches; 50 illustrations; \$1.50.

ANOTHER TEST OF DRY STEREOTYPING.—The following from W. C. Ball & Co., Terre Haute, Indiana, gives the experience of one firm with dry stereotyping:

C. S. Partridge, Chicago:

DEAR SIR,—Replying to yours of December 18, would say we enclose a sheet printed on one side labeled "your flong" and on the other side labeled "our flong." The first was cast from one of your flongs and the latter from one of our regular flongs. We are sorry to say that your flong is not a success, as you may see. Even if it were, the price you say these flongs cost makes them practically prohibitive.

Thanking you for your attention and courtesy, we are,

Yours, W. C. BALL & Co.

BRASS-PLATING HALF-TONES.—A. R. C., Detroit, Michigan, writes: "I have been experimenting for some time with different solutions for plating half-tones with brass with very indifferent success. Have tried several formulas obtained from various text-books, but do not seem to get the hang of it. Can you help me out? If so I would be greatly obliged."

Answer.—Plating with brass is not an easy proposition for an amateur, and is rendered unnecessarily difficult by the complicated solutions recommended by most writers. The following formula is simple and less troublesome to keep in order than those generally advocated: 16 ounces cyanide of potassium, 5 ounces carbonate of copper, 1½ ounces carbonate of zinc, 1 ounce ammonia and one gallon of water. The deposition of brass is usually attended with some difficulty because it is composed of two metals, one of which is positive and the other negative; hence the current strength requires more or less regulation to insure uniform deposition of both metals. As brass contains a larger proportion of copper than of zinc, the copper in the bath becomes first exhausted, and sufficient carbonate of copper must be added to restore the proper proportions. Cyanide of potassium must be supplied when the action of the bath becomes sluggish. A strong current is required. Constant watchfulness is necessary to keep the bath in good working condition.

"DOCTORING" STEREOTYPE METAL.—L. R., Minneapolis, Minnesota, writes: "I have received many valuable suggestions through THE INLAND PRINTER, and I write now in the hope to receive some more information. I have been having more or less trouble with my stereotype metal. Sometimes it works all right, and at other times it seems impossible to get a good cast on account of its being porous and crumbles easily. I have tried adding tin and antimony, but don't make much improvement. Now can you tell me

how to 'doctor' this metal so it will be good as new?"

Answer.—Stereotype metal becomes brittle with constant remelting, and requires to be softened occasionally with pure lead. The addition of tin and antimony will probably only add to your troubles, for the latter will make your metal still harder, and tin, unless used very sparingly, will cause shrinkage in your casts. It is possible that your metal has become contaminated with zinc or other foreign metals, in which case your best plan would be to exchange with your dealer for a new lot. He will probably allow you nearly full price for the old metal, and you will be saved much annoyance and expense. Stereotype metal sometimes separates—that is to say, the different ingredients become separated—not properly mixed. This condition is indicated by an extremely granular texture, and the remedy is remixing, which should be done by a practical man.

EFFECT OF STRONG CURRENT.—A correspondent in Columbus, Ohio, writes: "As I have found much valuable information in *THE INLAND PRINTER* I thought perhaps you could enlighten me on a certain subject. I work in the electrotype molding department and the trouble I have is with the shells which come out of the battery. They have the appearance of being free from black-lead on the face of the shells, and nearly always look red, and sometimes there are sinks or dents on the face of the shells. What do you think is the cause of this? First I thought there was too much acid in the solution and added water, but the shells still had that appearance of being red on the face. I think the trouble is in the dynamo. If you could suggest a remedy or throw any light on this subject I will be greatly obliged." *Answer.*—We do not understand what you mean when you say that the shells when they come out of the battery "have the appearance of being free from black-lead." If your work is concaved it is probably due to the fact that your cases are not evenly heated, or, in other words, that your molding composition is softer next the metal case than it is on the surface. The darker color of your shells is probably caused by a current too strong for your solution. You can test this by increasing the distance between your anodes and cathodes, which is equivalent to increasing the resistance in the circuit, or you can lessen the speed of your dynamo. If you would put in a good agitator this trouble would not only disappear but you could still further increase your current and consequently your rate of deposition.

DRY STEREOTYPING.—After a research extending over a period of several months' time, and involving correspondence with members of the craft in Germany, France and England, the writer has at last succeeded in locating the actual inventor and patentee of "Dry Stereotyping," and obtaining a copy of the patent, which is printed herewith for the benefit of *THE INLAND PRINTER* readers. While the new process does not seem to satisfy American stereotypers, there is no question but that it is employed quite extensively in Germany, and it may be that it will later obtain a foothold in this country. At any rate a description of the process as

contained in the application will be interesting to progressive stereotypers:

SPECIFICATION FORMING PART OF LETTERS PATENT NO. 615,557, DATED DECEMBER 6, 1898.

To all whom it may concern:

Be it known that I, Hermann Schlimansky, a subject of the Emperor of Germany, and a resident of Berlin, Kingdom of Prussia, German Empire, have invented certain new and useful improvements in stereotyping processes, of which the following is a specification:

In stereotyping processes as usually carried out the matrix is made of several sheets of tissue-paper placed one upon the other, and united by means of paste, or the like, and is placed upon the type in the moist state. By continued beating with a brush the type is pressed into the moist matrix. The free spaces which are to remain white in the printing are filled up at the back of the matrix by covering with pieces of paste-board. Then the matrix, still in the moist state, is completely dried in a hot press, or in a drying-furnace. The work of covering up the spaces, which is very troublesome and takes much time, is necessary, because otherwise the hot lead would press down the very thin matrix on the spaces during the casting, and these spaces would have to be again cut out upon the cast plate.



A QUIET GAME OF "MUMBLEDY PEG."

Photo by A. H. McQuilkin.

The present dry stereotype process consists in using perfectly dry matrix-plates of vegetable fiber, which are characterized by great porosity produced artificially, so that the impression of the type to be stereotyped takes place by simply destroying the porosity at the pressed parts, thereby rendering the matrix-plates directly suitable for the casting. As compared with the moist pasted matrices made according to the old process the present dry porous flexible matrix-plate possesses the following great advantages:

First.—It does not require to be beaten with the brush. For the beating is substituted the impression, which takes much less time and of course enables the characters to be reproduced much more distinctly and accurately than by any other process.

Second.—The manipulation of covering up the free spaces, which takes a great deal of time, is dispensed with, as the matrix-plate retains its original thickness at all free places which are not impressed.

Third.—The drying of the matrix, which is so injurious to the type, is obviated, because this matrix is used in a dry state from the beginning.

For making the plates all kinds of vegetable fibers are appropriate, such as wood, cellulose, hemp, cotton or flax—or any fiber ordinarily employed in the manufacture of paper and cardboard.

The porosity of the matrix-plates, which is necessary for this dry stereotype process, may be obtained in various manners—for instance, in the following way: The plates, consisting of vegetable fiber, are impregnated with a chemical liquid, which, being brought in contact with another liquid, gives rise to the development of gases. As these gases

force their way from the interior of the plate to the outside they loosen the ingredients of the plate—that is to say, the vegetable fiber—in consequence of which the plate becomes porous to a high degree. There are many such chemical substances. By way of example, I may mention the following treatment: The plates are first immersed in sodium carbonate and then in an acid—for example, vinegar—thereby developing as a gas carbonic acid, which effects the loosening of the plate. In this manner the porosity of the plate is obtained by loosening alone. Presumably the parts of resinous matter clinging to the fiber dissolve. Under the microscope this operation takes place in a similar manner as when straight fiber is placed upon a hot plate which, as is well known, also gives rise to the bending by drying. The fiber thus bent is then formed by known means into plates. To this end the fibrous material is treated in a long sieve paper machine, similar to roof paper. Care should, however, be taken to avoid all pressure on the material, in order to maintain the porosity. Finally these plates are covered on one side with a thin coat or layer of starch paste, to which, say, five per cent of glycerin has been added, in order that the adhesion of the metal to the vegetable fiber may be obviated in the casting. The matrix-plate thus produced ready for use may be kept in stock in any quantities in printing-works and used at once when required. It is only necessary to place a piece of matrix-plate corresponding to the size of the type upon the latter and to exert a slight pressure upon it in any suitable press, in order to obtain at once a matrix which is ready for casting and does not require any kind of auxiliary or after-treatment.

What I claim as my invention is—

The herein-described process of manufacturing matrix-plates for stereotyping, consisting in first making a plate of vegetable-fiber pulp, and then generating gases in the fibers of the plate by immersing the latter in a solution of carbonates and subsequently treating it with acids, whereby the gases force their way through the fibers and form interstices therein to impart to the plate the necessary porosity and plasticity, for the purpose specified.

ELECTROTYPING WITH A BATTERY.—A correspondent who does not wish his name mentioned writes as follows: "I am thinking of putting in a small electrotyping plant, just to do my own work, which amounts to several hundred dollars per month, providing I can do so at a moderate expense. I have a saw and trimmer and a press which will probably answer for molding, and I know where I can obtain some other pieces of machinery. What I wish to ask is this: Can I not get along without a dynamo? I have been informed that the old-style battery will answer my purpose and is much less expensive. I understand that it is slow, but I have no rush work. Can you tell me how to make a battery or where I can purchase one? Would you advise me to use a battery under the circumstances?" *Answer.*—The writer would advise you to purchase a dynamo if you are determined to go into the electrotyping business. A small dynamo will cost no more than a good battery and will be better in every respect. If the difference in cost between a dynamo and a battery is a matter of any moment to you, you should abandon at once the idea of installing a plant, for this item of expense is a very small fraction of what you will be called upon to expend before your foundry is in working order. Moreover you will probably find that your troubles have only begun when your foundry is completely equipped, for it requires expert workmen to make electrotypes, and for this reason electrotyping is never profitable when conducted on a small scale. Unless your electrotyping bills amount to considerably more than \$1,000 per month you will find it much more economical to buy electrotypes than to make them. You probably could not find a ready-made Smee battery, but any manufacturer of electrotyping machinery would build one for you.

WHAT IS A PRINTER?

Several months ago the above question was brought to the attention of the craft, and many were the answers thereto. Mr. Heber Wells, of Paterson, New Jersey, has made an answer which he has put into a metrical form, and it would seem as if Mr. Wells has about hit the nail on the head. Here are the lines:

WHAT IS A PRINTER?

A sticker of type.
A spreader of ink,
A master of press
A man who can think.



BY AN EXPERT.

Under this heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINO TYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

THE MECHANICAL DETAILS OF THE LINO TYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. \$3, postpaid. The Inland Printer Company, Chicago and New York.

DURING 1899 the Simplex machine was introduced into twenty-one States.

THE Coudersport (Pa.) Democrat has just installed a Simplex machine, and is pleased with the work it does.

FROM January 1 to 15 of this year sixty-seven orders for Linotypes were booked by Mr. J. O. Goodenough, the sole selling agent.

THE Montgomery (Ala.) Advertiser was the first paper in Alabama to use Linotype machines, and among the very first in the South.

THE Houston (Tex.) Daily Herald has added an extension to its building, and has put in two new Linotypes and a new Scott web press.

THE printers of Dublin, Ireland, have requested a technical school management to install a Linotype for the use of unionists who may wish to learn.

THE past year will be recalled as the time when the book printers adopted the Linotype machine. It was a year of phenomenal business for that company.

THE De Vinne Press, of New York city, has installed two Linotype machines. It can well be remarked that a machine of whatever description which this firm purchases is well nigh perfection.

THE exhibition of the Simplex machine in the New York and Chicago offices of the Unitype Company affords many an instructive and interesting half hour to be spent by visiting printers.

THE opportunities which apprentices in composing-rooms formerly enjoyed for becoming all-round printers are fast disappearing owing to machines. Even at this early day we know of operators who are as ignorant of the lay of the case or imposing a form or anything else aside from the keyboard as though the same did not exist.

INVENTIVE geniuses the world over continue to patent new typesetting machines and improvements on existing devices. Here are the names of machines mentioned in one trade journal: Autotype, graphophone, graphotype, linotype, monoline, monotype, plectrotype, tachytype, typobar and typograph, and this is by no means a complete list, as the Dow, Empire, McMillan and others are not mentioned.

OTTO MERGENTHALER revolutionized typesetting when he invented the Linotype machine. Many men have been thrown out of employment, and they and their families brought to poverty and suffering since the machines were brought into practical use. During the time he was perfecting his invention, Mr. Mergenthaler faced starvation for three years, and contracted consumption, that finally caused his death. He died a rich man, but the fruits of his labor and

suffering and privation will be enjoyed by others. Mergenthaler's invention might be a blessing to mankind. But instead it brings joy to few and sorrow to many; it makes heavier the burden of mankind instead of lightening it.—*Syracuse Labor World*.

A WORLD-HEATER.

"Ye men of fistic might don't try with us to fight.

For the *Standard* has the slugs on the force.

Apart from any hint of the shags from which we print,

The epithet has still another source.

For it properly applies to those who make black eyes,

And that would hit the Linotype, of course."

—*M. Victor Goodrich, in Sterling (N.Y.) Standard*.

MACHINIST John L. Ebaugh is again with the *Times-Democrat* of New Orleans, after spending a year or two in traveling for the Ottmar Mergenthaler Company, of Baltimore, manufacturers of various classes of machinery. Mr. Ebaugh writes that the "old machines are running smoother each day." In view of the fact that these machines are among the oldest which the Linotype Company made shows the wearing qualities of the machines and a thorough understanding of their mechanism by Mr. Ebaugh.

THE Philadelphia *North American* furnishes a statement of the phenomenal output of their Linotype machines. It consists of a record of four weeks in June as follows:

GENTLEMEN.—Are you willing to express an opinion as to the hourly average made by our operators? Following is the record, regulars and subs, for the last four weeks:

WEEK OF JUNE 9.	WEEK OF JUNE 16.	WEEK OF JUNE 23.	WEEK OF JUNE 30.
Johnston 8,900	Johnston 8,900	Johnston 9,720	Johnston 9,490
Southwick 8,400	Southwick 8,550	Southwick 8,490	Shrewes 8,460
Shrewes 8,200	Shrewes 8,200	Shrewes 8,320	Southwick 8,330
Bodine 8,200	Aschcroft 8,200	Todd 7,510	Aschcroft 8,900
Miller 7,900	Miller 8,100	Todd 7,730	Todd 7,870
Pyeowell 7,740	Todd 8,000	Aschcroft 7,670	Reed 7,720
Todd 7,650	Bodine 7,940	Snyder 7,660	Pyeowell 7,680
Aschcroft 7,500	Reed 7,480	Reed 7,500	Bodine 7,550
Shaw 7,100	Snyder 7,700	Pyeowell 7,440	Snyder 7,540
Todd 6,900	Pyeowell 7,650	Bodine 7,410	Shaw 7,530
Reed 6,800	Shaw 7,000	Shaw 7,000	Miller 6,700
Bullard 6,750	Cross 6,400	Cross 6,500	Cross 6,500

The highest average was made in solid agate, the next in nonpareil on minion body. Other operators set both bodies, change about.

We have eleven body machines, setting 3,100,000 ems per week, at a cost of \$5885 per 1,000 ems at the above speed. Average salary, \$27 per week of six days, six hours each, 13½ pica measure. Operators paid by weekly average per hour. Union men. Average lost time from mechanical reasons each night per machine, less than two minutes, one machine-ist caring for one head and eleven body machines.

H. E. ELTON,

Superintendent North American.

It is claimed, and possibly with very good grounds, that the publicity given in this department of the various contemplated typesetting machines causes would-be purchasers to hesitate in placing their orders for the existing machines which are now obtainable and to wait for the coming machines. We wish to state that while these machines all show ingenuity in their mechanism, nevertheless they are no more ingenious than the machines now upon the market and which are giving daily evidence of their excellences. The printer who desires to purchase machinery will consult the advertising pages of the various printers' trade journals where the merits of typesetting machines ready for their composing-rooms are set forth by their different companies or firms.

ON November 1, 1899, there were 154 Linotypes in use in Australia. The largest plant consists of twenty-two machines, and one plant has twenty, while there are three plants of ten each and quite a number of offices with one each. From the same list we notice that in Honolulu there are six machines in three offices, one having three machines, one with two and one with one machine. In Mexico there were at this date nine machines distributed among four

offices—one having four, two having two each and one office with a single machine. In Sweden there is one office with two machines. The complete list of foreign offices using Linotypes would be interesting, but as there are some two thousand machines in these offices it is too long for this department.

THE following interesting letter from the Nelson Miner Printing and Publishing Company, of Nelson, B. C., shows the versatility of printers when confronted with serious perplexities. We found it impossible to reproduce the keyboard from the photograph sent us:

Publishers of THE INLAND PRINTER:

GENTLEMEN,—I inclose you herewith a photo of our Thorne keyboard, which as a novelty I think should draw a prize. The other night a gasoline lamp hanging over the keyboard overflew, and the flaming gasoline falling down and striking the celluloid keys ignited them, and before the flames could be extinguished the keyboard was a total wreck. It looked as though the machine was disabled, but a master mind came to the rescue and suggested that the plungers be covered with the lower half of bachelor buttons, and after a couple of hours' work we had it rigged up with brass buttons, with a cork glued on here and there as a landmark. While no records were broken that night, we got on very well, and are joggling along on brass buttons, awaiting the arrival of a new set of keys.

HARRY HUBBARD,

Nelson, B. C.

MESSRS. PATTERSON & WHITE, the well-known printers of Philadelphia, have exceeded all their former excellent accomplishments with their Linotype machines by now casting two and three em low quads of nonpareil, minion, brier, bourgeois, long primer, small pica and pica sizes. It is rather astonishing to see a handful of bright, new quads dropping out of the machine at each revolution and also to discover that each one of them is accurate in size and with the exception of the absence of the nicks can not be told from regular foundry product. The firm claims also to be able to cast leaders, figures or any other characters upon these sizes and any one knowing them will not question their statement. The device is the invention of their superintendent, Mr.

W. H. Doolittle, who has assigned a portion of the patent to his firm. Thus another Linotype possibility is now an accomplished fact, as any one can demonstrate by writing or calling upon this firm.

AVERAGE OUTPUT ON BRIEVIER LINOTYPES.—A subscriber writes: "I beg leave to ask of you, if you will kindly let me know, what in your judgment is the average output per hour of Linotype machines using brevier matrices? This question has been the subject of many arguments. Some claim that 28,000 per eight-hour day (3,500 per hour) is sufficient, while others claim that a man who can not set at least 5,000 per hour brevier is not a competent operator. I beg that you will find space for this in the correspondence columns of your valuable monthly, and that those Linotype men who may read will send me their opinions on this subject." *Answer*.—Where the measure is 13 ems on regular newspaper composition, the average is somewhat above 3,500 ems solid brevier per hour; this is for the ordinary every-day operator. If on wide measure and good copy, the same class of operators average 4,000 ems. We know of many offices, however, where this average would not be tolerated. It is noticeable that with each year averages are getting higher owing to the more mature experience of the operators. We, also, would be pleased to hear from others upon this question.

EDITOR INLAND PRINTER.—It is amusing to read the various articles concerning composing-machines and the quasi encouragement held out to the promoters and inventors of typesetting machines to handle foundry type. This encouragement comes from men who either do not understand the printing business as it exists today, or from men

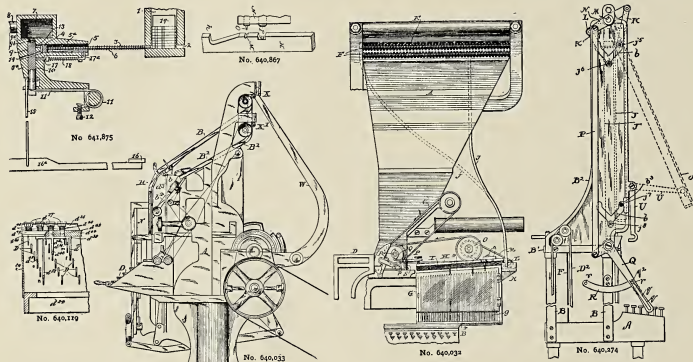
who are wilfully trying to mislead others for purposes which they conceal. The writer is in no way financially interested in any kind of printing machinery, but being a disciple of Faust, has been a close observer of the changes which are now and have been going on during recent years, and it is incomprehensible to note the attitude and arguments indulged in by some otherwise sensible men against the Linotype machine, and in favor of the old manner of printing from foundry type. One has only to inquire of almost any large printing establishment and ascertain for himself as to the utility, economy and advantages of this machine. It at once places printing from type upon the antiquated list and has already gained in such favor that to argue against it but proves how densely blind to progress one is. We have had movable typesetting machines before the Linotype was invented, and have them today—several kinds of them, and each one has special merit and advantages, but the printers practically ignore them while continuing their croaking and talking in owl-like fashion about the wonderful and impossible machine which is to appear at once. The machines we

and "e" escapements. The mechanism insures the characters falling in the proper order because the comb-teeth vary in length, so that the escapements are sure to be properly timed.

John R. Rogers, in patent No. 640,032, shows a convenient arrangement of a supplemental magazine G on a Linotype machine, into which extra matrices may be automatically distributed down the channel J, where it is desired to carry a still larger assortment of characters. Mr. Rogers' patent No. 640,033 provides two distributors and two magazines, actuated by a single keyboard.

An improved type-ejecting mechanism for the Empire machine is the subject of patent No. 641,875, by F. McClinck. The reservoir 7 is filled with air under pressure. When the key 16 is depressed the air is allowed to force the piston-rod 3 to eject the type 2. In this way the touch of the keyboard is rendered very light.

That F. B. Converse, Jr., is not idle in the development of his typesetting machine is shown by patent No. 640,274, which provides duplicate cases or sets of channels, so that



now have for setting foundry type are of the highest class of mechanism and are entitled to the greatest consideration, but the purpose for which they are constructed has become or is rapidly becoming obsolete. Progress drove out the hand press and is now driving out printing from movable type.

J. H. C.

New York city, January 6, 1900.

PATENTS.

An interesting composing-machine patent, No. 640,119, by R. C. Elliott, of England, has been assigned to the Mergenthaler Linotype Company. The object of the invention is to prevent transpositions and at the same time permit increased speed by providing a means by which the operator at the keyboard may strike a single key and get all the letters of a word or syllable in the correct order. In carrying it into effect each syllable or short word is represented on the keyboard of the machine by a special key-lever adapted to actuate a comb having as many teeth as there are letters in the respective syllable or short word, those teeth standing at the proper distance from each other to actuate the respective escapements that release the matrices, or their equivalents. Thus the special key-lever marked "the" actuates a comb having three teeth, which latter actuate the "t," "h"

two fonts of type, as italic and roman, can be set from the same machine. When the operator shifts the handle Q he can throw up one set of cases, as J', and bring into use another set, as J.

L. K. Johnson and A. A. Low, of New York, have taken out four more patents, Nos. 641,296, 641,297, 641,298 and 641,310, and assigned them to the Alden Type Machine Company. They relate to devices for moving type in channels to be removed by hand.

Fred E. Bright, of Cleveland, Ohio, in patent No. 640,867 shows a matrix bar H, bearing a notch M, that may serve to assist the accurate alignment of the matrices when brought into a line for casting.

GUTENBERG AND PRINTING.

"Gutenberg and the Invention of Printing" was the title of a lecture given by Byron A. Finney, of the general library of the University of Michigan, before the Unity Club of Ann Arbor, February 26. The lecture, which was in commemoration of the five-hundredth anniversary of the accepted birth year of Gutenberg, was illustrated with lantern slides showing some of the earliest specimens of printing and portraits of the printers.

PATENTED

STANDARD LINE

48-POINT ITALIA CONDENSED 6 A 8 a \$7.25

ITALIA CONDENSED

Made by the Keystone Type Foundry

30-POINT ITALIA CONDENSED 8 A 10 a \$4.30

STANDARD LINE TYPE

Gives Dignity to Newspaper Display Advertisements

24-POINT ITALIA CONDENSED 9 A 12 a \$3.50

CONDENSED CABLE MESSAGES

Editorials and Commercial News Arranged Swiftly and Accurately

18-POINT ITALIA CONDENSED 14 A 20 a \$3.20

REFINED SERIES FROM ORIGINAL DRAWINGS
Keystone Type Foundry, Nos. 754 to 742 Sansom Street
Philadelphia, Pa. U.S.A.

12-POINT ITALIA CONDENSED

20 A 30 a \$2.80

WHEN ORDERING TYPE
Rules, Borders, Cuts,
etc. from Specimen Books,
do not cut the sample out of
the book, but give name and
number, also folio, if book
is paged, and your order
will be correctly filled.



36-POINT ITALIA CONDENSED

6 A 8 a \$5.00

Standard Line
Type cast from
NICKEL-ALLOY
Type Metal

Cond. Studley Series

Cast on
Standard Line
and Unit Sets



Inland Type Foundry

Inventors and Makers of

Standard Line Type

Saint Louis

⁷² **RICH Face**
⁶⁰ **NEW Model**
⁴⁸ **LABOR - Saving**
³⁶ **SYSTEMATIC System!**
³⁰ **INVEST IN Standard Line**

²⁴ **LARGE Profits!**

¹⁸ **SAVES You Money!**

¹⁴ **BUY OUR Standard Line**

¹² **HANDSOME Designs Shown 12**

¹⁰ **CONSTANTLY Making New Faces**

⁸ **ALL FACES OF One Body Line Perfectly 5**

⁶ **UP-TO-DATE PRINTERS Purchase Standard Line \$38**

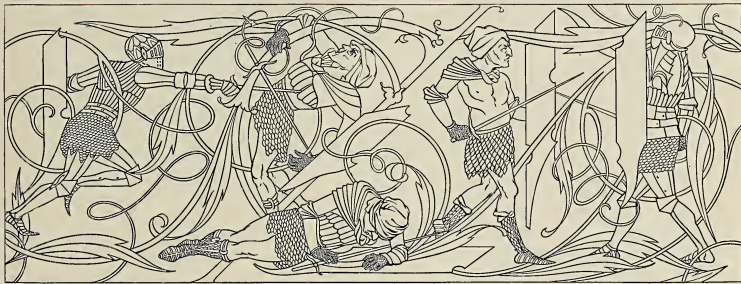
Cond. Studley Series
Patent Pending

Sizes and Prices

*72-POINT.	5a 4A.	\$12.20
60-POINT.	6a 4A.	9.50
48-POINT.	8a 5A.	7.25
36-POINT.	9a 6A.	5.00
30-POINT.	10a 7A.	4.30
24-POINT.	12a 9A.	3.50
18-POINT.	15a 12A.	2.30
14-POINT.	24a 16A.	3.00
12-POINT.	30a 20A.	2.80
10-POINT.	34a 22A.	2.50
8-POINT.	36a 25A.	2.25
6-POINT.	48a 30A.	2.00

*This size is the latest added to this Series.

SHOWPAGES TO INTRODUCE THE CAMELOT OLD STYLE SERIES MADE BY AMERICAN TYPE FOUNDERS CO.



A MORE ELABORATE SHOWING OF THIS SERIES IS BEING FORWARDED THROUGH THE MAILS
BUT ORDERS ARE NOW RECEIVABLE AT ALL BRANCHES AND AGENCIES OF THE COMPANY

AMERICAN TYPE
FOUNDERS COMPANY

THE LEADING
DEALER IN PRINT-
ING MACHINERY
AND MATERIAL



FINE PRINTING
INKS

BRANCHES IN THE PRINCIPAL PRINTING CENTRES
THROUGHOUT THE
UNITED STATES

EVERY REQUISITE OF
THE MODERN PRINTING
OFFICE AT RIGHT PRICES

READ
THE FOL-
LOWING

IN THE CARD JUST
OPPOSITE THIS ARE
SHOWN THE EIGHT
SIZES COMPRISED IN
THE SERIES. ALL ARE
NECESSARY, AND IT
DEMONSTRATES IN
FORCEFUL MANNER,
THE UTILITY AND
COMPLETENESS OF
THIS SERIES, IN ITS
ENTIRETY, FOR THE
PRESENT STYLES OF
GOOD TYPOGRAPHY

SOME UNIQUE IDEAS IN LETTER DESIGNING

BY AMERICAN TYPE FOUNDERS COMPANY



C
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POPULAR
PRINTING
THE IMPRESSION
FROM CAMELOT



CREATE IMPRESSIONS
WITH POPULAR TYPE

Camelot Old Style is the latest of our unique letter designs, and, as has been characteristic of the many new faces preceding, it stands without an equal in the classes of work for which it is made. Printers will observe that there are but eight sizes in the series; there is not one superfluous type; not a lacking feature

UNIQUE
DESIGNS
IN TYPE



AMERICAN
TYPE FOUNDERS
COMPANY

1900



AMERICAN TYPE FOUNDERS COMPANY



Conveniently Located Branch Salesrooms and Selling Agencies



SEVENTEEN branch salesrooms of this leading printers' supply concern of the world are distributed throughout the United States, one each in the centre of every business district of importance. In foreign countries there are also established centrally located selling agencies. All the popular and standard type faces in use or required by modern printers are obtainable at all times from the nearest of these points to your place of business. Camelot Old Style is our latest production, and has an exceptional range in the classes of work for which it was designed, in the eight sizes now ready for distribution. The specimens introduced are

sure to
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KNIGHTS AND THEIR MAIDS OF CAMELOT

SOME MYTHICAL RELATIONS CONCERNING A
PREPOSTEROUS EPISODE IN THE LIFE OF LADY
LANCELOT WHILE SOJOURNING AT CAMELOT



KING ARTHUR'S COURT



SOMETIMES a troop of damsels glad,
An abbot on an ambling pad,
Sometimes a curly shepherd-lad,
Or long-hair'd page in crimson clad,
Goes by to tower'd Camelot;

And sometimes thro' the mirror blue,
The knights come riding two and two,
She hath no loyal knight and true,
The Lady of Shalott.
— Alfred Lord Tennyson.

CAMELOT OLD STYLE TYPES

Patent and Register Applied for

6 Point 24A 50a \$2.50 Lower case font \$1.40

BECOME KINGS AND PUT OFF IN DELAY UNTIL THE FEASTS OF PENTACOST
THEN THE ARCHBISHOP BY MERLIN'S PROVIDENCE ALLOWED THE GROUND

On either side of the river lie long fields of barley and of rye, that
clothe the wold and meet the sky; and through the field the rivers

8 Point 20A 44a \$3.00 Lower case font \$1.55

AND AS ARTHUR SPED BEFORE, SO HE DID PERSEVERE, YET THERE
WERE SOME GREAT LORDS HAD INDIGNATION THAT HE SHOULD

For there were at that time the most enchanting pictures
hanging upon the castle walls of Camelot; priceless and

10 Point 18A 40a \$3.50 Lower case font \$1.95

BUT NONE MIGHT REMAIN THEREIN WITH SWORD

Beautiful Maidens Roaming Cheerily Onward

12 Point 16A 36a \$4.00 Lower case font \$2.10

KNIGHTS AND LORDS CAME THERE ANON

Sometimes Skirmishing Around Camelot

18 Point 12A 18a \$4.25 Lower case font \$1.95

BECAUSE SOME ADVENTURED

Many Broader Lands Painting

24 Point 10A 15a \$4.50 Lower case font \$2.10

FORTUNE AND HONOR

Honest Exact Guardian

30 Point 8A 12a \$5.00 Lower case font \$2.35

DAMOSEL RESCUED

Legions in Combat

36 Point 6A 10a \$5.50 Lower case font \$2.60

PROUD BARONS

Destroy Invader

FOR SALE AT BRANCHES OR AGENCIES OF THE

AMERICAN TYPE FOUNDERS COMPANY

WHEREVER THE PRINTERS' ART IS MOST PRACTISED

THE COMMERCIAL ARTISTS' ASSOCIATION OF CHICAGO.

THE Commercial Artists' Association of Chicago, organized in August, 1899, is probably the first society of its kind, or at least the first successful one of its kind. Indeed, so well is the idea of organizing the men of the craft thought of, and so much is the need of an organization felt, that in some of the other large cities the same move is being contemplated, and in others is even now being put into execution. There are good grounds for predicting the formation of a society national in character in the not very distant future, after the local organizations have been perfected.



SEAL OF THE SOCIETY.

The make-up of the association is fundamentally that of a labor union, with proper limitations and modifications, though differing materially in essential details. The phenomenal growth of the craft of recent years brought in its wake a some-

what indiscriminate introduction of new blood into the ranks of commercial artists, with the result that the ubiquitous apprentice soon proved a grave menace to the wages paid the practical men. The cause for this condition lay in the fierce rivalry between competing houses, particularly the many new concerns that have sprung into existence within the last year or two. The sentiment gained ground that only the joint action of the members of the craft could avert this evil, and proved the cause for organization. It is contended that for the present, at least, the adjustment of the apprentice question will suffice to clear away other objectionable conditions.

Instead of encountering opposition from employers the association is rather welcomed by them, at least it would appear so, and copies of its constitution and by-laws sent them received the approval of the heads of the foremost houses in Chicago. This is the remark of one of them: "It will prove a benefit to the craft and greatly add to its dignity. I for one am unable to find a single objectionable sentiment in your constitution and by-laws. If I can be of service I will do all in my power in your behalf." Such comment from one of the most prominent employers would certainly indicate smooth sailing.

Realizing the value of social intimacy in a body of men who have joined hands for a serious purpose, the adoption of a permanent home was suggested and approved. The idea was at once put into execution, and the association is now installed in quarters at 49 La Salle street, which deserve being called handsome. The rooms are at the disposal of the members at all hours; they are a means for keeping the members posted as to vacancies and opportunities in the trade, which information is regularly bulletined, so serving as a sort of employment agency, patronized by the employers to good advantage. The society has made the establishment of an evening art class possible, and it is proving quite a success. The students pay only the actual cost of models and accessories. The quarters are well suited to meet every demand in a social or practical way.

On March 23 the first annual exhibition of work by the members of the Commercial Artists' Association will be held at the club rooms. The members claim to be justified in calling this the first exhibition of its kind of practical commercial value. True, other "commercial exhibitions" have been held, but there seems good cause for doubt that they

did justice to their names; at any rate, they were very far from being of a representative character as far as the work submitted was concerned. The exhibition of the Commercial Artists' Association is of course restricted to members, but an article in its by-laws makes it obligatory that every member submit samples of his work, each member exhibiting such of his work as he can do most skillfully. The exhibition will probably have the best examples of mechanical and inventive work produced in local engraving-houses and kindred concerns. The object of the exhibition is to show employers and consumers what the members furnish the market.

There are now 158 members inscribed upon the rolls of the association, comprising about ninety-five per cent of the men employed in engraving-houses, and a considerable proportion of those otherwise engaged.

The present officers are as follows: Henry A. Thiede, president; James Doyle, vice-president; W. F. Moses, secretary; A. T. Williamson, treasurer; H. A. Hooker, sergeant-at-arms. Executive board: Harry B. Grant, Adolph Kadlowski, Thomas Rogers, Charles Hibbeler, Emil Kleboe.

WONT YOU COME AND SKATE WITH US?



THERE WILL

BE
PEER
UN
OOZE
NETZEL
ANANAS
LUTWURST
ACCY
OSTEROSISSITY
PACAKES
LLOHPEE-AMAHCH
MFS.DIOBISTERS
WIC.DYCKE



COME AND BRING
YOUR OWN
BOOZE &
RECEIPIE

A TEN CENT BO
AN UNCLE IN YOU
HAVE NO SHY

AND A
BREEZY TIME
IN GENERAL
AT OUR NEW QUARTERS
49 LA SALLE ST. SATURDAY
JAN 10, 1900
10:00 PM.

AT THE SIGN
OF THE BRANCH
OF GRACE

TITLE: COMMERCIAL ARTISTS'
ASSOCIATION OF CHICAGO.

ONE OF THE COMMERCIAL ARTISTS' ASSOCIATION'S POSTAL CARD
INVITATIONS.

EVERY PAGE OF VALUE.

I am a subscriber and constant reader of THE INLAND PRINTER, and enjoy it very much. Having learned both trades, printing and binding, every page of your publication has something of interest to me. It is a pity it can not be placed in the hands of every tradesman in the country. I wish you great success.—C. E. Aughinbaugh, general book-binder, Harrisburg, Pennsylvania.



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 15 East Liberty Street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.—By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, \$1.

SPECIMENS OF JOBWORK.—By H. G. Bishop. Contains 300 samples of printing, set in a great variety of styles, by thirty different printers in as many offices. Cloth, \$2.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. \$1.50.

JOB COMPOSITION: Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DIAGRAMS OF IMPOSITION.—By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather, 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT. Volume 1, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CAMPBIE'S VEST-POCKET ESTIMATE BLANK BOOK.—By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size, bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone color-work by various processes are also given. \$1.50.

COST OF PRINTING.—By P. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. It is absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, \$1.50.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions, which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

BELL & EVANS, Union City, Indiana.—Specimens neat and well displayed.

HARRY O. LODWICK, Portsmouth, Ohio.—Ads. well displayed and attractive.

C. O. KREBS, Hoosick Falls, New York.—Specimens all neat and well displayed.

H. W. FULTON, Shenandoah, Iowa.—Ad. well displayed and attractive. Letter-heads excellent.

WILL FOLL, Clay Center, Kansas.—Your Bar Association cover is a very neat and artistic one.

L. C. LITZENDONNER, Virginia, Minnesota.—Your specimens are all neat, artistic and well displayed.

W. E. DIETRICH, Geneva, Ohio.—Letter-head well displayed. Proprietor's name on note-head too large.

ARTHUR A. WHITEBECK, Springfield, Massachusetts.—Your specimens show good design and artistic arrangement.

FRANK D. McLEFRESH, Felicity, Ohio.—The title-page of Felicity Lodge calendar is excellent as to plan and display.

WILL P. POLAND, Urbana, Ohio.—Your specimens are fully up-to-date. The display is forceful, balance and whitening out good.

J. A. BRADY, Statesville, North Carolina.—Your letter-head is artistic as to design. We advise the omission of the tint in panels. This change will make the heading much

better. Calendar excellent and very attractive. Blotters artistic.

A. R. HARDING, Gallipolis, Ohio.—A decided improvement is manifest in the reset Gentry statement over the reprint copy.

ERNEST L. BRIGGS, Plymouth, Massachusetts.—The "China" card is excellent. Its simplicity is certainly commendable. We reproduce the title-page of "Ye Grand Singe" program, example No. 1. It is a classic and artistic piece of composition.

A. W. BOWRON, Ashland, Wisconsin.—Calendar good as to design and composition, but the presswork on the half-tone is faulty.

VIRGIL E. WINN, Eufaula, Indian Territory.—The No. 3 heading is best. The customer was right. The type employed was too large.

CHARLES M. BERKHEIMER, Bedford, Pennsylvania.—The Mardorf heading is excellent as to plan, but the border is too heavy for the type employed.

J. H. ROGERS, Irwin, Pennsylvania.—Taken as a whole your specimens are neat and creditable, although nothing out of the ordinary as to plan.

CASSVILLE DEMOCRAT, Cassville, Missouri.—Specimens neat and well displayed. Blotter has a crowded appearance and the color scheme is faulty.

R. T. HICKMAN, Windber, Pennsylvania.—Your cover-page is neat and artistic. Your first effort in this branch of typesetting was certainly successful.

W. A. CHALFANT, Bishop, California.—You are justified in your claim of turning out neat printing. Employ less elaborate panels. Your blotter is unique and catchy.

W. G. SAINSBURY, Gladwin, Michigan.—Your specimens show that you have judiciously employed the material at your command. The specimens are neat and well displayed.

C. B. McQUOWN, Bradford, Pennsylvania.—Your specimens are all up to date, correctly displayed and attractive. We reproduce the Montgomery & Lord letter-head corner card, example No. 2. This heading presented difficulties

MONTGOMERY & LORD,

INVENTORS OF THE

"New Century" ADJUSTABLE INTERCHANGEABLE COMBINATION **Curtain Fixtures.**

Office: 74 MAIN STREET, BRADFORD, PA.

No. 2.

which at times confront all printers. The secondary display line was much beyond the usual length, but a correct solution was found by breaking up the wording in such a manner as to lose none of its forcefulness.

GEORGE M. AMBROSE, Oak Park, Illinois.—To say the least, the ad. in "summons" form is well gotten up and should prove a good investment. Your card is a neat one.

E. L. WILDES, St. James, Minnesota.—The pattern of the litho. tint on the Keenan bill-head is not appropriate.

Ye Grand Singe at ye Meeting House, at Manomet, on ye Thursday night of ye present week at 7.30 of ye clock.



ALL money taken of ye Concert will be used to pay ye expenses of ye Church. Ye Committee in charge hope ye people will attend and fill ye church in ye doors. Ye admission tax will be 25c. for older people. Ye small children will pay 10c of 15c.

No. 1.

While your specimens are neat, they lack individuality. Do not be afraid to try new things, but be sure to have your designs of a neat and simplified character.

CHARLES LENZ, Belleville, Illinois.—Your announcement is neat and forceful as to display. However, we prefer to see announcements of this class conspicuous for simplicity.

FRANK VAN DYCKE, Amsterdam, New York.—The labels are all good. Stationery specimens well displayed, neat and correctly balanced and whited out. The Reed catalogue is very creditable.

THE MASSIE PRESS, Penacook, New Hampshire.—The program gotten out by your competitor is a poor piece of composition and presswork. Your specimens are, as usual, of a good class.

M. J. WILLIAMS, San Antonio, Texas.—There is a trifle too much border on the title-page of the Ladies' Chorus Club program. The railroad folder is an excellent one. Card specimens excellent.

CHARLES H. ODELL, Chicago, Illinois.—We reproduce your January blotter, example No. 3. The Schoeffer initial "A," fleur-de-lis and Griffin ornaments were printed in a bright red, "Golden Opportunity" in bronze, balance of blot-

ter than the business engaged in. Reference is made to the Tugus bill-head. The other specimens have the correct treatment. Letter-head of Tanberg-Aastrud Lumber Company very neat and creditable.

F. WEINMANN, Frankfort Station, Illinois.—While your specimens are good as to plan, yet the type employed for display is too large and the whiting out is faulty. These are two common errors that are very easy to correct.

A. H. PERKINS, Norwich, Connecticut.—It would do no good to reproduce the two specimens of "botch" printing done by your competitors. No one whose patronage is worth having would think of using such printing.

ALEX J. JONES, Concordia, Kansas.—We have no criticisms to make on the D. O. K. announcement. We have seen several of these unique announcements and consider yours on a par with the others, which were very good.

R. W. SHERCOG, Shreveport, Louisiana.—There is too much border on the panel of the bill-head, the date line is too prominent and the character "&" too small. The plan of heading is first-class, but it needs these alterations.

MESSRS. T. W. LOWE and Orville Espy have established a new printing firm in Seattle, Washington, under the firm



Golden Opportunity

It is said OPPORTUNITY knocks at every man's door at least once. Business men generally believe that the year 1900 will be rich with GOLDEN OPPORTUNITIES and those who can take advantage of them, will reap a substantial harvest. We call attention to the OPPORTUNITY YOU HAVE of securing an ample supply of First Class stationery and printing at prices that will involve little outlay and bring golden returns.

A. T. H. BROWER CO. Printers
358 Dearborn Street in CHICAGO, ILLINOIS in U.S.A.

1900 JANUARY 1900						
SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
1	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			
1	2	3	4	5	6	7

No. 3.

Phone Thirty-eight Harrison

ter in bright green. The stock was white. It was an excellent combination and made a very attractive and artistic blotter. Your other specimens are very creditable.

E. W. JOHNSTON, Fergus, Ontario.—Taken as a whole, your specimens are fully up to date and have artistic merit. Your best and most artistic specimen is the folder "Do You Want More Trade?"

A. H. McMILLAN, Waxahachie, Texas.—The Midway card is not good. Type is not harmonious and the curved line does not add to its appearance. Your other specimens are excellent and reflect credit.

LYTTON ALLEY, Nashville, Tennessee.—The K. P. folder is an excellent and artistic job. The only criticism we have to offer on the bill-heads is that the panels are too elaborate. The one-point rule is sufficient.

HARRY "FROG" STOUT, Bluffton, Indiana.—The Markley card would have been better had you adhered to Engravers' Roman for all the reading matter. Your other specimens are commendable for their neatness.

W. HARDRICH, Brooklyn, New York.—Your booklet is very neat as to appearance, the composition being well displayed, correctly whited out and well balanced. The arguments set forth are clear and convincing.

ED SKEEL, Spring Valley, Wisconsin.—Blotter-top good. The firm name on stationery work should be more prominent

name of The Seattle Printing Company. THE INLAND PRINTER extends best wishes and bespeaks their success.

R. LEE SHARP, Carrollton, Georgia.—Your publication is a good one on an advertising point of view. We suggest a much smaller heading of the same design. The initials in the booklet are too large. Your card is good.

W. E. LAMSON, Algona, Iowa.—Folder and label good. Bill-head creditable as to plan, but has faults. Employ a plain-rule border instead of the fancy metal border. Omit the underscoring rules and square up the matter at the right of the panel.

C. E. RICHARDSON, Duluth, Minnesota.—We have faith in the scratch pad as a means of advertising the printing business. We like the evidences of push manifested by your ads. and pads. We offer this advice: Make your scratch pads more attractive.

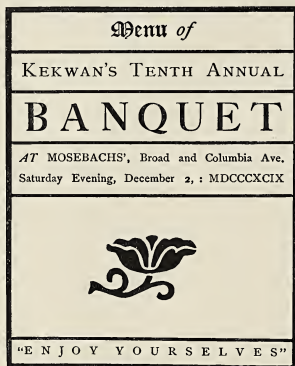
HARRY P. CUSTER, Falls City, Nebraska.—Your card specimens and envelope corners are very neat and well displayed. The Mauer note-head is your best commercial specimen. Other specimens neat, but not out of the ordinary as to display or plan.

WRIGHT, Electric Printer, Buffalo, New York, sent out a unique and artistic New Year greeting in the form of a four-leaf clover—the real article, probably plucked in Mr. Wright's summer rambles last year and carefully laid away

for use at this time. The greeting was in card form and the clover-leaf pasted on the card underneath a paper "shape" of the clover pattern.

ALBERT W. DIPPY, Philadelphia, Pennsylvania.—Your best and most artistic piece of composition is the millinery announcement. The lower letter-head is your best stationery specimen. Do not attempt elaboration and be careful not to select too large type for display lines.

ROBERT H. DIPPY, Philadelphia, Pennsylvania.—Your specimens are all artistic as to design, color schemes and composition. There is not a poor specimen in the lot. Every one is a gem. We reproduce two of your specimens.



No. 4.

Example No. 4 is the front of a banquet menu. The stock employed was purple Melton cover. The rules were worked in gold bronze and the reading matter and ornament in silver.



No. 5.

bronze. Size of stock flat, 4 by 11 $\frac{3}{4}$. Size of first fold 4 by 5 inches. The No. 5 example is a card. The type was printed in olive and the rules in sienna. The stock was heavy embossed gray.

GEORGE C. MARSH, New Philadelphia, Ohio.—We are pleased to note the improvement you made over the reprint copy of letter-head for the New Philadelphia Bottling Company. Improvements are also noticeable on the other reset jobs. All other specimens neat and well displayed.

CHARLES S. DILLON, Hot Springs, South Dakota.—While you in a measure modernized the bill-head, yet you did not

go far enough. The panel is too elaborate and the connecting and projecting rules therefrom should have been omitted. Narrow the panel and move it over about four picas.

E. H. BENEDICT, Biloxi, Mississippi.—Taken as a whole, your large parcel of specimens show good display and neatness. It is impossible for us to criticise so large a number of specimens. To get the most good from this department patrons should not send more than six specimens at a time.

C. H. CAPEWELL, Winsted, Connecticut.—The Davidson statement is a very neat piece of composition, well displayed, correctly white-d and balanced, needing no contrast example. The only thing the matter with the note-head is that the type is too small and the border should be omitted.

CHARLES R. LAWSON, Santee, Nebraska.—The catalogue of the Santee Normal Training School reflects credit upon yourself as instructor, and also upon your Indian pupils. The book shows by comparison with the one issued last year that progress has been made by all. The course of study is very good.

WILLIAM J. WATSON, Woonsocket, Rhode Island.—The P.-W. letter-head is well displayed, neat and attractive. The plan of the Live Stock Journal page is good, but it would be improved in appearance by substituting a heavy rule for the fancy metal border. Your specimens, taken as a whole, reflect much credit.

RICHARD A. FULCHER, Newark, New Jersey.—The display on the Bamberger circular is faulty and too scattered. The ornament employed to balance the job should have been omitted. The M. E. church card has too many type faces employed in its construction. The Topic card and blotter are the best specimens.

ALBERT D. RUST, JR., Caldwell, Texas.—A one-point black-faced rule around the panel on the Stone & Hitchcock note-head would have made it a much better job. The border design for the panel is entirely too elaborate. We would also advise the omission of the parallel rule and the ornaments. Other specimens neat.

L. F. DOERTY, Findlay, Ohio.—We are much pleased to note the very marked improvement in your stationery. Both of your specimens are excellent. The neatness and simplicity are truly commendable. We have a suggestion to offer on your envelope. Make the design match your letter-head. The pamphlet cover is a good one.

STERLING P. HART, Bryan, Texas.—The envelope corner is nothing out of the ordinary. The use of dashes after the last line on an envelope corner is a thing of the past. In regard to the card, the plan is not good. A more simplified design would lend dignity to your announcement. Modesty should govern all things of this kind.

E. L. PARRISH, Pitkin, Colorado.—Your new letter-head lacks the snap and individuality for which your old one was conspicuous. We say this in reference to the design only. What your old letter-head needs is a heavier-faced plain type for "The Pitkin Miner." Try a De Vinne line if you have it and follow the advice previously given.

JOHN B. KNEPPER, Carnegie, Pennsylvania.—The display work on the outside of the C. E. folder is very neat and creditable, but the inside is faulty and too large type is employed for the reading matter. Type employed on your bill-head is not harmonious. The border should have been omitted and a better color scheme adopted.

EYESIGHT.—A printer in Elmcreek, Nebraska, wishes to know what our observation has been relative to the ill effect upon the eyes caused by typesetting. We have noticed no ill effects traceable directly to typesetting. We have known of many ruined eyes caused by persons indulging in reading by a poor light or reading while lying down. There are many ills laid to the door of the printing-office that do not

belong there, and this is one of them. Frequently people are to blame for the ills they suffer and for convenience sake blame their occupation for them. Your specimens are neat and well displayed.

F. J. SMITH, Golden, Colorado.—We reproduce your cover-designs for the *Industrial School Magazine*, examples Nos. 6 and 7. We show both because the No. 6 specimen

appearance, but we do not see how it could be avoided, owing to the amount of matter. We would caution you against the employment of too much border, etc., and advise you to simplify your display work.

RAYMOND A. VOSBURGH, Rochester, New York.—The Sterilizer circular could be improved by the employment of a smaller type for the reading matter. As it now is it has a crowded appearance. It is also out of balance and the whitening is poor. While your folder is very neat, it could have been improved by the employment of initial letters at the commencement of each page of reading matter.

R. A. LUEDTKE, Toledo, Ohio.—Your envelope corner is your best specimen. The word "Printer," however, is too prominent. Your name should be the most prominent. This is a safe rule to follow on all stationery work. Your note-head is not at all creditable. The type employed is too large and the arrangement bad. Employ Jensen type only in the construction of your card. The Anderson card is very good.

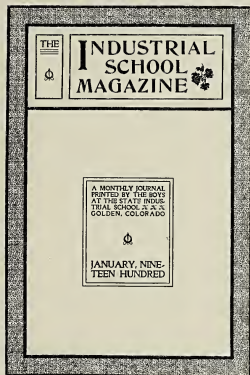
JAMES W. BRITTON, Philadelphia, Pennsylvania.—The firm name on the card specimen has not enough strength. More prominence should be accorded the words "Pearl and

Shell." Your bill-head could be improved by constructing a smaller and neater panel at the left of heading, incorporating the words "Fine Job Printing" in the panel. We do not approve of constructing panels in the way you have done. Simplicity and neatness should always be your rule.

MECHANICVILLE STATIONERY COMPANY, Mechanicville, New York.—The pointers should have been omitted at the sides of the catch-line on the Wilnot & Pelton bill-head and smaller type employed for the words "Building" and "Moulding." These words should be made to line up with the word "Sand." Your blotters and the Epworth League folder are excellent. The Clark card is by far your best specimen and an excellent example of simplified display. We advise you to court this style. The Clark bill-head is poor, the type inharmonious and the color scheme bad.

WALTER REDFIELD, Shenandoah, Iowa.—We are pleased to note the improvement in your work. In arranging the matter for any job where it is necessary to break up the display and place portions in different positions, be careful to so arrange it that each portion will make sense. We see this error on both bill-head and blotter. In the panel at the right side of blotter we see the following wording together: "Benj. Clare, Editor. Established 1882." The last sentence should have been placed under the name of paper. Be mindful of the little things and learn to correctly analyze the reading matter. Don't guess, and never work entirely by the eye.

JAMES H. BERRY, Ferndale, California.—Taken as a whole your specimens are too profusely ornamented. The employment of too much border and too many ornaments will ruin the appearance of any piece of work. Simplicity and neatness are much more to be desired than elaboration, especially where it is practically meaningless. Your two



No. 6.



No. 7.

has been robbed of its dignified simplicity by the addition of the fancy border. This is a common error to many compositors who seem to have an idea that their work would be too severely plain without the addition of meaningless ornaments or fancy borders, which detract from rather than add to the appearance of their designs. The No. 7 example is excellent and artistic.

ALEX LEINKER, Keokuk, Iowa.—Improvements are noticeable on your reset jobs. The No. 1 specimen you refer to is not up to date. On your No. 3 specimen the word "Florist" should occupy a central position underneath the name. Place the telephone number in the upper left-hand corner above the date line. Try it and see the difference.

THE COVER-DESIGN FOR MARCH.—The cover for this month's issue of *THE INLAND PRINTER* was designed and composed by George A. Herrick, with E. L. Hildreth & Co., Brattleboro, Vermont. Mr. Hildreth's original proof showed the border in olive and the lettering in brown on a cream-colored stock, but in running the cover the colors were changed somewhat.

CHARLES M. RICHARDSON, Indianapolis, Indiana.—We are pleased to note the improvements you have made in your work since your last parcel was received. There is a rule which you should follow in stationery work, and that is to make the firm name more prominent than you do the business engaged in. Your prices are entirely too low and are ruinous to legitimate trade.

A. H. BLOOR, Ingersoll, Ontario.—A plain border around your label would be better than the one now employed. We do not approve the employment of curved lines. Too much time is consumed in their construction. The pocket pad is decidedly your best specimen and very creditable. Bill-head neat and well balanced. Program has a rather crowded

best specimens are the O'Neil and Dewey bill-heads. There is only one criticism on the Dewey bill-head. The type employed for the date line is too small. On the O'Neil bill-head "To" and "Dr." should have been set in Columbus outline and the Laurel ornaments omitted, as should the squares of border on the sides of the lower section. With these corrections the jobs would have been faultless. Pattern after work of this class.

CARD WITH MUCH MATTER.—Very often a compositor will have copy for a card handed him to set, which contains so much matter that tasty display seems almost impossible. Here is a sample (No. 10) which shows how a Chicago printer got around it. Copy was manuscript. The use of one series of type and the arranging of panels enabled him to please his customer.

E. O. GILDART, Stockbridge, Michigan.—The whitening out on the Blair letter-head is all right. We reproduce both of the Magic Dye jobs. Mr. Gildart was given copy for this job and instructed by the customer to make it as artistic as he chose. The result was example No. 8. The customer evidently did not know much about artistic printing, because he ordered it changed to suit his taste and the result is

ULRICH KNOCH, Los Angeles, California.—You are right. The card as it now stands is a failure. The fault is the customer's rather than the compositor's. It impressed us in this way: It is decidedly after the model of the schoolboy

DUPPLICATE PEN-CARBON LETTER BOOKS, ORDER BOOKS, NAME COLLECTION BOOKS, BANK REMITTANCE BOOKS, LOOSE-LEAF SALES BOOKS.	BUTLER'S PERFECTION LOOSE-LEAF LEDGERS, LOOSE-LEAF FILING CABS, LOOSE-LEAF PEN-CARBON, TRIPPLICATE BILLING SYSTEM.	DUPPLICATE PEN-CARBON PLAIN RECEIPT BOOKS, PRINTING RECEIPT BOOKS, RAILROAD RECEIPT BOOKS, DELIVERY RECEIPT BOOKS, TYPEWRITER ORDER BOOKS.
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BUTLER BROS. & CO.
MANUFACTURERS OF

OFFICE SPECIALTIES THE LARGEST MANUFACTURERS OF DUPPLICATE AND TRIPPLICATE PEN-CARBON STATIONERY IN THE WORLD. SPECIAL WORK PROMPTLY EXECUTED	TYPEWRITER CARBON PAPER
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PRINTERS **BINDERS**

REPRESENTED BY 212-214 MONROE STREET
F. L. BUTLER. CHICAGO

No. 10.

who drew a picture of a cow and labeled it "This is a cow." While we have no doubt as to the customer's artistic inspiration, we must say that he should have been enlightened as to the inharmonious color combination and persuaded to send out a neat card in the proper form for "season's greetings." The card should have been set in some type on the order of Engravers' Roman, the bars of music alone should have been printed in the two shades of ink and the lines of type underneath each bar—the labels—should by all means have been omitted.

PIECEWORK.—A subscriber in Jackson, Mississippi, wishes to have all the work in his establishment gotten out at a piece scale, and asks us the following questions: "What is the usual price for gathering per 1,000?" 20 cents. "For wire-stitching, per 1,000?" This would depend entirely upon the number of stitches and the length of run, together with the character of the work. "For folding 16-page signatures, per 1,000?" 30 cents. "For pasting or gluing on backs, per 1,000?" This, also, would depend upon the class of work. As to the composition per 1,000 ems, you will have to make satisfactory arrangements with your compositors. There are some branches of bindery and composing-room work that it is not satisfactory or practical to have done by the piece. We think your foreman would be an idiot to agree to do the make-up, proofreading and general supervision of your work on the piece basis, and we do not think any one who has served an apprenticeship in a printing-office would expect it. The thing for you to do is to get men for the heads of your different departments in whom you can place confidence and let them manage the work to the best advantage. If you inaugurate the system you are contemplating, we predict endless trouble and worry.

THE PRINTING EXPOSITION IN NEW YORK.

Preparations for the Mammoth Printing Exposition and Fair, to be held at Grand Central Palace, New York, under the auspices of Typographical Union No. 6, May 2 to June 2, 1900, are well under way. With over one-third of the available space already sold to manufacturers representing all branches of the printing and kindred trades, and with negotiations pending for other large exhibits, the management may well feel pleased with their work to date.

5

BEAUTIFUL COLORED FEATHERS FREE with Every Package of **MAGIC DYES**
"BRIGHTEST AND BEST DYES IN THE WORLD"

Directions for the Customer.—If feathers become crumpled and web cannot be smoothed dry, moisten with water, smooth out between thumb and forefinger, bend and shape to suit, dry under pressure. All fluffy and slender ones should be slightly moistened and formed over a hot curling iron. If stem of feather is broken, cut off, using the tip end far as perfect. To color good black and other deep shades use four times as much dye as you would for cloth and work them in dye bath from four to eight hours at or near the boiling point; light shades use less dye, but keep in bath same length of time, as feathers do not become saturated easily; rinse in cold water. All wool and silk dyes color feathers beautifully.

No. 8.

5

Beautiful Colored Feathers Free
With Every Package of MAGIC DYES
"BRIGHTEST AND BEST DYES IN THE WORLD"

DIRECTIONS FOR THE CUSTOMER.—If feathers become crumpled and web cannot be smoothed dry, moisten with water, smooth out between thumb and forefinger, bend and shape to suit, dry under pressure. All fluffy and slender ones should be slightly moistened and formed over a hot curling iron. If stem of feather is broken, cut off, using the tip end far as perfect. To color good black and other deep shades, use four times as much dye as you would for cloth, and work them in dye bath from four to eight hours at or near the boiling point; light shades use less dye, but keep in bath same length of time, as feathers do not become saturated easily; rinse in cold water. All wool and silk dyes color feathers beautifully.

No. 9.

example No. 9. There can be no question as to which is the most attractive piece of work. No. 8 is up to date and No. 9 is "way-back." The blank space on each specimen was intended for pasting in color slips.

ON THE DEATH OF HARRY WINN, OF DETROIT,
MICHIGAN.

BY EDWARD BECK.

HUNDREDS of readers of THE INLAND PRINTER will read with mingled feelings of surprise and regret of the sudden death of Harry Winn—the genial, lovable, jovial Harry Winn—which occurred on Monday, February 5. At the time that he was stricken Mr. Winn was in a street car going from his home to the office of Winn & Hammond, of which firm he was the senior member. He was carried into a near-by drug store and expired without regaining consciousness. Heart disease was the cause of death.

Mr. Winn was one of the best-known master printers of the country. Hundreds of printers who have met him in his home city or at conventions of the craft in other places,

determined to sever his parental environments and seek a career in America.

In company with George Holmes, at present storekeeper for the Michigan Central Railroad Company in Detroit, he crossed the ocean and went directly to Detroit, where his remarkable capacity and aptitude soon secured him a position as foreman for E. B. Smith & Co., which firm was shortly succeeded by Thorndyke Nourse.

In 1882 Mr. Winn, in company with one of his coworkers, Mr. George S. Hammond, negotiated for the purchase of the Nourse concern, thus beginning the well-known and successful establishment.

Harry Winn was a man of the world, a man who was genial and companionable to all, always ready with a hearty handclasp and a word of cheer alike for high and low. His first thought was for his home and the precious ones it contained; to social gatherings and entertainments he gave the second. An amateur actor of no mean capability, a pleasing singer, he was the center of many little social cliques, and was always ready to contribute his services for charity or entertainment. Outside of these his relations to his family were considered sacred by him. To his nine children he was a playmate, a brother; to his wife a lover as he first met her, Miss Monohan, twenty years ago. At their cosy little summer cottage on Hickory Island, in Lake Erie, they held many jovial picnics and vacations, just the family alone, and it was while there that Mr. Winn wrote in that quaint, simple style the little story of a fisherman's adventures that furnished so much amusement and pleasure to his friends.

Beloved and respected outside as well as in the domestic circles of his own home, Mr. Winn became very prominent in Masonic life. In 1896 he was ordained Worshipful Master of Kilwinning Lodge, and was a member of Monroe Chapter, Monroe Council, Detroit Commandery, Knights Templars, of the Michigan Sovereign Consistory and the Shrine. When the Consistory put on the nineteenth, or Grand Pontiff degree for the first time in this State, about a year ago, Mr. Winn was selected for the part of Philetus, the philosopher, and his interpretation of the character was a revelation to the many who saw him.

"When a man dies his worth is learned," says one, but the worth of Harry Winn had been learned and appreciated long before the implacable arm of death had claimed its victim.

The general estimation in which he was held is shown by editorial extracts from the newspapers of Detroit.

"His habits of thought and toil were those of a full-statured man," said the *Detroit Journal*. "In social life, in the bonds of fraternal comradeship, and in the home, he was a boy—frank, ingenuous and open-hearted. His home was his kingdom. There with his children and his devoted wife he found his brightest hours—the true joys of existence."

"He did what he could to maintain high standards of excellence," said the *Detroit Tribune*, "and the man who has accomplished that much, whatever his occupation in life may have been, has not lived in vain."

Thus has the character and life of Mr. Winn been considered and adjudged upon. Nowhere in his career, with the exception of little indiscretions that contribute to the making up of a normal man, can a false note be found that decries his character, and with truth could it be said that not a man in the world can be found to testify against Harry Winn.

The few hours succeeding death and burial were hours of torture and affliction to the bereft widow. By the score condolences came, and the casket in which lay the calm, peaceful face of the beloved father and husband was buoyed up in tangled masses of fragrant flowers and foliage, resembling a ship that had been tumbling on the billows of



HENRY R. WINN.

will bear witness to his sterling qualities as a host and a friend. He was sunshine personified. He will be especially well remembered by those who attended the photo-engravers' convention in Detroit and Put-in-Bay last summer, a humorous account of which was written by Mr. Winn under the title, "The Big Four, or Recollections of Put-in-Bay," and published in a recent issue of THE INLAND PRINTER.

But it was in his home city that Harry Winn was best known, most loved and most highly appreciated. There the news of Mr. Winn's sudden summons created a shock such as seldom follows that of any man not in public official life. Everywhere were heard expressions of sorrow and regret at his untimely taking off, and it is no exaggeration to say that more than half the community felt his loss as that of a personal friend.

Harry R. Winn was a native of England, and was forty-seven years of age at the time of his decease. At the early age of twenty he had already, under the able instruction of his father, placed himself in the first rank as a printer, and feeling confident that the New World could offer him advantages far superior to the mediocre ones in his native land, he

a heavy sea, and, incapable of further resistance, was just about to disappear forever beneath them.

The Detroit Employing Printers' and Publishers' Association, of which Mr. Winn was an active and helpful member, met and adopted the following memorial:

IN MEMORIAM.

At a meeting of the Employing Printers' and Publishers' Association of the city of Detroit, held February 6, 1900, the following preamble and resolutions were unanimously adopted:

WHEREAS, It has pleased Divine Providence to take from us Harry R. Winn, one of our most esteemed members, so suddenly, who had endeared himself to every one in our Association by his genial good-fellowship and pleasant greetings at our meetings, by his fair and open advocacy of all measures and propositions to advance the interests of our craft, and by his just and right appreciation of all questions touching the "Art Preservative" in our duty to ourselves as well as to our employees, therefore

Resolved, That we, the Employing Printers' and Publishers' Association of the city of Detroit, hereby acknowledge with heartfelt grief the loss of our brother member, and offer our sincere sympathy to the widow and family of our deceased member, and trust that through His infinite wisdom Almighty God will comfort them in this, their sad hour of bereavement; and further be it

Resolved, That this preamble and these resolutions be spread in full upon our minutes, and a copy of same, suitably inscribed, be presented to the family.

CHARLES M. ROUSSEAU,
J. W. MORRISON,
J. H. GOULD,

Committee.

THE SUBSCRIBER AND THE AD.-WRITER.

A correspondent, who says it is hardly to be expected that a Bible would be found in an office where they would spin such a yarn about a cat, submits the following concerning an advertisement in the February number. The writing of advertisements has come to be considered so near a "science," that perhaps a suggestion of this kind from a reader of advertisements and a possible purchaser of a cylinder press, may not prove uninteresting:

CATCHY, BUT NOT TRUE.

If the idea is merely to catch the attention, all is well. But suppose in catching the attention a prejudice is created, then there is a doubt about catching the customer.

The young lexicographers thought they had a fine definition for the crab, "A little red fish that walks backward"; but Baron Cuvier called their attention to three errors—a crab is not a fish, it does not walk backward, and it is not red.

A catchy sentence is a fine introduction to an advertisement, but if it is a misstatement will it not prejudice the reader?

A recent advertisement has this introduction: "Solomon said in his wrath, 'All men are liars.'" But it wasn't Solomon, it was David, who said it; and he said it in his "baste," not in his "wrath."

The goods advertised may be all that is claimed for them, but a blundering inaccuracy in so trifling a matter may lose a sale.

THE AGRICULTURAL PRESS LEAGUE.

The National Agricultural Press League held a special meeting, February 12, in Chicago, with President George B. Briggs in the chair. Resolutions were adopted urging the National Congress to remove the duty on all print paper, pulp and other materials which enter into its manufacture. The plan of the fifty papers represented in the league, uniting to purchase all paper used from one mill, was favorably discussed. A committee was appointed to make arrangements for an excursion in August to Colorado and the Yellowstone Park. It was decided to hold the next annual meeting in Milwaukee upon a date coincident with the convention of the National Association of Agricultural Implement and Vehicle Manufacturers. A number of new members were elected and much interest was manifested. The officers of the Agricultural Press League are: President, George B. Briggs, *Orange Judd Farmer*; vice-president, C. F. Jenkins, *Farm Journal*; treasurer, H. H. Chandler, *Farmers' Review*; secretary, Marco Morrow, *Agricultural Advertising*. Executive committee: D. W. Willson, *Elgin Dairy Report*; B. F. Bilitier, *Farmers' Guide*; A. Simonson, *Wisconsin Agriculturalist*.



BY O. F. BYXEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 220 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound; \$1.25.

E. H. BULKELEY has resumed the publication of the *Milton* (N. Y.) *Searchlight*.

THE *Bollettino Della Sera*, New York's Italian newspaper, has installed a Cox Duplex press.

THE Sing Sing (N. Y.) *Republican* has been changed to an eight-page paper. A decided improvement.

A "MARKED COPY" of the Hartland (N. B.) *Advertiser* has been received, but I fail to find anything marked.

WITH its first issue in February, *Newspaperdom* changed to sixteen pages of three columns each. The improvement is marked.

NOTE the change of address at the head of this department, and be careful to use the street and number on all communications.

THE *Rockland County Messenger*, of Haverstraw, New York, has changed to an eight-page form and is much improved in appearance.

HENRY F. COOK, Frostburg (Md.) *Gleaner*.—There is nothing to criticise about your paper. It is a newsy little weekly, nicely printed.

BEGINNING March 13, Rev. Charles M. Sheldon, author of "In His Steps," is to publish the *Topeka Capital* for one week as a Christian daily newspaper.

HARRY ULMER TIBBENS has severed his connection with the Connellsville (Pa.) *Courier* and has accepted a position with the Johnstown (Pa.) *Tribune*.

JOSHUA L. FOSTER, one of the best-known editors in New Hampshire, and proprietor of the Dover *Democrat*, died on January 29, at the age of 75 years.

Threshermen's Review, Port Huron, Michigan.—I can offer no suggestions for the improvement of your excellent monthly. Ads. are all very nicely handled.

HARRY L. JOHNSON, formerly of the reportorial staff of the Poughkeepsie (N. Y.) *Enterprise*, is filling a like position on the Chicago *Journal* and is doing good work.

THE Sioux Falls (S. D.) *Argus* devoted many columns to its reports of the sixth annual convention of the South Dakota Press Association, giving most of the papers in full.

A NEW trade monthly is *Machinery Advertising*, "a journal of advertising suggestion, advertising information, advertising media." It is published in Cleveland, Ohio.

THE *Press*, of London, England, continues to publish matters of great interest to those in the line of printing. One of the features of the paper is a line at the bottom of each

page informing readers whether the page is hand composition or Linotype work. The issue of January 15 has an article on "The Progress of Harmsworth."

HARRY M. KEENEY, Carlisle (Pa.) *Sentinel*.—Your rate card was received at the last moment before closing this department. It will be given careful attention next month.

FOR a study in horribleness the program of the twenty-eighth annual meeting of the Nebraska Press Association furnishes much amusement. It takes an artist to be a clown.

EDWARD H. VAN KEUREN has been obliged to withdraw from the Enterprise Publishing Company, of Poughkeepsie, New York, publishers of the *Enterprise*, on account of ill health.

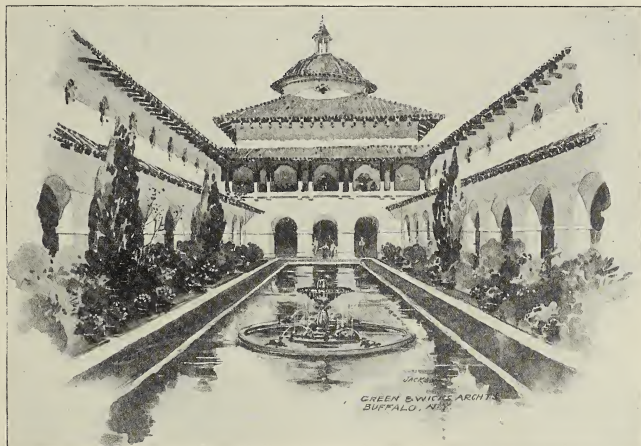
AFTER a successful life of over forty years under its former title, the Fishkill (N. Y.) *Journal* has been changed

carefully made up, except that another lead should be used on either side of the dashes dividing the articles. A trifle more impression is advisable.

GEORGE E. HARTSON, of the Skagit (Wash.) *News-Herald*, has been elected mayor of Skagit, after having satisfactorily filled an unexpired term by appointment. Mr. Hartson was formerly a resident of Poughkeepsie, New York.

M. P. RINDLAUB, president of the Wisconsin Editorial Association, was held up by daylight in Chicago and a little cash and an order on Grant county for \$262.28 taken from him. He was compelled to indorse the order at the points of two revolvers.

ST. JOHNS (Mich.) *News*.—A Christmas issue of sixteen pages, nine of which were well-displayed ads. The whole



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THE COURT IN MACHINERY AND TRANSPORTATION BUILDING, PAN-AMERICAN EXPOSITION.

Buffalo, New York, U. S. A., May 1 to November 1, 1901.

to the Matteawan (N. Y.) *Journal*. The paper has been recently enlarged and improved.

LA GRANGE (Ind.) *Call*.—I note the change suggested in December has been made. The *Call* is nicely made up. The arrangement of "Holiday Visitors," issue of December 30, is very commendable.

THE Poughkeepsie (N. Y.) *Star* has removed to more commodious quarters, and Richard Maloney, whose father, William R. Maloney, is the proprietor, has assumed the business management since the resignation of J. J. Hyland.

The *Butler County News*, Shell Rock, Iowa, now occupies its own building, an imposing structure. George A. McIntyre, the proprietor, has associated with him H. E. Keister, of the Waterloo (Iowa) *Courier*, an experienced newspaper man.

Live Coals of Fire, Lincoln, Nebraska.—A new bi-weekly publication, the official organ of the Fire-Baptized Holiness Association of America. It carries no advertising, its eight pages being filled with strictly religious matter, which is

arrangement is commendable and reflects credit on a wide-awake weekly. The *News* was criticised about a year ago and I note the suggestions then made have been heeded.

MR. HARTWELL has sold the Tivoli (N. Y.) *Times* to Frank O. Green and has accepted a position in the news room of the Poughkeepsie (N. Y.) *News-Press*. Mr. Green has changed the *Times* from a folio to a quarto, doubling its size, and added a page for Germantown, a near-by village.

FORT SMITH (Ark.) *Elevator*.—I notice but two slight defects in your issue of January 19—the last line of a paragraph is run at the top of the second column on the third page, and "Franklin County News" should be graded. Your paper is neatly arranged, carefully made up, and well printed.

Brazos Pilot, Bryan, Texas.—The best feature of your paper is the ad. display. A little more impression and a more even color would improve the presswork. Paragraphs

of correspondence should be graded, and such items as "News is Scarce," and "Success to the *Pilot*," should be omitted.

THE Christmas number of the Sydney (Australia) *Sunday Times* consisted of twenty-four eight-column pages, and contained enough paid matter to make the average advertising manager open his eyes in wonder. The news and literary features were in no wise neglected, the latter being far above the average.

E. F. ROWE, *Vick's Magazine*, Rochester, New York.—As you say, the magazine needs a new dress badly, but aside from this it is very satisfactory. Headings are well chosen, and it is nicely made up. In the presswork the register is poor in many places, this being the only feature wherein I can suggest improvement.

Pike County Democrat, Pittsfield, Illinois.—A nicely printed paper, carefully made up. Display heads would look better if spaced a little more, but aside from this the news features are very commendable. Most of the ads. are very good, only a few of the larger ones being inclined toward too much sameness.

KIAH C. MOTT, who won first place in the last ad.-setting contest, writes: "Set of ads. in Contest No. 6 has been received in good shape. Thanks. I have had a scrap-book made that will hold four to a page with liberal margins, and now have them in excellent shape for comparison." A very good way to preserve the ads.

AN article published in this department this month on "Making Holiday Editions," by J. Howard Sharp, contains some excellent and original ideas for publishers. It is not too early to begin thinking about what will be done next Christmas, and the newspaper man will find in this something to ponder over during his summer vacation.

Industrial School Magazine, Golden, Colorado.—If you had had new type for your January issue, the number would have been practically perfect. I wish that I could reproduce the entire magazine, as it is certainly a model, but as that is impossible, would advise those interested to send 10 cents to Frank J. Smith, who will supply copies unless the edition is exhausted.

AMONG the speakers at the annual dinner of the Republican State Editorial Association, of New York, held at Albany in January, were Governor Roosevelt and William H. McElroy, editor of the New York *Mail and Express*. Letters of regret were read from President McKinley, Secretary of War Root, Postmaster-General Smith and other prominent Republicans.

SOME of my correspondents who have sent me letters or papers during the last two months may find that their communications have failed to receive attention. This is undoubtedly due to my change of residence and inability to secure proper forwarding of mail. If all unanswered requests will be duplicated and sent to my present address they will be accorded careful attention.

BEGINNING with the spring the *Practical Dairyman* and the *Agricultural Epitomist*, now published at Indianapolis, are to be issued from a 650-acre farm, thus placing them in a position to treat their subjects in the most practical manner. E. Chubb Fuller, who is the leading spirit in both publications, is getting out two good monthlies and this latest move can not help being a benefit to each.

LAST month in announcing the death of Alfred E. Burr, of the Hartford (Conn.) *Times*, I mentioned the fact of his being the oldest editor in the United States in point of continuous service. Shortly after the death of Mr. Burr occurred that of ex-Judge Theodore Schoch, of the Stroudsburg (Pa.) *Jeffersonian*, who is honored with a like distinction, he having served his paper for over fifty years. Do not let us wait until a man joins the majority before calling the atten-

tion of the world to such a fact. The question now arises, What living editor is oldest in point of continuous service?

THE issue of the Sterling (Ill.) *Daily Standard* for February 3 contains an interesting account of the *Standard's* new Cox Duplex press and Mergenthaler Linotype machines now used on that paper. The illustrations of the machines in connection with the article made it additionally interesting. In addition to this equipment, the paper has purchased an entire new dress of advertising type.

SALISBURY (Md.) *Courier*.—The *Courier*, now just a year old, is nicely printed, bright and newsy. When it is necessary to pull a few leads out of an article to get it into a certain space, this should be done at the bottom and not at the top, and where double-leading is necessary it should be at the top. Items of correspondence should be graded and dashes separating editorial paragraphs should all appear the same way—the heavy line at the top. Ads. are nicely displayed.

Swift County Monitor, Benson, Minnesota.—Your "Old Settlers' Edition" contains a large amount of appropriate matter, and, with the exception of the presswork on the half-tones, which were a little too fine for newspaper work, the mechanical work is nicely carried out. The thirty-two business cards—"Some of the Leading Firms of Benson"—made a good feature, simply and neatly displayed, and the ads. throughout are praiseworthy.

JOHN VOGLER, Philadelphia, Pennsylvania.—Your general criticism of last month's ad.-setting contest is appreciated, as I am always glad to know the opinions of those interested. However, I consider you are quite unreasonable in intimating that the judges were not practical men, as all, with the exception of the advertiser, who certainly had a right to an opinion, were practical printers, and as good judges of what constitutes a proper newspaper ad. as it would be possible to select, and I am personally perfectly satisfied with the result of the contest. The ads. you enclosed are nicely displayed.

ON Christmas Day the Fremont (Neb.) *Daily Tribune* published a remarkably fine "Sugar and Holiday Edition." Thirty-six pages were filled with well-printed text, profusely illustrated with some excellent half-tones, and distributed

The Fremont Nursery

through the number were about eighty headings similar to the one reproduced above—a neater style could not have been chosen. The *Tribune* is a fine paper and this holiday number is quite in keeping with its progressiveness.

AFTER some pleasant words in appreciation of a criticism of the *Geauga County Leader*, Benton, Ohio, which appeared in this department in January, Charles J. Olds, its editor, writes: "Regarding your criticisms: I have done as you suggest by the H. A. Dayton ad. and it is much improved thereby. I can not quite agree with your idea of grading correspondents' letters, for two reasons: It gives a paper too much of a spotted appearance, and the amount of work which such a plan would necessitate would not be warranted by whatever improvement it might make in appearance. The *Leader* will average over twenty letters from local correspondents in a county of sixteen townships. We make a specialty of the Geauga county field, but also have outside news features. We have a circulation now of nearly 1,500 in a county of 15,000 population. A year ago we had scarcely 1,000 circulation. This increase has not been solicited by agents, but is all voluntary. Will you please give us your opinion of the *Leader* as a county newspaper?" Answer.—I do not consider the reason given for not grading correspondence of sufficient weight to affect my previous remarks.

The neat appearance of the first page, where local items are given the suggested treatment, makes its advisability apparent. The title of the *Leader* is well chosen, as it has but few superiors in news features.

EDITOR M. C. BROWN, of the White Lake *Wave*, read the following bright effusion, entitled "The Hand That Holds the Pencil," at a recent meeting of the South Dakota Press Association:

"We read of mighty powers
That are felt for right or wrong;
We have had them kept before our minds
In poems, prose and song.
There's the 'hand that rocks the cradle,'
And the 'hand that writes the dun';
There's the 'man before the public,'
And the 'man behind the gun';
There's the 'boy that minds his mother,'
And the 'Jack that takes the pot';
While the 'hand that wields the slipper'
Seldom fails to touch the spot.
Strong and potent are the forces
That against our lives are hurled.
But the hand that holds the pencil
Is the hand that prods the world.

"For this world of men and women
Often needs a friendly jog;
There are some who dare not claim their own,
While others play the hog.
There are some who get so 'goody good'
They never crack a smile,
While their neighbors vent their feelings
In an overflow of bile.
There are strong who coddle the weaker,
There are weak who flout the strong,
And a timely note of warning
Helps the world to wag along.
Human nature needs a prompter
As the circling years are whirled,
And the hand that holds the pencil
Is the hand that prods the world.

"Corporations get too frisky,
Just to show they're in the swim,
Or some cranky politician
'Thinks the world was made for him.
Sharpen up the trusty 'Faber,'
Get it focused true and fine;
Let the dose be what is needed,
From a column to a line.
If you want to prick a bladder,
'There is nothing in the land
Like a nicely pointed pencil.
Guided by a steady hand,
And the wicked deal less darkly,
Fewer crooked paths are trod,
As they see the lifted pencil
And in fancy feel its prod.

"Pencil pushes of the nation,
In whose hands the weapon lies,
Ponder well the aim and object
Ere the pointed arrow flies,
Dealing gently with the erring—
Still, denouncing all the wrong—
Ever just in condemnation
And in virtue ever strong.
Let your shafts be keen, yet kindly,
Never venom-tipped nor vile,
Seeking where a teardrop trembles
To replace it with a smile.
And while o'er our smiling planet
Heaven's azure is unfurled,
Let the hand that holds the pencil
Be the hand that helps the world."

THE BEST NEWS PAPER PRESS.—J. L. Kinmonth, publisher of the Asbury Park (N. J.) *Daily Press*, writes: "Your letter of some days ago requesting a more definite statement of my request for a discussion of the style of press most suitable for newspaper publishers received. Have been so busy installing a latest pattern Angle-Bar Duplex perfecting press that I have neglected to reply. The value of the discussion is thus almost a thing of the past so far as I am concerned, but I would very much like to read an article in THE

INLAND PRINTER which discussed cost of newspaper presswork, as machine vs. hand composition has been discussed. That is, an article which would be a guide to the publisher. We all know that a stereotyping press capable of printing many thousands of perfected papers per hour would be as out of place in a country office as a hand press would be in that of the New York *Herald*. The country weekly with 400 circulation can get along with a hand press, but how large a circulation should the publisher have before he should purchase a drum cylinder, driven by steam or other power? And then if this same publisher should start a daily, at what point would the drum-cylinder of low speed become antiquated and a rapid press like the Babcock Dispatch be a necessity from the standpoint of economy and promptness of issue? Then at what circulation and increase of business requiring a variation in the number of pages does a perfecting press become desirable, and does a press like the Duplex or Multipress bridge a chasm between the Dispatch and the Goss or Hoe stereotyping presses? In this discussion the relative amount of paper wasted in passing twice through the press and then through the folder, and the waste from the roll on both the flat bed and rotary styles of perfecting presses, should be shown. The time lost on each style of sheet and web press is also a factor in determining actual product. My own case for example stood about as follows: I have a No. 8 Dispatch which has a speed of 2,160 per hour, but in actual practice, counting stops, I could not exceed 1,500 per hour, day in and day out. There was also quite a little waste of paper one way and another. Then I possess a Stonemetz folder that caused a great deal of trouble and delay; perfectly 'lovely' one day and perfectly 'cussed' the next. Circulation exceeded 2,000 on daily and 1,000 on weekly. Business in daily fluctuated so that at certain seasons four pages (seven-column) were sufficient, while during July and August eight pages were scarcely large enough. During four or five months six pages would be just right, and then I rather wanted to be in shape to run both morning and evening editions during summer. There was considerable loss in an eight-page summer edition, due to great fluctuation in demand and resulting in shortage of papers, or too many printed on first run (or inside form). The question came up whether I should put several hundred dollars in a new folder or several thousand in a new press. I decided to buy the Cox Duplex press. Did I make a mistake? My Dispatch press is in excellent shape and is held in reserve to help out in case of breakdown or to do such jobwork as is suited to it. There was no other press accessible to me in case of breakdown that would take four pages of a seven-column paper." *Answer*.—Here is an opportunity for a helpful discussion and exchange of experiences. Changes in presses are being made continually and publishers are on the alert for practical information of the exact nature that Mr. Kinmonth suggests. What has been your experiences, brother publishers, and from that experience how would you answer the questions above propounded? THE INLAND PRINTER will be glad to publish all letters on the subject, which should be addressed to the editor of this department.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, NO. 7.

For Contest No. 7 I have selected a business card, as announced last month, and it will doubtless prove very instructive and interesting both to job printers and newspaper men. The copy was sent me in August by B. M. Kinner, of Corning, New York, in response to a request through this department for samples suitable for these contests. Mr. Kinner truly says that, "Most printers consider a business card one of the hardest pieces of work to set, yet they are continually before the eyes of the public and should be neat." I expect to secure Ed S. Ralph for one of the judges, and shall ask him to designate two associates. The

contest will be decided on a system of points as heretofore, unless my readers can suggest some improvement, which would be most gratefully received. It will be necessary to allow more time for a decision of the judges and the securing of necessary data than has been done in previous contests, and I have decided to allow a little longer time for contestants to get in their specimens. Accordingly the contest will close on May 1, and the result will be given in *THE INLAND PRINTER* for July. Several of the best specimens will be reproduced in that number, together with the photographs of successful compositors. As in the last contest, a complete set of all the cards submitted will be given each of the five compositors heading the list. The copy for the card follows:

P. D. Wescott, inventor, patentee and manufacturer of the Wescott Acetylene Gas Apparatus. Patented July 22, 1899. King of its kind. Simple, systematic, compact and substantial. Wanted in every State: Dealers, jobbers and general agents; also parties to manufacture the machine on royalty. County and State rights for sale. For descriptive circular and further particulars address the patentee, 38 Bridge street, Corning, N. Y.

Care should be taken to have proofs properly read, as one-half a point will be deducted for all errors discovered. Specimens that fail to comply with any of the following conditions will be discarded:

1. Size of card—2½ by 4½ inches.
2. Each contestant limited to two specimens.
3. Sentences may be transposed to suit the ideas of compositors, but no words can be inserted or omitted.
4. Use black ink on white card.
5. Ten copies of each specimen to be mailed to "O. F. Byxbee, 817 Quincey avenue, Scranton, Pennsylvania."
6. Each entry must be accompanied by name of compositor, employing firm and address, printed on a slip of paper or card.
7. All specimens must reach me by May 1.

MAKING HOLIDAY EDITIONS.

One of the few bad features about our otherwise excellent trade journals is that their hints, though valuable, are not always timely. When I started to issue a Christmas edition some years ago I looked through the November and December issues of the several trade papers in the hope of finding something that would be of aid in the work. Not a line did I find on the subject I wanted. In January and February, when I was collecting the bills for my holiday edition business, those same trade journals were full of complimentary reviews of excellent efforts, but it was too late to do me any good. But maybe it is too much to expect them to furnish us all the plans cut and dried. In press association meetings many publishers are averse to fully discussing their experiences, for their audience often includes competitors, and the publisher does not exert himself to instruct and enlighten the man who is bidding against him for advertising, jobwork and subscribers. So now in writing on the making of holiday editions, I can only hope that these hints, if they be of any value, be kept in mind until next year.

Advice on injunctions to "Do" are not complete without the warning *Punch* gave, "Don't." If you can not issue a Christmas edition creditable to yourself, your office and your patronage, then "Don't." And do not plan a paper with the single idea of making money out of it for yourself alone. Your readers and advertisers are entitled to consideration as much when you "spread yourself" as when you are moving in the old groove. Don't commence too late. If you do, the appearance of your paper and your bank account will suffer equally and your composing-room will need a week's work to clean up the pi.

In November of this year an election will be held in which will be selected many or all of the county officers who will, for two or four years, be in a position to aid or injure you. If you have fought the successful candidate it will do you no harm to get on friendly terms with him before he goes into office on the first of January. If you have supported him you will need to keep it up. Around your office you will

likely find cuts of all the new county officers. Run these, and make "phat." If you have not the cuts, have a half-tone made—courthouse in the center and pictures of the new officials grouped around it. It won't cost much and will look well; it will please the men and show to your readers that you are not prejudiced against those men you may have opposed in the preceding election. Interview each of the officials with the question, "What was your most pleasant Christmas?" Run the matter to a full page, at least, with the cut in the center.

Already, in the summer months preceding, you will have carried through an inquiry made through your paper and found the oldest person in the county. To him you will have presented a year's subscription, even though he was so blind he couldn't see the sarsaparilla sign on the barn. A cut of him is likely lying around the office now. Dig it up, plane down



Photo by C. F. Whitmarsh.

"ABSENT BUT NOT FORGOTTEN."

the swollen wood base, put a border around it, and go out and write him up on "The First Christmas I Spent in Blank County," for he is likely an old settler.

Look over the files of your paper, and from it get a column of matter to go under a head of "Happenings on Other Christmas Days." Your readers will like to be reminded of it and will comment on the incidents there recalled to them.

Find two old soldiers—one Federal and one Confederate; they are not as thick as they used to be, but for newspaper purposes they can still be found. Run their stories in parallel columns under a head of "Christmas in War Time." Or by December, 1900, volunteers from the Philippines will be at home—and mighty glad of it. See them, and you have notes for an article for "Christmas in Manila." You will print "Children's Letters to Santa Claus," of course; but to retain the friendship of your bachelor friends run them in nonpareil, on the patent medicine ad. page.

If there are many foreigners in your locality, have an article, illustrated if possible, on "Christmas in the Old Country." The German, Polish or Swedish lawyer, doctor or preacher will write it for you or give you the data. But be sure to get it correct. The encyclopedia may help you.

A "Christmas Sermon" would not be bad, if you can find one of Beecher's or Spurgeon's. (I suppose they preached Christmas sermons.)

"Taffy" your best advertisers by seasonable interviews or stories in which they play parts; get the story first and let them know your purpose; then solicit their business. They

will feel more kindly disposed toward you and your paper than if you asked the business first. The minister who has been selected to hold the union religious services would be a good man to write a Christmas sketch.

As for the literary features these are but samples; your own ingenuity should suggest other or better subjects. But do not waste time doing composition on reprint stories, and do not print any story that hasn't a "news value."

Commence preparation of copy along in August, if necessary. Do not hold the presses back. Decide on the kind of stock you are to use for the inside pages. See your best patrons, lay your table of contents before them, get their order for space, and write copy for the ad. yourself if you have to. Then print one form by the 20th of November. Have plenty of color on the cover-page.

Issue three special holiday editions in the three weeks preceding December 25, and make contracts for advertising in either one or all. Start a little of your special literary matter in the first special issue and continue it to the second issue. People wait for the conclusion of an article nowadays as they did in the days of the *New York Ledger*. Let the second special issue be the most important, and if you have enough copy to permit it, continue some of your reading matter in the third and last number. By this course you keep up interest in your series of special issues and your advertisers are benefited. Have plenty of cuts for the advertising; show them to the merchant and suggest words and position to him. Do not raise rates. Tell the merchant you are doing this special work as much for his good as your own. Get copy in time to give good displays, and give your printers time to set good ads. Send out extra copies to induce new subscribers and to give the advertising greater circulation. All these in addition to your regular features, and you will have a paper you and your patrons will be proud of. Then the following year you will have altogether less trouble in getting advertising for your special issues.

None of these plans, so far as I know, have ever been used. I believe they are good, and in December, 1899, had I had a newspaper or been on a paper that appreciated such methods, this is the kind of a paper I would issue. And then on Christmas week I would have rested.

J. HOWARD SHARP.

DE SOTO, MO., December 30, 1899.

THE OFFICIAL CATALOGUE OF THE PARIS EXPOSITION.

The official catalogue of the Paris Exposition is now in the hands of the printers, and it is expected that copies will be ready for distribution at the time of the opening of the exposition. Every exhibitor has a right to the free insertion of his name or firm address, and the description of the products exhibited. This matter must not exceed three lines. Exhibitors can, if desired, complete a description with supplementary lines on payment of the sum of 5 francs to the contractor of the catalogue. These supplementary lines must in no case contain a reference to the quality of the products, nor to the artistic, industrial or commercial merits of the exhibitor. They must be limited to a description of the products or merely refer to the awards made at previous universal exhibitions of official character, and to the orders of the Legion of Honor which may have been awarded at former exhibitions. The catalogue will be absolutely free from advertisements both outside and in. Only one official list of the exhibitors will be allowed on the exposition grounds, with the exception of a foreign commission, which has the right to publish a special catalogue of its exhibits, but this latter catalogue will contain no advertising matter.

THE advertising solicitor should be the advertiser's adviser and never deluder.—S. O. E. R.

POSTAL INFORMATION



for Printers and the Public

CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "POSTE," and sent to The Inland Printer, Chicago.

OWING to the absence of the editor of this department, the usual instalment of matter for this part of the publication will be held over for the April issue. A number of questions have been received, and will be answered fully in that number.

PERFORATED INSERTS.—A subscriber asks if an insert perforated so as to be torn out can be placed in a publication entered as second class matter. *Answer.*—The use of perforated inserts is not permissible. The Department has ruled upon this point in connection with perforated coupons, which are intended to be detached and transmitted in the mails in the transaction of private business.

ADVERTISEMENTS PRINTED ON SAMPLES OF GOODS.—The question is asked some printers in what class samples of goods with printed advertisements on should be mailed. *Answer.*—Advertisements printed on a sample of goods offered for sale by the advertisers are not permissible at any less than the fourth class rate of postage; it is fourth class matter whether inserted in a book or in a second class publication.

LEGAL LIABILITY OF SUBSCRIBERS.—J. M. asks: "Must a subscriber pay for his paper if sent for a longer period than ordered?" *Answer.*—The legal liability of persons who take newspapers, periodicals, magazines, etc., coming to their address out of the postoffice for the amount of subscription thereto is not determined by any postal law or regulation. It is a question merely between publishers and subscribers, determined like any other business matter, and postmasters have nothing whatever to do with it.

A DECISION REGARDING NOTATIONS MADE ON PROOFS MAILED AS SECOND CLASS MATTER.

John S. Bridges, of John S. Bridges & Co., printers, Baltimore, Maryland, sends THE INLAND PRINTER the following from the *Morning Herald* of that city relating to a recent decision of the postoffice authorities, which may prove of interest to printers:

"Mr. John S. Bridges and the Postoffice Department at Washington have been engaged in a controversy over the laws governing third class mail matter. The point in question has never before been raised, and by his decision the Postmaster-General settles a question which is of the utmost importance to the printers throughout the country.

"Early in the month Mr. Bridges wrote the Third Assistant Postmaster-General, and enclosed a proof which had been held up by the postoffice authorities in this city. The proof contained the written words '500 copies,' and was not allowed to pass through the Baltimore office at the rates for printed matter. Mr. Bridges protested. The Postoffice Department sided with the correspondent, holding that the order conveyed no additional information, and was placed there before the proofsheet was printed.

"The contention did not end with the decision, however. Mr. Bridges having won the fight thus far determined to have other questions settled at the same time. The officials in this city held that only the number of copies desired could be written on the proof; and, in order to obtain more liberties for printers, Mr. Bridges wrote a second time to the

postoffice authorities at Washington, asking whether or not printers could not write any number of words on the proof, provided the writing was confined solely to instructions or explanations on the part of the customer. A brief correspondence ensued, which resulted in the question being decided in favor of the printer. In his letter Third Assistant Postmaster-General Madden said:

"The writing of instructions to the printer—as to the number of copies desired, manner of printing, sending of proof, etc.—upon the original copy does not interfere with its being mailed, with proofsheets thereof, at the third class postal rates."



BY A PRINTER.

This department is intended exclusively for the discussion of printers' advertising. It is, therefore, a symposium of opinions on that subject, with such suggestions from the editor as may be deemed helpful or provocative of discussion.

Let whatever you put out in the way of advertising be the product of your own printing-presses.

It is well to be consistent in what you say in your advertising. In other words, try and see to it that your customer can not show you a specimen of your advertising that goes to refute your arguments at some previous time. I have a few blotters from the H. H. McNeil Company, Phoenix, Arizona, one of which reads as follows:

A DRIVE IN STATIONERY.—One thousand boxes of fine Stationery, ruled or unruled, put up in pound boxes, 60 sheets of paper and 50 envelopes in each box, to be sold at 25 cents per box. See our show window.

This is good enough and should bring trade, but when placed in contrast with the next blotter, issued a few months later, it is rather amusing. The sequel says:

WHEN YOU LISTEN to printers whose prices are cheap, you are sure to receive work that will look cheap. Cheap workmanship, cheap ink, and cheap stock are not a combination that will please those who want something good.

SOMETHING that people will keep is the ideal medium for advertising, and printers find that the blotter advertising excels almost every other kind. Champe, the Printer, Gar-

nett, Kansas, says that the small blotters he distributes among his customers bring good returns from customers out of town. They are $3\frac{1}{4}$ by $2\frac{1}{4}$ in size, with the following wording:

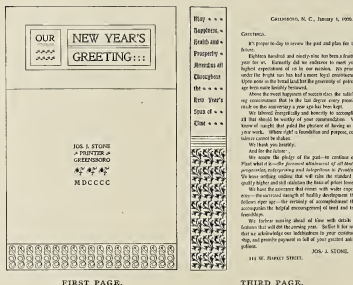
DON'T BLOT ME

From your memory when in need of high-grade PRINTING. I do but one kind of PRINTING, and that is the very BEST. Call at my office, or drop me a postal, and get my samples and prices.

CHAMPE, THE PRINTER, Garnett, Kan.

In advertising do not allow the parrot-cry of cheapness, and cheapness only, to ring through your argument. Effectiveness and results should be your keynote.

JOSEPH J. STONE, printer, Greensboro, North Carolina, sends a specimen of his advertising, a four-page New Year's greeting, in which he thanks his patrons for their past favors and gives assurances of his increasing willingness and ability



FIRST PAGE.

THIRD PAGE.

to serve them. Mr. Stone's solicitation is unusually earnest, and the work is well done typographically. The stock used is a light brown, printed with purple ink.

A CONTRIBUTOR to this department says that there are several reasons why the printer should not advertise in the newspapers and magazines. He can not do much trade with people at a distance, because those who want printing done desire, in nearly every case, to interview the printer and personally explain their wants. Every circular that the printer sends out carries with it the evidence that it is a sample of his work. Every time a printer's advertisement



THE PLAZA, PAN-AMERICAN EXPOSITION.
Buffalo, New York, U. S. A., May 1 to November 1, 1901.

Copyright, 1899, by the Pan-American Exposition Co.

appears in the newspaper it is like saying, "The newspaper advertisement is to be preferred to advertising by circulars." If a printer has ideas in regard to composition and color, he can exhibit them in work from his own presses, but he can not in the columns of a newspaper. An advertisement in circular or blotter form is seen by the person whose business is sought while he is seated at his desk, rather than at the breakfast-table or in the cars; at a time when he is ready to consider his stationery requirements, rather than when he is absorbed in reading the news of the day.

A WONDERFUL COLLECTION OF AUTOGRAPHS.

The accompanying illustration is a reproduction of what is perhaps one of the costliest books ever produced. It represents a cash outlay of more than \$8,000, and is the property of Capt. Frederick Pabst, of Milwaukee, Wisconsin.



AN EXPENSIVE AUTOGRAPH ALBUM.

The great volume weighs over one hundred pounds, and is a fine example of skill in the art of modern bookmaking. The binding is pigskin, heavily mounted with silver trimmings. The book was put together by P. Ringler & Co., of Chicago, under the personal direction of Mr. Ernest Hertzberg. The autographs are arranged four on a page, each slip containing the autograph being tipped into the page after both the edge of the opening and the edge of the autograph sheet were so pared down as to form but a single thickness of paper. This part of the work alone required more than four months to accomplish. The autographs were collected and edited by Lydia Ely in contribution of a fund of \$30,000 raised through her efforts to build, in the city of Milwaukee, Wisconsin, a commemorative monument to the soldiers who fought in the war of the Union, 1861-1865. The volume contains the autographs of many prominent people throughout the world. The collection is one which it would be difficult to duplicate. Among the names in the book are: George Dewey, Edward W. Kemble, Rudyard Kipling, Emma Eames Story, William McKinley, Frederic Remington, Walter Damrosch, Edouard de Reszke, Grover Cleveland, Melville W. Fuller, John Hay, Benjamin Harrison, Lillian Russell, Nelson A. Miles, C. D. Gibson and hundreds of others.



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be inclosed in all publications sent for review.

The second instalment of "The Life of the Master," with a number of illustrations in color, appears in *McClure's Magazine* for February.

The *Smari Set*, "a magazine of cleverness," is the name of a new monthly started in New York city by the Ess Ess Publishing Company. The first number will appear on March 10. It is stated in the advertising announcement that 100,000 copies of each issue for the first three months will be printed and circulated.

The Brothers of the Book, Gouverneur, New York, send for the Valentine season, in their characteristic, tasteful style of bookmaking, the "Valentine to a Little Girl," by John Henry, Cardinal Newman. The Valentine is for private circulation only. The cover-design is by Robert W. Hyde and is an entirely worthy piece of work throughout.

The *Printer and Bookmaker*, New York, has changed its name to the *American Printer and Bookmaker*. The February number comes with a handsome new cover-design and is filled with the usual amount of valuable matter. The articles concerning the "Roycroft Printing Shop" and "The First Chinese Daily Newspaper in America" are especially interesting.

The catalogue of the annual architectural exhibition of the T-Square Club of Philadelphia is a good piece of work. It is set in old-style type, has a number of attractive illustrations in half-tone and line, and is tastily bound in cloth. The catalogue was printed by George H. Buchanan & Co., whose excellent work has been so frequently noticed in *THE INLAND PRINTER*.

VOLUME XII of "The International Annual of Anthony's Photographic Bulletin," the yearly encyclopedia of all that is best in photography, is so full of hints, suggestions, practical articles, contact prints and half-tone illustrations and examples of the art of picture-making with the camera that a mere list of them would fill a page of *THE INLAND PRINTER*. The book is beautifully printed and illustrated, and exceedingly valuable as a work of reference.

H. J. WHIGHAM, the correspondent of *Scribner's Magazine*, who is now with Methuen's division at the Modder River, has had very good fortune in getting his articles and photographs to this country promptly. *Scribner's* has been the first of the magazines to publish articles written on the field of battle. Mr. Whigham's article in the March number describes three fights. All the illustrations are from his own films, which were developed after they reached this country.

THE March and April numbers of the *International Studio* will contain articles on John S. Sargent, by A. L. Baldry, written with the sanction and approval of the artist, and the large number of illustrations which will accompany the articles has been specially selected from his most interesting and successful works. Biographies of other American artists will follow during the year; among them an account of Frank Miles Day and Brother, Philadelphia, architects, and

papers by Ernest Knauff on George de Forest Brush, Edwin Blashfield, William W. Chase, Frank Fowler, J. Alden Weir, John La Farge; Henry Wolf, the wood engraver, and Charles Volkman, art craftsman.

A copy of the "Printers' Year Book and Diary for 1900," intended for newspaper proprietors, master printers, printers, engineers, papermakers, stationers, bookbinders, engravers, etc., published by the Press & Printers' Year Book Publishing Company, London, England, has been received by THE INLAND PRINTER. The work is an attractively bound book, containing spaces for daily memoranda and numerous articles

to a full showing of all their type faces, rules, borders, etc., it has a complete catalogue of printers' supplies, fully illustrated. An addendum, printed on tinted stock, includes some of their newer faces, such as the Admiral, Encore, Head Letter No. 2, Italia, Condensed Tudor Black Outline, Quill and Quill Outline, and a number of new borders. It is a carefully arranged and well-printed book. From the same foundry come a number of circulars advertising in a special manner certain other faces and borders. These are tastefully printed and attractively set up. The foundry is inaugurating a system of advertising which will doubtless prove the means of largely increasing the sales of their "Nickel-Alloy" type.

THE CORNICE MANUAL, an exposition of cornice work in all its branches, compiled from files of the *American Artisan*, by Sidney P. Johnson. For all in any way interested in the practical working of sheet metal. The American Artisan Press, Chicago, 1900.

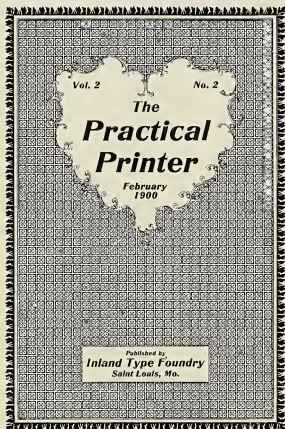
The aim of the present work is to give to the mechanic in metal-work used in building construction, particularly in the line of cornices, a practical treatise upon all departments of manufacture, from the details of the shop tools through the reading of drawings and proper method of estimating, measuring, etc. The chapters on miter patterns and segmental sections are interesting and practical, and as a whole the scarcity of such works as this would make it a valuable shop assistant aside from the help gained through the large number of illustrations and the accuracy with which each problem is figured out. It should be found in every shop, if not in the hands of every workman who aims to perfect himself in the line of cornice-making.

OUTING OF ILLINOIS EDITORS.

At the recent meeting of the Illinois Press Association in Chicago, it was voted hereafter to hold semi-annual sessions, one in winter for strict business, and another in summer for pleasure and business. The last excursion taken by the Association was to St. Clair Springs, Michigan, where a most delightful time was spent. Where to go this summer has not yet been decided on. In view of the universal interest in the drainage channel and future great inland waterway, and to intensify State and national support therein through the columns of the State papers, an accurate, personal knowledge of the entire route is most desirable. To gain this a trip by the editors from Chicago to St. Louis, by easy stages and to occupy several days of time, would be an excellent idea. Starting at Chicago and taking the channel to Lockport, then by train to Peru, a boat could there be chartered for the water trip to St. Louis. Towns en route would jump at the opportunity to entertain the editors on their way, and our own city of Marseilles certainly would find it emphatically profitable to be on the front seat in this respect. If the tour was taken in June, especially, Marseilles would be at its loveliest.

Our County Editorial Association expects to hold a session about that time, and it is easy to see that joining in with the State Association would be a very desirable idea and awaken an interest so great few, if any, would care to not take part. Today but four or five of the county editors, out of thirty or more, are members of the State Association, a fact we can not reasonably account for. If those not members can be induced to get in touch with those who are, the great advantage in belonging to the State Association will be clearly seen.

The trip to St. Louis, for the State Association, was broached to a few at the Chicago meeting, who approved the idea, and it seems to us such an outing is just the one to take. Very few, if any, of the State editors have been down the entire line, and, in addition to the pleasure of the affair, the knowledge to be gained of the coming great waterway every editor in the State ought to possess.—*Marseilles (Ill.) Plaindealer*.



COVER-DESIGN.
Arranged for two printings.

of benefit to printers and others. A large amount of other valuable literary matter makes the book almost invaluable to printers.

The January-February number of the *British Printer* will begin Volume XIII. Its November-December issue has reached THE INLAND PRINTER office, and is up to its usual high standard. The *British Printer* takes occasion in that number to wish its subscribers and the trade in general a happy and prosperous New Year, and gives its readers an idea of what they may expect during the coming months. A number of handsome colored inserts showing some of the latest color processes serve to brighten this issue. The frontispiece and title-page are especially pleasing.

HADDON'S DIARY AND PRINTERS' GUIDE for 1900 has been received from John Haddon & Co., London. It is primarily a catalogue of machinery and materials for printers, bookbinders and others, and has an appendix of everyday information of value to printers. The calendar portion has plenty of space for daily memoranda, and is interleaved with blotting paper so that ink can be used and the book closed at once without danger of blotting the page. Accompanying the book is a sample sheet of Harboro series and some of the other specialties furnished by this progressive foundry.

THE Keystone Type Foundry's new specimen book of type has just been issued by this Philadelphia foundry. It is a substantially bound volume of over 400 pages. In addition

THE MONTREAL HERALD BANQUET.

FOR the first time since the reorganization of the paper, three years ago, under its present management, the employees of the various departments of the Montreal *Herald* met together at a staff dinner on the evening of Tuesday, February 6. The *Herald* was founded in 1808, and like most papers of that respectable length of days, has had its ups and downs, and it is no secret that when the present company, of which Mr. James S. Brierley is the guiding spirit, secured possession of the property three years ago, its fortunes were at the lowest ebb. By careful business management, and the exercise of rare discrimination in choosing his assistants, Mr. Brierley has brought the paper to the front of Canadian journalism.

Much of the success attending this undertaking has been due to the spirit shown by the foremen and men in all the

The menu, which was printed in two colors on straw-board, was as follows:

THE SLATE.

"It is not the quantity of meat but the cheerfulness of the guests which makes the feast."

FIRST OUT

Oxtail Soup.

"Have a good waun," like "Shorty."

SECOND TAKE

Fricassee of Chicken, à la "J. F. M."

"Whom the gods love die young."

THIRD TAKE

Ribs of Beef, to make a solid "forme."

Roast Lamb, à la "J. S. B." with Mint Sauce.

"Wheresoever the carcass is, there will the eagles be gathered together."

FOURTH TAKE

English Boiled Ham, like "Daw" had.

"There's a hantle o' eatin' about a swine."



THE MONTREAL HERALD BANQUET.

mechanical departments. The *esprit de corps* of the aggregation is the envy of every other establishment of the kind in Montreal. Out of this arose the idea of inaugurating the practice of holding an annual banquet at the first of which the accompanying photograph was taken by flash-light. Mr. J. C. Walsh, of the editorial staff, presided. Mr. Brierley sits at his right hand, and members of all the departments are seated at the tables. The night was passed with speeches and songs by different members of the *Herald* staff.

Following is the toast list:

"Our Queen," proposed by the chairman.

"Our Country," by Mr. H. Johnston, responded to by Mr.

J. C. Walsh.

"Our Employers," by Mr. J. C. O'Callaghan, responded to by Mr. J. S. Brierley.

"Our Ladies," by Mr. Lewis, responded to by Mr. J. Woods.

"Ourselves," by Mr. D. Taylor, responded to by Mr. J. Taylor (newsroom), Mr. W. E. Sharpe (jobroom), Mr. W. Taylor (circulation), Mr. Dewar (editorial).

MARKET REPORTS

Potatoes Mashed, à la "Williams."

Turnips Mashed, from "Joe's" farm.

Green Peas, à la "Dog Fancier."

"He mashed potatoes eats with greater ease."

"Than hogs eat acorns and tame pigeons peas."

TIME COPY

English Plum Pudding, "Lewis" Sauce.

Blanc Mange with Custard, à la "Duke of Teck."

Apple Pie, with a "Comma Chaser." Mince Pie, à la "Jobroom."

"The proof of the pudding is the eating thereof."

THIRTY

Cheese and Celery.

Tea.

Fruits in Season.

Coffee.

Something to wash the whole thing down.

"Come, come, good wine is a good familiar creature, if it be well used."

A FAILURE may become weary of his methods and decide to turn round, but fail in his reformation through a lack of tangible information. The close study of successes stimulates success.—S. O. E. R.



BY HENRY W. CHEROUNY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the well-being of the masters and journeymen and apprentices of the craft.

THE POLICY OF THE NEW YORK COMMITTEE ON THE IMPROVEMENT OF THE PRINTING BUSINESS.

The New York Typothetae has appointed a Committee on the Improvement of the Printing Business, and, as its chairman says, "the consensus of opinion was that the greatest amount of good could be accomplished along educational lines." In accordance with this idea the committee has published several lectures on Printers' Ethics and Arithmetics. Of course, where education has been neglected, there good sense degenerates into cunning and competition takes the form of malignity. But are American master printers really deficient in the knowledge of the facts bearing on the success or failure of their business? Is ignorance the cause of the decline of their craft? Is lack of knowledge the only cause for entering into doubtful or even unprofitable contracts? I do not believe it, for the very fact that the New York Typothetae, in shaking off its lethargy on the question of prices, is sufficient proof that even the largest and best-informed printers can not charge adequate prices for their work.

It is the curse of our times that all printers are compelled by circumstances beyond individual control to work under conditions which they know to be unprofitable. I deem it therefore somewhat presumptuous on the part of this New York Committee on the Improvement of the Printing Business to take steps which rest on the assumption that American master printers stand in need of such a supplementary course of instruction as they ought to provide for their apprentices; and it is indeed a futile enterprise of the New York Typothetae to try to meet the misfortunes of our trade by providing for a post-graduate education of its masters through this committee, which poses admirably as the Faculty of Printers' Arithmetics and Ethics.

The subject-matter of the lectures on prices which at present fill the pages of some trade papers is an admonition for master printers not to forget their fixed expenses for rent, interest and wages, when computing the value of printed matter. The following general rule serves as a formula to banish the specter of the sheriff from every printing-office: Charge \$1 per hour for job composition, \$1.50 for presswork, and 60 cents per thousand ems for Linotype composition. Forsooth, I do not doubt the efficiency of this rule. If it were generally adopted the printing business would bring forth fruit, some an hundredfold, some sixty, some thirty. But, I am afraid, the master printers will not believe in the efficiency of the rule, although the Typothetae presents it as a self-evident truth. Those who best know the conditions of the trade pronounce it a postulate of childlike hope and devout desire, serving even its authors only as an ideal, but not as an invariable business rule of the estimating clerk. The large number of average printers who know the money value of their products, but never dare under duress of competition to act in accordance with their convictions, will dismiss the Typothetae's admonitions with a sad smile. The absence of common rules on right and wrong in the intercourse of the printing trade with all other trades and professions, together with the modern fallacy that only the so-called "market price" is the just price, have discouraged

the average printers to such a degree that they even doubt their own computations. Quietly they try to make both ends meet with the market price, which is determined by the mysterious "other printer," whom nobody dares name, who is, however, the worst and most unscrupulous one in town. These victims of the "other printer" need no instruction, but that courage with which the principle of trade-solidarity inspires the weakest hearts, and which has made our laborers strong enough to substitute their own price instead of the "market price" of labor.

Who is the "other printer" that determines the money value of our work, and disheartens the good and true craftsman? Is it perhaps the young and always-existing firm of Hooks & Crooks? These gentlemen were not long ago prominent journeymen, and "cocksure" that bosses sell the labor of poor workmen at a profit of five hundred per cent. Everybody in their trade-union said so, and all labor-papers confirm the story. Naturally these wide-awake printers arrived at the conclusion that it would be very foolish to enrich employers, and to keep their own savings at the bank which yielded but 3½ per cent. Making ample use of the credit freely offered by sellers of printing materials, and, relying for employment on influential relatives and friends, they bought machinery on the installment plan and opened business with the best intentions. They soon discovered that even brothers demand estimates and lower bids than those of their present printers. The friends of the printer avoid his office when they need printed matter, because they can not consistently beat him down as remorselessly as they can strangers. Chums and relatives think that they sacrifice business honor on the altar of friendship by giving their protégé an opportunity to inspect the "other printer's" estimate; and the new beginner, delighted at having the inside track, takes the work without further question at lower rates, never dreaming that this trick had been used so often that the so-called market price is now but half as large as the just price of the honorable printer. On the whole, the beginners find that social influences amount to little in a modern printer's life. Every job is held by some older brother printer as a bone is held between the teeth of a hungry dog; every avenue to success is barred; neither three-colored cards nor desperately witty circulars fetch customers. The Hooks & Crooks stand before the alternative either to give up business, or to work for lower than the present indefinable market prices. Protest notices and a summons here and there give the spur to the young men who are now finding out the terrible bearing of the convenient philosophic phrase about the struggle for existence and the survival of the fittest.

But regardless of all consequence, they work on, determined to rise even on ruins. After twelve hours of nervous overexertion in the shop, they bring their proofs home and read them with their wives till after midnight. Thus the cheap printers reduce rent and interest by overwork and parsimony in wages by hiring non-union labor and keeping many apprentices. In this way they make both ends meet at prices which are but half of those which the Typothetaists consider just. This new departure brings customers because publishers and large industrials are always on a sharp lookout for good printers in distress who are willing to deepen the gulf between the market price and the just price. They advance capital for type, to be deducted from the bill after their books, etc., are done. Or they take a mortgage on the plants of the Hooks & Crooks, which is also considered a good means of keeping printers in subordination. The Hooks & Crooks defend their system of non-union labor with the assertion that their highest patriotic duty consists in upholding their own and their non-union journeymen's business liberty. They want no trade-union to dictate, nor a Typothetae to advise them in the matter of prices for typographical values. They mean to "pull through," honestly

if they can, but "pull through" anyhow; and are quite ready, like many of the printers of the past generations, to join the club of the fittest survivors after their struggle for existence has been overcome.

Is it not a futile enterprise of the Typothetæ to approach the Hooks & Crooks, who are everywhere determining factors of the market prices, with moral suasion and untenable theories on typographical values? Their existence depends on low prices, low profits, long hours and long credits. The committee of the Typothetæ complacently asks this class of printers to cut off that branch of the tree of our craft which supports them while they try to catch some of its fruits. Is this not an unreasonable demand?

There is another class of printers who form a part of that mysterious power which always reduces and never increases the market price of printed matter. I shall personify this group by the firm name of Gradgrind & Smarty. The former brought money, the latter skill, into the firm. Both know that low prices control the affection of large consumers, yet they are too smart to sacrifice, like the Hooks & Crooks, their own comforts for the benefit of publishers of books, catalogues and other large works. Having more money than the poor fellows who want to rise by dint of hard work, they can gain their ends much easier. In order to reduce the fixed expenses of rent, interest and labor, they settle in the neighborhood of large cities, where property is very cheap and labor exceedingly complaisant. If there are unions, they readily legalize Gradgrind & Smarty's scales, and the International Typographical Union, having no jurisdiction over local union meetings, is glad to recognize any rates which the worthy villagers see fit to establish. A compositor working for \$15 can be a good unionist in Jersey, but is a "rat" in New York. If there are no unions, the firm engages as many apprentices and country girls as they can place. They give them just money enough to pay for finery and luxuries, burdening parents, husbands and lovers with the cost of maintaining their laborers. Thus Messrs. Gradgrind & Smarty clearly obtain a supply of labor force for which they do not pay. Sharing the fruits of their parasitism with their city customers, both parties fare well and grow fat. Is it not Quixotic for the New York Faculty of Printers' Arithmetics and Ethics to think that their educational policy could ever undo the conditions on which this kind of parasitism prospers?

The committee of the Typothetæ has also made a most laborious inquiry into the nature of machine composition and has arrived at the conclusion that the just price for work done by this process ought to be about 60 cents per thousand ems. Of course, the admonitions implied in the computations of the committee are addressed to a group of printers

who work for the market price, which is much lower. Who are the determining factors in the formation of the market price? I can not characterize them, for they have no character—as printers, I mean—but will name them for convenience sake Sunday & Daily. This firm is very rich. Its income, derived from publishing newspapers, is said to amount to millions per year. They have hundreds of Lino-type machines, which are not fully occupied. Now, in order



A LONE PALM ON THE FLORIDA COAST.

By courtesy "Chicago etc."

to fill up the time of their compositors they set up those periodicals and books, which were in former times the mainstay of the printers' craft. Sunday & Daily do this work for a price which would in regular printing-offices just pay the compositor. They can do so, because the money which their compositors earn, by filling up their spare time, is money found, clear profit, inasmuch as they have to pay their labor and rent anyway. What effect will the computation of the Typothetæ have upon Sunday & Daily? Will the committee dare go into the office of this firm and read to

them the homilies which they publish for the benefit of their victims? I think not.

Furthermore, can the knowledge of the just price of Linotype composition change the condition created by the Messrs. Sunday & Daily? They have crippled many good printing-offices in the larger cities and ruined some entirely. The experienced and responsible firms have lost their periodicals and plain bookwork, which gave them and their first-class employers steady work and regular incomes. The average master printers can not think of introducing the typesetting machines in their composing-rooms, because Sunday & Daily now hold all the work in the city fit to do on them, at rates which are not sufficient to pay union operators in book offices. Thus it has come about that the machine, which the past generation of master printers have looked to as to a star of hope, has become an instrument to give a death-blow to the masters and journeymen of the craft. While the union book offices, losing the steady work which they need to keep their highly paid staff, discharge union labor by the score, the Hooks & Crooks receive a powerful impulse. With the help of poorly paid boys, they finish up the composition done by Messrs. Sunday & Daily. The small job printers can thus bring out the work which formerly required large plants and union help. Shrewd publishers take advantage of this condition. They distribute the same work which was formerly in the hands of one responsible craftsman among four irresponsible firms. Composition, make-up, presswork, binding, each is done by different parties. If anything is wrong, one party blames the other, but the publisher beats them all down, so that none can earn more than the mere necessities of existence.

This is the havoc wrought in the printing trades by Messrs. Sunday & Daily and their highly paid Linotype compositors. In small matters, the unions act like fanatics on the fallacy that they can provide work for their unemployed by diminishing the quantity done by each employed workman. On a large scale, they tolerate the burdening of newspaper compositors with the work of book-hands without extra pay, and send the old "sticks" by the hundreds into the houses of call, providing at the same time employment for the mendicant rats.

Indeed there is a great task for a Committee on the Improvement of the Printing Business, and I hope that it will soon be composed of men who have the courage of looking straight into the face of truth and do not shirk when common sense tells them that it requires a union composed of employers and employes to change those conditions which exist through the discord of the craft.

REPORT OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

More than twenty-five years I have been a studious reader of the typographical journals, in order to know the drift of trade-unionism in printedom. Though often disheartened by the boldness of visionaries propagating eccentric errors, I was ever and again encouraged by observing the slow but steady growth of true trade-unionism. The strong economic belief on which it rests has never been entirely obliterated from the minds of journeyman printers. I believe there is now as ever a taciturn majority which holds that the interests of the craft precede those of individual craftsmen, and that the welfare of the commonwealth is more important than that of all trades, trusts or professions. The more rampant the writers of false trade-unionism grew, mashing all distinct craft-interests into the insipid pap called "class consciousness," the oftener I met journeymen printers pronouncing the simple truth that living wages depend on living prices; and that neither organized nor unorganized laborers can be happy as long as the country or the craft to which they belong is in a bad condition.

Thus assured that common sense had a strong bottom in the rank and file of the printers' craft, I felt encouraged to

ring the truths of ideal trades-unionism in the columns of THE INLAND PRINTER, because our profession has suffered more than any other business from the fallacies of trade-individualism, and, therefore, seemed most willing to give me a hearing. The progress of all master printers is hampered, because our craft is in reduced circumstances. Every day we must witness, with aching hearts, how the trades and professions requiring our services abuse our honorable craft. With subdued anger, we are smarting under the daily experience of tricks practiced successfully on our craft by mean, meddling men and low-bred higglers, who take the compensating features of our life in constant competition. Indeed, heart and brain give daily evidence that our Alma Mater—our printing craft—is subjected to the contumely of the world, because her children, quarreling at her breast about the milk which is to nourish them, have made her weak and sick to death.

Yet the master printers, united in the Typothetæ, were too proud to extend the hand of friendship to their employes; and the International Typographical Union was too weak to follow up a common trade policy which would elevate the printers' craft, that is, journeymen and masters withal. In this emergency, however, there appears again, spontaneously, an array of true trade-unionists with the strong armor of common sense. Boudreaux publishes "Real Trade-unionism"; Northrup speaks imperatively, "I demand reform." McNarney expounds "The Foremost Proposition," and Spencer wants "The Defense Fund!" All these writers are my allies, because they dare expose the appalling weakness of the International Typographical Union to cope with the problem of securing a standard rate throughout the country, and whoever does so, rallies all those journeymen who are free from self-conceit and long to place their union upon such a basis as will command respect in peace and success in war.

True trade-unionism begins with such a reformation of the International Typographical Union and of the Typothetæ as will invest these two national bodies with plenipotentiary powers to think and act for their subordinate local bodies. The grand work ends with the institution of one strong trade government, after the model of the United States Government, deriving its powers to enact and enforce common rules from the consent of the two federations under them. Living prices and living wages will follow as sure as prosperity follows peace, and as sure as strength follows unity.

I believe, and I hope, in common with every intelligent workman, that the jurisdiction of the trade-union should be one and indivisible within the limits of each trade, and that the existing lines of demarcation, which are drawn by localities, races or religions, are pernicious to the cause of labor. In other words, I believe that trade-unionism, for example like that of the printers in New York, misses its ends, because three independent bodies, separated by racial and religious division lines, as well as a number of small unions in the neighborhood, legalize inconsistent rules and scales. The life of trade-unionism is a uniform minimal scale and a standard workday, insuring living wages wherever the Star Spangled Banner waves. The liberty of small coteries of Germans, Hebrews, Bridgeporters or Kalamazooters to nibble on the minimal scale or to legalize longer than the standard hours, is death to trade-unionism.

Secondly, I believe that the fighting strength of a trade-union lies not in the large bank account of a numerically strong local body, nor in the liberality of its members to support sister unions when in trouble, but in the ready cash of a central trade government and the discipline of the local bodies and their members. I believe, therefore, that the trade government ought to have unlimited control of the strike funds of local bodies, as well as the absolute right and duty to levy taxes and to issue mandates to local unions and their members whenever exigencies require it. It is past the

possibility of the wisest man on earth to predetermine by fixed rules how trade interests must be protected in all vicissitudes of business life. The best generalship is bound to fail if its strategy and tactics are determined through the cumbersome devices of home rule with its referendum appendages. The best attorney of the thousands of individual laborers can not conclude favorable labor contracts, valid for the whole trade, if he have no power to act according to judgment at the moment when he is bargaining with the employers.

My dear printers, I ask you as comrades in this struggle of trade-unionism against trade-individualism how can you expect the master printers to respect your cause if you yourself persist in legalizing the glaring apostasy from the first article of trade-union faith: *Identical pay for identical work in an identical country?*

Is there any one among you who will deny that the weakness of administration which permits each town to have its own standard rate and working rules must act upon the very life of trade-unionism just as disintegratingly as would the weakness of a local union to let each member fix his own standard of wages and hours of labor?

Indeed, the strangest phenomenon of our age is that the master printers look to the International Typographical

further argument the thorough reformation of this body and its investiture with as much power as is needed to issue mandates, not only to local unions composed of six members, but also to the Big Six of the Empire City.

NOTES.

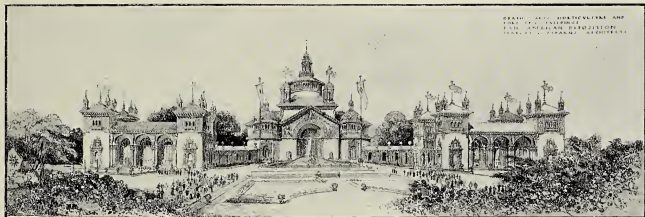
THE Common Rule of the Workshops is the indispensable weapon of the intelligent and far-sighted craftsmen against the stubborn and selfish of their trade.

ANARCHY, that is, an unregulated condition of apprentices, journeymen and masters of a craft, is never a lasting, but always merely a passing condition of a trade.

THE success of the Amalgamated Engineers of England is due to their principle of considering the funds of local branches as the property of the Amalgamations.—*Brentano, English Tradunions*, 140.

THE agitation of organized craftsmen is but a manifestation of the consciousness that the trade should adopt a more suitable system of regulating not only its internal affairs, but also its method of dealing with those who require its services.

THOSE trade-unions which have most completely recognized that *centralization of finance implies, in a militant organization, centralization of administration*, have proved



GRAPHIC ARTS, HORTICULTURE AND FORESTRY BUILDINGS, PAN-AMERICAN EXPOSITION.

Buffalo, New York, U. S. A., May 1 to November 1, 1901.

Union for relief from the curse of such competition as is practiced through low wages in country districts. This shows that unconsciously the better class of employing printers lean toward trade-unionism, although I believe that they declaim against it. But they are repulsed by the half-heartedness of the exponents of this new and yet so old economic creed. They know full well that the International Typographical Union gives an unjust preference to suburban printers by legalizing such glaring differences in the standard wages as exist, especially in the neighborhood of industrial centers.

The employers can not consider the union men as equals in collective bargaining, valid for the whole trade, if they shirk the duty of doing their share in abolishing the present anarchy of competition, which pares down the incomes of journeymen and masters alike. Those high-minded printers who understand full well that common action is necessary to shift the burden of competition from the price to the quality of printed matter, will justly refuse to negotiate with a national federation of printers' unions, which persists in carrying on a small guerilla war against individual employers, while it ignores the most abominable parasitism which is growing up under the eyes of its largest local unions.

Therefore, the International Typographical Union should begin at once with a general leveling up of the conditions of labor which they have gained so far. This requires without

most efficient and therefore most stable. Whenever funds have been centralized, and power nevertheless left to local authorities, the result has been weakness, divided counsel, and financial disaster.—*Webb, Industrial Democracy*, 94.

THE object of organized labor is to substitute the system of collective bargaining for the existing custom of individual bargaining for wages in order to institute standard rates and a normal day in the whole country. Will the "International" please answer: In which way do erratic strikes undertaken by local unions to confer the degree of brotherhood upon spaceband cleaners promote the object of progressive trade-unions or the interests of journeymen printers?

THERE is no workshop without discipline, and there is no discipline without compulsion. This is because every workshop has a purpose, and because no purpose can be reached without common action, which depends upon discipline—the visible result of compulsion. In the patriarchal age the compulsion of the workshop was exerted by the master. In our democratic century master and journeymen ought to exert it conjointly. The method to introduce self-government is to adopt a Common Rule and a Common Scale valid for the whole trade.

JOHN FIELDING, secretary of the Bolton Provincial Cotton Spinners' Association, in England, wrote, after a terrible defeat of his organization in 1878: "The result of not having

a common treasury was that, when a strike occurred, some of the branches were at the point of bankruptcy, while others had sufficient funds for maintaining the struggle. They soon found out that their real fighting strength was gauged, not by the worth of their richest branch, but by the poorest. It was an exemplification of the law of mechanics, *that the strength of the chain is represented by its weakest link.*"

ESTIMATING NOTES QUERIES AND COMMENTS

CONDUCTED BY J. I. C.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interest of the printing trades. All letters for this department should be marked "J. I. C.," care The Inland Printer, and addressed to 212 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. \$1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, \$5; 200 pages, 1,000 jobs, \$3.50. Specimen page and descriptive circular on application.

CAMPBELL'S VEST POCKET ESTIMATE BOOK, for the convenience of solicitors of printing. Contains thirteen pages of useful information for estimators and ninety pages of printed blanks adapted for making detailed estimates on any class of work. 50 cents, prepaid.

THE HARMONIZER, by J. P. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. \$3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. \$5.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover paper of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. Reduced price, 40 cents.

SHOPPING AND PRICE-CUTTING.—There appears to be a movement on foot in a number of cities to bring the master printers together for the purpose of securing better prices for their product. It is admitted on all sides that the time-honored plan of allowing the customer to make the price for work should have been stopped long ago. The custom of many users of printing of taking an order or a number of orders and shopping around from one printer to another until they find one who makes an error in his figures or misjudges the amount of composition, the weight of paper or some other detail, has become entirely too common. These "shoppers" occasionally meet a printer who thinks when they ask for bids that "now is my opportunity to secure a new customer." He immediately makes a ridiculously low figure which hardly covers first cost, with the idea that the shopper is a large user of printing and that if this order is obtained, even at a small loss, other work will follow, and in the end the loss can be made good by adding a little to each future order. He accordingly takes the order, rushes it through and delivers it promptly, only to find that the next order of the "new customer" goes to the lowest bidder as usual. Not feeling disposed to lose on this one, he has figured to make a little profit. The customer naturally goes first to

the man who printed the last lot, and then to the others who figured higher on the first order, and before he gets through finds one who will cut a fair price in two to capture the work. It therefore follows that the man who took the first order "to get acquainted" never has an opportunity to make good his loss. I have knowledge of a case where a large manufacturing concern's printing, amounting to from \$500 to \$700 per month, was all practically handled by one house, and was charged for at a fair, reasonable profit. Very seldom was a price asked, and then merely as a comparison between two or more styles they had in mind for that particular job. The result was their work all looked uniform and neat, and the paper was of a good quality. The clerk looking after the ordering was not occupied with this branch of his duties to exceed fifteen or twenty minutes a day, and all went smoothly until he was promoted and his work passed into other hands. His successor at once began a system of asking for estimates on every order, large or small, with the result that nearly his entire time was taken up with receiving bids and placing orders which his predecessor handled in two or three hours a week. Of course he lessened the cost quite materially, but the quality and general character of the work suffered to a surprising degree. During the new man's incumbency I actually saw one of their large catalogues being printed in a small office where the presswork was done two pages at a time on a Gordon press. Today their stationery and advertising matter will not compare with the smallest manufacturer in their line, the work is being done by a dozen or more printing-offices, their cuts are scattered here and there, and each of these printers comes in competition with all the others on every order placed by the house. If these printers would get together and compare notes, how much better it would be for them all, and if the customer could only be made to realize it, how much better it would be for him, too.

COMPARATIVE WEIGHTS.—A point which often puzzles beginners as well as a number of the older heads, is the question of how to get at the weight of an odd-sized sheet. It is an easy matter to refer to a table of comparative weights which can be found in a number of the catalogues issued by the paper houses, and get the comparative weight of the regular sizes, but often the sheet on which you require to run a large order most economically must be made to order. Your customer looks at the various samples, and selects a sheet and tells you to figure on say, for example, 25 by 38—80 pounds to the ream. On measuring the size of the catalogue you find that it will cut to waste from any regular size in which this particular stock is made, but that it will cut to a nicety from say 34 by 45. This, of course, is an odd size, and must be made to order. The job, however, will require over 1,000 pounds, and will be accepted as a mill



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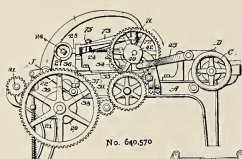
MACHINERY AND TRANSPORTATION BUILDINGS, PAN-AMERICAN EXPOSITION.

Buffalo, New York, U. S. A., May 1 to November 1, 1901.

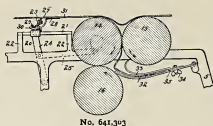
order, and can be delivered under ordinary circumstances in from two to three weeks. The question then arises, what weight will I have to figure the 34 by 45 sheet in order to get the same thickness as the 25 by 38—80-pound sheet? *Answer.*—Multiply 34 by 45, which gives you the number of square inches in the sheet; then multiply the result by 80, the known weight of the other size; then divide the result by 950, the number of square inches in the 25 by 38 sheet, and the result will be the weight of the 34 by 45 sheet.

TABLE OF COMPARATIVE WEIGHTS OF REGULAR SIZES OF FLAT WRITING PAPERS AND BOOK PAPERS.

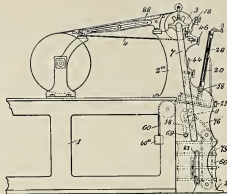
Flat Writing Papers.						Book and Print Papers.					
	16 x 21	17 x 22	18 x 23	19 x 24	17 x 28			24 x 36	25 x 38	28 x 42	32 x 44
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	16		18	20	20		25		27	34	41
	18		20	22	22		33		33	41	50
	20		22	25	27		35		38	48	57
	22		24	27	30		40		44	54	65
	24		27	30	34		55		60	72	86
	28	31	35	38	40		60		66	82	98
17 x 22	12	11	13	15	15	25 x 38	30	27	37	44	
	14	13	15	17	18		35	32	43	52	
	16	14	16	18	20		40	36	49	59	
	18	16	18	20	22		45	41	56	67	
	20	18	20	22	24		50	45	62	74	
	22	20	22	24	26		55	50	68	81	
	24	22	24	27	29		70	64	87	104	
28	25	31	34	36	80	73	99	119			
						100	91	124	148		
18 x 23	20	16	18		22	28 x 42	40	29	32	48	
	22	18	20	24	25		45	33	36	54	
	24	19	22	26	28		50	37	41	60	
	26	23	25	31	32		55	40	48	66	
	28	26	29	35	36		60	44	54	72	
	30	29	33	40	41		70	51	57	84	
	40	32	36	44	46		80	59	65	96	
19 x 24	16	12	13	15	16	32 x 44	100	74	81	136	
	18	14	15	17	19		120	88	97	144	
	20	16	18	20	21		45	28	30	37	
	22	18	20	22	23		50	31	34	42	
	24	20	22	24	25		60	37	40	49	
	26	22	23	25	27		70	43	47	58	
	32	26	29	33	35		80	49	54	67	
17 x 28	20	14	16	17	19	32 x 44	100	61	68	84	
	24	17	19	21	23		120	74	81	100	
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	40	28	31	35	38						



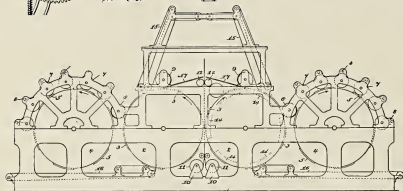
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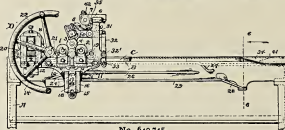
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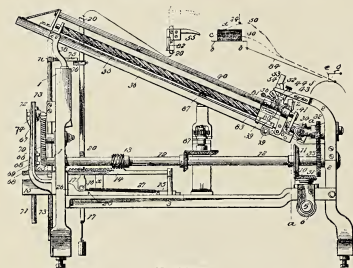


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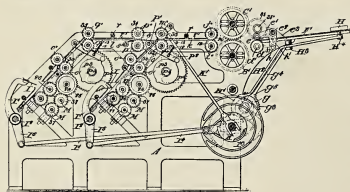
No. 640,745

is certainly simple. Abel Bug, of Berlin, Germany, produced No. 640,991, which was accepted by the Patent Office notwithstanding his funny name.



No. 640,991.

The folders patented are even more numerous than the feeders this month. W. Lang and W. Zander, of Chicago, patented No. 641,303, in which the sheet is buckled or partly creased in advance so as to come to the folding-rollers in the condition shown in the drawing. H. K. King, of the Cham-



No. 640,100.

bers Company, has taken out Nos. 640,570 and 640,571, covering various improved details. Wellington Downing and Frederick H. Wendt, of Erie, Pennsylvania, in No. 641,000, show means for varying the distance between the supports

at the folding line. E. H. and C. P. Cottrell, in No. 640,100, exhibit an elaborate machine for cutting sheets into shorter lengths or sections and folding them together. Frank Wulff, of Colusa, California, as No. 640,248, patents a simple one-fold machine.

E. C. and F. L. Jones, of Boston, have been improving the ticket-printing machine of the Graham-Jones Company, by a number of devices in patent No. 640,568.

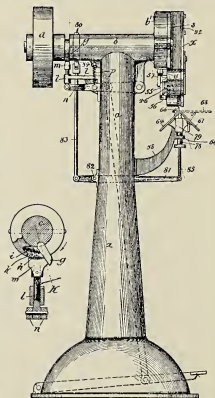
The improved book-stitching machine illustrated as No. 640,417, is by Frederick P. Rosback, of Chicago.

Johnson R. Corbin, of Philadelphia, describes a new method of printing, and two machines for carrying it out, in patents Nos. 640,447, 640,633 and 640,634. He transfers the ink from an electrotype-plate surface to a rubber or composition surface on a cylinder, and prints on the paper from this transfer. In this way he prints both sides of the paper at once, without make-ready, and in the diagrammatic machine here shown prints six colors on both sides of the web that passes perpendicularly through the center.

The elaborate proof-press, shown as No. 640,745, is designed by T. G. Claridge, and assigned to the Hoes.

An effective appearing clamping device for paper-cutters has been patented by E. M. Lockwood, of Phoenixville, Pennsylvania, and assigned to the Oswego Machine Works.

Patent No. 640,013, by S. A. Neidich, of Philadelphia, covers the method of producing combined and assimilated printed and typewritten work, which consists in making a mechanically printed impression through a textile fabric, from which the ink for said impression is solely derived, and



No. 640,417.

manually typewriting a portion of the work through an identical textile fabric from which the ink for said portion is solely derived, employing for the respective impressions type productive of corresponding irregularities therein, and using ink, for the printed impressions, which, when applied to the paper, will resemble the ink of the typewritten impressions.

A three-tiered web printing-machine is patented as No. 640,923, by Isidor Lam, of Vienna, Austria.

An automatically clamping paper-cutter is covered by patent No. 640,713, issued by Robert F. Sproule, of London.



The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

H. J. HOLNESS, of the *Ballston Journal*, Ballston Spa, New York, submits a few samples of letter-heads, the composition on which is neat and artistic, and the presswork good.

HUNTLEY S. TURNER, Ayer, Massachusetts.—Your samples are neat in design and execution. Your own letter-head in two colors and gold is very artistic, and could scarcely be improved upon.

ADKINS PRINTING COMPANY, New Britain, Connecticut, submits samples of covers of *The Pirate*, all of which are neat and artistic specimens of typography in color-printing and embossing.

E. L. SUTTON, Fond du Lac, Wisconsin.—The card of the Courier Printing House is a neat piece of work in four colors. The bill-head is neatly and forcefully displayed, and presswork excellent.

BRADY, "The Printer," of Statesville, North Carolina, does excellent printing, as evidenced by the specimens of his work submitted. Composition is neat and artistic, and shows pains taken in execution. Presswork is of a high class of merit.

F. W. HAIGER, Toledo, Ohio.—The card which you submit is in every respect a most artistic piece of work. Composition, presswork, ink and color of card are all harmonious, and combine to produce what might be termed a perfect piece of typography.

THE *Journal*, Niagara Falls, New York, sends out a neatly printed folder in two colors, setting forth the benefits to be derived from a liberal use of the advertising columns of the *Journal*. The composition is excellent and the presswork of good quality.

ROY ANDERSON, Greenville, Texas.—The work submitted by you is good in composition and presswork. A little too much work has been put on the Larkin card—the diagonal rule and tint could have been omitted without detracting from its appearance.

SAMPLES of commercial stationery from the Harmon-Whipple Company, West Superior, Wisconsin, are excellent specimens of that class of printing. The composition is neat and effective, and the presswork good. The business cards in two colors are especially striking.

J. L. & JOHN MELVIN, Claysville, Pennsylvania, submit two letter-heads for criticism. The Simon White letter-head would be better without the ornaments (and do not try to print half-tone cuts on hard linen papers). The Knights of the Maccabees letter-head is neat and well printed.

A few neat samples of printing and embossing have been received from Gatchell & Manning, Philadelphia, Pennsylvania, giving evidence of their artistic ability in the making of engraving plates for work, both plain and in colors. There is a snap about their work that is very pleasing.

"A LITTLE TALK ABOUT LOCK-MAILING ENVELOPES" is the title of a brochure sent out by L. H. Cahan & Co., 30 Chestnut street, Philadelphia, Pennsylvania. It is a neat piece of typography describing in pithy sentences their special envelope, with price-list of same. The work is artistically prepared.

WOODWARD & TIERNAN PRINTING COMPANY, St. Louis, Missouri, has sent out a very beautiful poster calendar for 1900, the central figure of which is a decorative head after a design by the celebrated French poster artist Mucha. The work is done by the three-color half-tone process, and

with the aid of gold and a handsome background of brown makes a very attractive hanger. It is in keeping with all the work which emanates from this well-known St. Louis house.

J. A. KINNEY, Aurora, Iowa.—The samples of your work are good, especially the blotter, the design and arrangement of colors being excellent. The lithographs that on the note-heads should have been worked in a color not near so strong as that used. Pale, delicate colors are best suited for such work.

THE J. C. BLAIR COMPANY, Huntingdon, Pennsylvania, sends a package of neat and artistic specimens of typographical work. The calendar for 1900 is very attractive. The "Pointed Remarks" leaflet is excellent in design and execution. Composition and presswork on all the samples are almost above criticism.

THE INLAND PRINTER acknowledges with thanks the receipt of tickets and invitation to the third informal hop of District Job Pressmen, Feeders' and Assistants' Union, No. 40, at the Evening News Auditorium, Thursday, February 22. The invitation was tastefully set up and printed in red and green on buff paper, the effect being harmonious.

THE Myers Printing House, 617 Camp street, New Orleans, Louisiana, has issued a series of souvenir postal cards of New Orleans. The illustrations are printed in one color, and a decorative border in another color. The samples sent include a scene on the levee, bird's-eye view of the city, Jackson's statue, city hall, boat loads of cotton and other views.

A most artistic calendar has been issued by Henry Tirrell & Co., St. Louis. It is in the form of a four-leaf clover, edged with forget-me-nots. In each of the four panels, or leaves, is a daintily colored picture of the wooing and winning of a young couple in the dress of the seventeenth century. The calendar is one of the prettiest we have seen this year.

A. F. DINGLER, Cleveland, Ohio.—The brochure entitled "Origin of Beethoven's Moonlight Sonata," is a neatly designed and executed piece of typography. The design on front page of cover is very appropriate, but would have been more effective if printed in silver bronze and been tied with a very pale blue ribbon instead of the dark color which you selected.

THE Merry & Nicholson Printing Company, of St. Louis, Missouri, in sending out a removal notice, takes occasion to show what neat work in typography it is capable of executing. The booklet is of eight pages, each printed in black and red, on one side only of the stock, on deckled-edged paper, with tinted cover. The composition is good and presswork excellent.

THE "Story of a Newspaper" is a neat booklet issued by the *Republican*, Boone county, Iowa, narrating the inception and progress of the *Republican*. The work is illustrated with many half-tones, but the ink used is not so clear as it might be, some of the illustrations being muddy in appearance. The composition is all right, but presswork could be improved.

THE Nusbbaum Book & News Company, through Sidney L. Nusbbaum, has sent out a neatly printed announcement, the composition and presswork on which—done by Mr. J. P. Neville, of the firm of Wilkinson & Neville, of the same place—are both of good quality. A corner card on the envelope enclosing the announcement is also a neat piece of typography.

THE *Printers' Review* is a handsomely printed 16-page periodical issued by Golding & Co., Boston, with branches at New York, Philadelphia and Chicago. The *Review* treats of the latest improvements in printers' machinery, with illustrated articles descriptive thereof, and advertises the latest labor-saving devices on the market for printers' use. It is very well set and admirably printed.

THE Gottschalk Printing Company, St. Louis, Missouri, printed a very handsome menu for the annual banquet of the St. Louis Typothetate, on Franklin's birthday, January 17. It consisted of four leaves and a finely printed portrait of "Ben," tied with silk ribbon to a dark-colored beveled gold-edged card as a background. The composition was neatly displayed, and the presswork—in red and black—very well executed.

WALTER R. McLAIN, New Vineyard, Maine, sends a package of commercial stationery, referring to which he says: "I have had no experience in a printing-office, and all I know about it I have picked up since I got the office, about a year ago." The work is very well done for one so trained, but there is evidenced the usual tendency in beginners to use too much ornamentation in composition. The presswork is of good quality.

BAINS & SCARSBROOK, 75 Fairfax Road, South Hampstead, London, England, send out a useful memo. calendar, printed on good stock in first-class typographical style, which should prove a useful advertisement and trade-bringer. A local guide and almanac of 240 pages is printed on heavy enameled stock, the ads. in two colors, with many half-tone portraits of local celebrities. Both composition and presswork are of a high grade.

A BOOKLET of tasty design and workmanship comes to us from Bartlett & Company, New York. It describes the Goodson Graphotype Machine, made by the Goodson Graphotype Company, Park Row building, New York. The title is: "The Mechanical Substitute for the Hand Compositor and Foundry Bill and Articles reprinted from THE INLAND PRINTER of October and August, 1899, concerning the Various Machines for Type Casting and Setting and their Comparative Merits." It is interesting reading, as well as being an excellent piece of typographical work.

Those desiring substitutes for hand composition should write to the Goodson people for one of these books.

"SWIFT'S PUBLICITY, No. 2," is a collection of the latest ads. used by Swift & Company, Chicago, gathered into book form and issued by William M. Shirley, manager of the advertising department of the company. The ads. are printed on extra heavy fine enameled stock with the best of ink, and will be valuable to the ad. writer and setter in suggesting new ideas and methods of display in ad. building. The collection is neatly bound in paper cover and tied with silk cord.

We reproduce in miniature a clever advertisement for a furniture house written by Ben F. Hildebrand, advertising manager of the *Western*

Corrected Jan. 1900.

ENTERPRISE FURNITURE AND CARPET CO.
(Housefurnishers and Home-makers Retail.)

EASY PAYMENT ROUTE
C. F. & CO.

TIME TABLE
NOT DUPLICATED ANY WHERE ELSE.

"EVERY STOP" A PLEASURE
A COMPLETE LINE

This Time Table is for the Benefit of Patrons, and the Company reserves the right to reduce the figures at any time, to meet competition, without further notice.

ST. JOSEPH TO YOUR HOME LINE.

FIRST-CLASS				ARTICLES				FIRST-CLASS			
10	5	1	ALL TIME	10	5	1	ALL TIME	10	5	1	ALL TIME
14.00	7.00	3.50	97.00	1.00	50.00	25.00	1.00	14.00	7.00	3.50	97.00
10.00	5.00	2.50	OFFICE CHAIRS	1.00	40.00	20.00	1.00	10.00	5.00	2.50	90.00
8.00	4.00	2.00	IRON BEDS	1.00	30.00	15.00	1.00	8.00	4.00	2.00	80.00
6.00	3.00	1.50	BOOK CASES	1.00	20.00	10.00	1.00	6.00	3.00	1.50	70.00
5.00	2.50	1.25	CHAIRSEAT	1.00	15.00	7.50	1.00	5.00	2.50	1.25	60.00
4.00	2.00	1.00	CURTAINS	1.00	10.00	5.00	1.00	4.00	2.00	1.00	50.00
3.00	1.50	.75	GLASS	1.00	5.00	2.50	1.00	3.00	1.50	.75	40.00
2.00	1.00	.50	SAFETY	1.00	4.00	2.00	1.00	2.00	1.00	.50	30.00
1.00	.50	.25	LAMPS	1.00	3.00	1.50	1.00	1.00	.50	.25	20.00
.50	.25	.125	CRABS	1.00	2.00	1.00	1.00	.50	.25	.125	10.00
.25	.125	.0625	DINING TABLES	1.00	1.00	.50	1.00	.25	.125	.0625	5.00
.10	.05	.025	SEVEN SETS	1.00	.50	.25	1.00	.10	.05	.025	2.00
.05	.025	.0125	SHOES	1.00	.25	.125	1.00	.05	.025	.0125	1.00
.025	.0125	.00625	IRON LOCKERS	1.00	.10	.05	1.00	.025	.0125	.00625	.50
.0125	.00625	.003125	BED ROOM SETS	1.00	.05	.025	1.00	.0125	.00625	.003125	.25
.00625	.003125	.0015625	IRON BEDS	1.00	.025	.0125	1.00	.00625	.003125	.0015625	.10
.003125	.0015625	.00078125	MATTRESS	1.00	.0125	.00625	1.00	.003125	.0015625	.00078125	.05
.0015625	.00078125	.000390625	SEWING MACHINES	1.00	.00625	.003125	1.00	.0015625	.00078125	.000390625	.025
.00078125	.000390625	.0001953125	SAFETY	1.00	.003125	.0015625	1.00	.00078125	.000390625	.0001953125	.0125
.000390625	.0001953125	.00009765625	SAFETY	1.00	.0015625	.00078125	1.00	.000390625	.0001953125	.00009765625	.00625
.0001953125	.00009765625	.000048828125	SAFETY	1.00	.00078125	.000390625	1.00	.0001953125	.00009765625	.000048828125	.003125
.00009765625	.000048828125	.0000244140625	SAFETY	1.00	.000390625	.0001953125	1.00	.00009765625	.000048828125	.0000244140625	.0015625
.000048828125	.0000244140625	.00001220703125	SAFETY	1.00	.0001953125	.00009765625	1.00	.000048828125	.0000244140625	.00001220703125	.00078125
.0000244140625	.00001220703125	.000006103515625	SAFETY	1.00	.00009765625	.000048828125	1.00	.0000244140625	.00001220703125	.000006103515625	.000390625
.00001220703125	.000006103515625	.0000030517578125	SAFETY	1.00	.000048828125	.0000244140625	1.00	.00001220703125	.000006103515625	.0000030517578125	.0001953125
.000006103515625	.0000030517578125	.00000152587890625	SAFETY	1.00	.0000244140625	.00001220703125	1.00	.000006103515625	.0000030517578125	.00000152587890625	.00009765625
.0000030517578125	.00000152587890625	.000000762939453125	SAFETY	1.00	.00001220703125	.000006103515625	1.00	.0000030517578125	.00000152587890625	.000000762939453125	.000048828125
.00000152587890625	.000000762939453125	.0000003814697265625	SAFETY	1.00	.000006103515625	.0000030517578125	1.00	.00000152587890625	.000000762939453125	.0000003814697265625	.0000244140625
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.00000019073486328125	.000000095367431640625	.0000000476837158203125	SAFETY	1.00	.000000762939453125	.0000003814697265625	1.00	.00000019073486328125	.000000095367431640625	.0000000476837158203125	.0000030517578125
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printing of all of their plates on other classes of stock. They would be pleased to submit samples to those interested.

THE Republican Publishing Company, Hamilton, Ohio, submits two catalogues for criticism. One is a catalogue of the Columbia Carriage Company, 8 by 11 inches, oblong; the name and address of the company are printed in gold in a rule border on a dark olive cloth, the pages of the catalogue being printed on heavy enameled stock in red and black and pasted on the dark-colored sheets inside the gold border, producing a very rich—though doubtless expensive—effect. The front page of cover is beautifully embossed in gold; the title-page, representing Columbia awarding the wreath of honor and victory to the Columbia Carriage Company, being printed in the three-color half-tone process. The other catalogue is a trifle smaller in size but equal in richness. It treats of porcelain refrigerators, made by the Wilke Manufacturing Company, Anderson, Indiana. The typography, engraving and presswork are all of the very highest class, and it would be difficult to conceive of any higher order of workmanship than has been bestowed in the production of these two catalogues. Mr. W. L. Smith, superintendent of the Republican Publishing Company, is to be congratulated on the success of his efforts to produce such masterpieces in the typographic art.

THE INLAND PRINTER is in receipt of a unique bill of fare, with "The compliments of Mr. John Thomson, chairman of dinner committee." This elaborate menu was printed in connection with the celebration of the one hundred and forty-first birthday of Robert Burns, given by the Burns Society of the city of New York, at Delmonico's. In composition as well as typographical form it is more than creditable to the society, and particularly to Mr. Thomson, by whom it was evidently compiled. We will not describe it, but the harmony of subject and design, the appropriate type and paper, and excellent presswork, suggest a fact too often lost sight of in other things as well as in printing—the spirit or inspiration behind the workman that creates everything which has individual merit. In this compilation of so simple a thing as a bill of fare, Mr. Thomson, or some other Scotsman—none other ever compiled it—had the inspiration of one who won the greatest fame in making beautiful the little things in life, and worked out the spirit of the poet's motto with which he inscribed the title-page:

"Even then a wish, I mind its power,
A wish that to my lasting hour
Shall strongly have my breast,
That I, for poor old Scotland's sake,
Some useful plan or book would make,
Or sing a song at least!"

He paraphrased this and printed a menu that will be preserved for association's sake by every one who was so fortunate as to secure one, and prized for its artistic merit by every one who loves good printing. Bartlett & Company did the printing.

THE NEW GOVERNMENT PRINTING OFFICE AT WASHINGTON.

UNDER an act of Congress making appropriations for the fiscal year ending June 30, 1900, a sum not exceeding \$2,000,000 was authorized, \$350,000 being made available this year for a government printing-office building, to be erected under the direction and supervision of the chief of engineers of the army, and upon specifications to be prepared by him and approved by the public printer. The selection and appointment of a competent architect to prepare the plans and specifications for the elevation of the building were to be made by the chief of engineers and public printer jointly.

The lot for the new office extends 408 feet on G street and 175 feet on North Capitol street. The northwest corner is occupied by the printing-office power-house, which is 60 by 112 feet in size, and the rest of the space will be covered by a new construction, except for interior courts and entrance for wagons. The building will be of seven stories and basement, fireproof, and its size may be realized when it is known that its floor space will cover nine acres, or 400,000 square feet.

The total number of bricks used to complete the office is 9,000,000 or 10,000,000, and it will take about 12,000,000 pounds of steel.

Twelve electric elevators will be required to carry employes and others; 850 windows will provide light and sunshine, and 150 doors will allow exit. The cost of electric wire and fixtures will reach forty or fifty thousand dollars, and the expense of putting it in will be about fifty thousand more. The ventilation of the building will add \$75,000 to its cost, and increase the coal consumption about forty per cent.

Three hundred and seventy columns of steel will support what is designated a "live load of 300 pounds to a square foot," and a total load of 425 pounds to a square foot. This will enable 85,000,000 pounds to be piled on the floors.

The material of the printing-office will be of red brick with some red sandstone, and the walls will simply inclose the building and support themselves; there will be a steel frame to support the floors.

The average height of the cornice will be 123 feet above the sidewalk. A court in the interior of the structure, lined with buff brick, will give additional light. Each workroom will be furnished inside with a dado seven feet high, of



FRANK W. PALMER,
Public Printer.

glazed brick, which will cost from \$75 to \$110 per thousand, not including cost of laying. The elevator shafts will be lined with glazed bricks from top to bottom.

Fans driven by electric motors will furnish ventilation, and a system of telephones and pneumatic tubes will facilitate delivery of messages and copy. The plumbing will be up to date, and sanitary arrangements are promised to be superior. Floors, except in the basement, will be in hard maple, and the floor arches of brick and masonry, making the mass fireproof. Ceilings will be formed by plastering the under side of floor construction, and a false ceiling will drop below each floor construction, so that electric wires can be carried there and out of sight. All window and door frames will be of cast iron; the only wood in use will consist of floors, window sashes, and a few doors.

The width of most of the doors will be about four feet; that leading into the power-house will be thirteen feet, to admit a boiler. The windows will be of plate-glass for principal elevations.

The building will have steps made of concrete finished with slate, which will never become slippery, and will always be clean and give a convenient tread.

Steam radiators of black steam-pipes are to be placed in recesses under windows, and fresh air will enter under window sills, and be deflected by proper passages, while foul air will be exhausted by large stacks that run up in middle of room.

A "sally-port" or driveway is to be built under the main building, and there will be a court twenty-nine feet wide.

The present power-house will be increased in size. It is now a modern installation of engine and dynamos of the best

type. The power-house will then be 130 feet by 112 feet in size.

An unusual feature of the establishment will be a crematory to burn up shavings and refuse; to heat all water needed for binding and operations of the office. Surplus hot water may be turned over to feed boilers and for furnace. There will be a small ice plant put in, which will not be used to freeze water, but will furnish cold filtered water on tap, with no typhoid germs.

Probably the first electric elevator ever installed in Washington was put into the Government Printing Office three years ago, and all the hydraulic elevators formerly in use were replaced by those of modern design operated by electricity, with a considerable saving in steam power. Every press is run by a separate motor, no belts or shafting being in sight. When a man wants to run a press he pulls a lever and away it goes. The new construction will provide the

sequently passed both houses, and a contract for the erection of necessary buildings was the result.

At that time the facilities of the building were considered amply sufficient to execute all work required from both branches of Congress, but in a few years an enlargement was actually necessary, and in 1865 the first addition to the main building was made. In 1870 a second addition, extending south on North Capitol street, was completed. Again, in 1879, a fireproof building was added, and as the Government Printing Office has entered upon a career of usefulness greatly in advance of twenty years ago, the new structure will be made available as soon as possible.

The capacity of the office for doing vast quantities of work is illustrated by the following information taken from the reports of public printers. Orders for millions of copies of blanks are received at a time. Envelopes for Capitol use are printed by the millions. Census blanks—twelve or four-



NEW BUILDING FOR GOVERNMENT PRINTING OFFICE, WASHINGTON, D. C.

Government with the most complete and extensive printing establishment in the world.

Congress was besieged from year to year to make provision for a printing-office, and the necessity was explained by Hon. John A. Gurley, a member of the House of Representatives in 1860, when he declared that Congressional and Executive printing was interwoven with the law-making power of each house and was a leading and essential element of national legislation; for the information which it affords must always control to some extent the action of those engaged in it. "It is unlike any other department of Government service," he said. "For ships you can wait; for guns you can generally wait, and ordinarily you are in no special hurry for the various munitions of war, but you can not be deprived of your printing for a single day without serious embarrassment and loss of time. In a sense, therefore, of a leading element of the law-making power the public printing underlies your armies. It underlies your navies and every other arm of the national service." Mr. Gurley introduced a joint resolution in Congress which sub-

teen millions—were furnished during last census. Every customhouse, land office, internal revenue, pension agency, postoffice, treasury branch office, war, navy, consular, and diplomatic office relating to the service of Uncle Sam has its blanks, expensive books and pamphlets furnished and bound by the printing-office. All scientific works connected with research, embracing text-books, reports of geological and geographical surveys, are sent out from this office, and have attracted the attention of many master printers and scientific men at home and abroad with unstinted praise as models of the printer's art.

The class of matter passing through the Government Printing Office embraces treaties which involve a knowledge of all the modern and dead languages. The French, German and Latin tongues are cleverly handled, and a dictionary of the Indian language has been printed. A catalogue for the Surgeon-General's office, embracing the whole field of medicine and medical literature, by author and subject, from remote times, has excited admiration of all who have examined it.

The printing ordered by Congress annually absorbs about a half of the whole appropriation made for printing and binding for the Government. Much of it is done at night. The value of printing for Congress depends upon the promptness with which it is done, and it often occurs that a hundred or more men are placed upon one piece of work, so that in an hour from the time the copy reaches the compositors' hands, proof-slips are passing into the proofroom to be read.

The most striking illustration of recent execution of hurried orders was the printing of the message of the President transmitting the report of the naval court of inquiry upon the destruction of the United States battleship Maine. The publication consisted of 298 pages of reading matter, with twenty-four full-page engravings and one lithograph in colors, and although the originals of the illustrations were not in possession of the office until 3 o'clock P.M. of March 28, and the manuscript was not received until 6 P.M. of the same day, complete printed copies in paper covers were placed upon the desks of Senators and Representatives by 10 o'clock the following morning.

One of the largest jobs ever undertaken by the office was the printing of the official records of what is known as the Rebellion Records. Some of the volumes issued by the Government before the establishment of the printing-office were expensive and elaborate. In the list are the following: "Explorations of the Valley of the Amazon," 2 volumes, \$55,865.99; "Naval Expedition to Japan," volumes 1 and 3, \$140,851.30; "Explorations for a Railroad from St. Paul to Puget Sound," 2 volumes, \$146,168.14.

It is very rare since the office was built that the cost of a book has reached \$20,000, if the agricultural report be excepted. Better facilities and improved machinery under the management of the Public Printer, Frank W. Palmer, have convinced the public that the era of expensive printing for Uncle Sam has passed.

James G. Hill, of Washington, architect for the new Government Printing Office, has presented his preliminary design to Mr. Palmer and Colonel Sewall, and it met with their approval. Col. John Stephen Sewall, United States engineer, is first lieutenant Corps of Engineers, of the United States army, and a graduate from West Point.

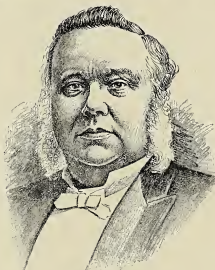
The following statistics relating to the Government Printing Office may prove interesting: Total floor space occupied by the office and its several branches is 242,500 square feet. The new building, now under erection, will increase this area 377,200 square feet. The number of employees, November 4, 1899, was 3,250. The number of presses in use is 127, the output of which is 1,000,000 impressions per day of eight hours. Among these presses is one capable of printing cards on both sides from a web of bristol board at the rate of 65,000 cards per hour. Also two envelope presses, the output of which is 9,500 printed envelopes each per hour. The total horse-power of the engines is 900; the boilers, 1,200. The sizes of the electric generators are one of 300 kilowatts, one of 187 kilowatts, and one of 125 kilowatts. There are 219 electric motors in use, having an aggregate of 692 horse-power. The quantity of type in use is about 1,500,000 pounds, or 750 tons. The aggregate expenditures of the office per year are \$4,000,000, nearly three-fourths of which is paid to its employees for labor. The office has a circulating library for the use of its employees which contains 2,265 volumes, consisting of historical, biographical and poetical works, and fiction.

The credit for the acquisition of a new building for the Government Printing Office is due entirely to Mr. Frank W. Palmer, the present Public Printer, whose efforts first during his former administration, and energetically renewed since his second incumbency, are now bearing fruit in the erection of the splendid edifice. A portrait of Mr. Palmer, reproduced from a picture taken several years ago, appears on page 891.



THOMAS CALVERT.

In the death of Thomas Calvert, in Detroit, Michigan, February 8, the lithographing interests in America lose one of their foremost members and a man well known wherever lithographing is in use. He was the founder of the Calvert Lithographing Company, of Detroit, and its active president up to within a few weeks of his death. Thomas Calvert was born of well-to-do parents in Yorkshire, England, February 10, 1823, and was educated in the Scarborough grammar school. When nineteen years of age he entered the employ of George Hudson, then the railway king of London, and after a year at this work accepted a position in a bank. In 1849, having reached his majority, he was seized with the



THOMAS CALVERT.

American fever and came to the United States, locating in Philadelphia and entering the offices of the Pennsylvania Central Railway Company. It was while holding this position that he made the acquaintance of George Cook & Co., engravers and color printers, in whose business he bought an interest. An indefatigable worker, he was obliged, because of loss of health, to sell out his interest. By the advice of his physician he located in Minnesota, where he engaged in the lumber business. From 1853 to 1858 he prospered both as to health and business, but in 1858 he lost nearly everything he had—chiefly lumber and logs—by the tremendous freshets of that year.

Restored to health, however, he returned east to Buffalo, where he identified himself with Sage & Co., of that city, in 1859. The following year he located in the city of Detroit, Michigan, and began business in a small way as an engraver and printer. Frugal, industrious and of good business equipment, Mr. Calvert cared for and built up the business until March 16, 1867, when he organized and incorporated the Calvert Lithographing & Engraving Company, with himself, Claude B. Candler and Charles B. Calvert as officers. The life of the corporation expiring by legal limitation March 6, 1897, the property and effects were disposed of to a new corporation known as the Calvert Lithographing Company, with practically the same officers. The new concern occupied an entire five-story business block and maintained offices in San Francisco, St. Louis and Chicago.

Mr. Calvert is entitled to all credit for the building up of such a business, because he had been its guiding spirit from

the time, forty years ago, when, with very little cash capital, he began in a very small way and with a plant which, compared with that of today, was of the crudest and most primitive character. A man of good physical condition and habits of accuracy and thoroughness in whatever he undertook, Mr. Calvert very soon established a generally recognized reputation for probity, industry, thrift, enterprise and public spirit that remained to his credit up to the time of his death and will long survive him.

It is said of him that he was not an easy man to become acquainted with, his keen judgment as to human nature, together with his natural modesty, almost amounting to diffidence, causing him to be very deliberate in bestowing his confidence and friendship. And yet, on the other hand, when once he gave that friendship he was loyal to the last degree and was seen as a man with a strong and valuable social side to his nature.

Perhaps nowhere outside his family circle will his loss be felt more keenly than among the three hundred and more employes of the concern of which he was the head, by all of whom he was regarded as a father. This sense of personal bereavement led the employes and officers of the company to meet the day after his death and adopt a memorial setting forth their estimate of Mr. Calvert's character. Many tributes of respect were also paid to his memory by men in official and business life in his home city who knew him well.

COL. A. W. HYATT, president and manager of the A. W. Hyatt Stationery Manufacturing Company, New Orleans, Louisiana, died in that city Thursday, January 25, 1900.

THE *Typotheta* and *Platemaker*, St. Louis, has the sympathy of THE INLAND PRINTER, as well as all in the trade, in the loss it has sustained in the death of its editor, D. M. Harris, which occurred on January 27. Mr. Harris' work in the editorial field had begun to make itself felt, and it is to be sincerely regretted that he was taken away so early in his career on that paper. Mr. Harris was born near Bowling Green, Kentucky, January 4, 1843. He received his education in Bloomington, Illinois, to which town the family removed when he was a lad. For a number of years he was professor of natural sciences and languages at the Lincoln University, Lincoln, Illinois.

TRIUMPH OF AMERICAN PRESSES.

The Goss Press Manufacturing Company, of Chicago, will ship direct from its works one of the most perfect web printing machines for fine half-tone and illustrative purposes that has ever been built for any concern. This machine has been specially built for the publishers of the government organ—*Novoe Wremia*—(the New Times) on which to print a real art weekly supplement to their daily. The press is now adapted for two colors; but is so constructed that one or two more "color decks" can be easily placed in position when needed. A complete outfit of electrotyping machinery goes with the press, the plates requiring trimming, routing and curving. All these auxiliaries are of the most approved character. Mr. William J. Kelly, of New York, one of the editors of THE INLAND PRINTER, will accompany the outfit to St. Petersburg, Russia, where he will have charge and instruct the Russian workmen in the manipulation of fine printing. He goes under a large salary.

INLAND PRINTER ADVERTISING PAYS.

I consider our outlay for advertising in your well-known and deservedly popular publication, THE INLAND PRINTER, as one of the best investments we ever made. Please continue our ad. for another year.—W. S. Parker, Chicago Ad-Setting Company, Chicago.



THE New York offices of *Art Education* have been removed from 76 to 123 Fifth avenue.

THE printing-office of James T. Cunningham, of Mattoon, Illinois, was damaged by fire on January 30.

THE Stationers' Board of Trade annual dinner was held at the Waldorf-Astoria, New York, February 7.

STONECYPHER, the printer, Omaha, Nebraska, has removed to 1201 Howard street, and has added to his plant in the way of new material.

THE J. F. Tapley Company, bookbinders, New York, has removed to 33-37 Bleecker street, where larger and better quarters have been secured.

PORTER & FOSTER have opened a job office in the Eger building, Gouverneur, New York, in the rooms formerly occupied by the Adirondack Press.

CAPS BROTHERS' SPECIAL PRINTERS' MACHINERY COMPANY has removed from 3013 Main street to 317-319 Southwest Boulevard, Kansas City, Missouri.

J. H. NORTON has become part owner and manager of the Bell Chalk Plate Company, makers of chalk-engraving plates and tools, 71 Ontario street, Cleveland, Ohio.

L. B. RYAN, formerly with the *Catholic Universe*, has leased the plant of the Williams Publishing Company, Cleveland, Ohio, which will hereafter be known as the United Printing Company, and will be a union office.

DOUBLEDAY BROTHERS & Co., Kalamazoo, Michigan, have removed to 304-308 North Burdick street, and now carry a full line of office stationery and supplies, in addition to conducting a complete printing and binding establishment.

GEORGE C. HUBBS, for the past five years foreman of the State Journal jobrooms at Madison, Wisconsin, has purchased the printing and binding establishment of H. C. Middleditch, of Waterloo, Iowa, and will take charge of the plant on March 5.

THE copartnership heretofore existing between T. O. Metcalf, A. W. Metcalf and H. N. Rhodes, under the firm name of T. O. Metcalf & Co., was dissolved by mutual consent on January 24. The business is to be continued by Thomas O. Metcalf under the same firm name.

THE Eclipse Electrotyping & Engraving Company, Cleveland, Ohio, has purchased the entire plant and good will of the Chromotype Engraving Company of that city, and consolidated it with their other business. Clark & Wolfram are the proprietors. The new plant is considered a model one.

THE Stovel Company, Winnipeg, Manitoba, has purchased the plants and good will of the Canadian Lithograph Company and Printers' Litho-Engraving Company, and announces that it is prepared to receive orders for lithographing, embossing, engraving, electrotyping and stereotyping.

S. N. FRANCIS, proprietor of *Facts*, an illustrated weekly representing Colorado, published at Colorado Springs in that State, has recently equipped his office with an outfit of up-to-date machinery, and is now setting and printing his own paper. Mr. Francis was in Chicago a short time ago and favored THE INLAND PRINTER with a call.

THE Dexter Folder Company has opened an office in Boston, which will be in charge of W. M. McCain (a brother

of its Chicago manager, B. H. McCain). He is a thoroughly skilled mechanic, and will personally look after the installation of its machinery placed throughout New England. The Boston address is No. 12 Pearl street.

An order for six or seven thousand dollars' worth of type has recently been placed with Barnhart Brothers & Spindler, Chicago, by Ganpatrao, Gandhi & Co., of Bombay, India, who will in the future represent them in that country. These capable and progressive East Indians report a largely increased demand for American goods in India.

T. E. CALKINS, formerly with the Franklin Engraving & Electrotyping Company, has taken a position with Rogers & Wells, engravers and printers, 521 Wabash avenue, Chicago. Mr. Calkins is well and favorably known among the people who order fine engraving, and being thoroughly posted in that branch of the art will make a valuable salesman for the house he is now with.

THE Patteson Press, 33 Gold street, New York, is now conducted under the ownership of Lamberson Sherwood & Co., this firm having purchased the business on February 1. The proprietors of the company are Lamberson Sherwood, Edmund Wolcott and D. M. Van Vliet. Mr. Wolcott, who has been the superintendent of the office for a long time, will continue in the same capacity. Mr. Sherwood was formerly manager of the Standard Machinery Company in New York.

A. CRESSY MORRISON, secretary of the Association of American Advertisers, New York, has sent a circular letter to advertisers asking them if willing to submit their books and records to the inspection of an accredited representative of the association at any time that might be selected by the association during the present year, without further notice. This action is in compliance with the wishes of the Board of Control, and is intended to develop a means of ascertaining accurately the circulation of publications which accept advertising.

E. A. NATTINGER, one of the editors and publishers of the *Republican Times*, Ottawa, Illinois, since the consolidation of the *Republican* and *Times* in 1890, has sold his interest in the office to his partner, F. M. Sapp, and the latter has conveyed it to Charles E. Pettit, who has been foreman since early in 1871, and Fred A. Sapp, who has had charge of the books for several years. The business of the office will be conducted under the firm name of Sapp, Pettit & Sapp. F. M. Sapp will have charge of the newspaper department, Charles E. Pettit of the printing department, and Fred A. Sapp of the business department.

F. P. ROSBACK, of Chicago, has planned to leave about the middle of April for Paris, where he expects to be during the exposition. He has arranged to exhibit two of his new wire-stitchers, in practical operation, in the publishers' building. In addition to this, he will have three boxmaking machines to look after in one of the other buildings. Mr. Rosback has been perfecting these machines for some time and considers that their successful operation is beyond question. They are intended to make wire-bound wooden boxes automatically, and should prove of even more interest to foreigners than to those who have seen the machines working in Chicago, being entirely novel in operation.

THE annual meeting of the Chicago Trade Press Association was held at the Victoria Hotel in that city January 29, preceded by the usual informal dinner. The secretary and treasurer made their annual reports. Officers for the ensuing year were elected as follows: President, John J. Bohn; vice-president, R. J. Haight; secretary, C. F. Whitmarsh; treasurer, Louis Muller, Jr. A feature of the evening was a stereopticon exhibition, the pictures thrown upon the screen being portraits of the members of the association. A. H. Lockwood acted as lecturer, introducing each individual in pleasant style before turning him over to the phrenologist

for a "roast." E. J. Baker, the "phrenologist," explained in an unusually humorous way the peculiar attributes and eccentricities of each member.

It is reported that Charles Austin Bates has purchased a \$60,000 building lot at 206 and 208 West Forty-third street, corner Broadway, New York, and will erect a sixteen-story, steel-construction, fire-proof building. The building is to be ready for occupancy on or before October 1, 1900. The top six floors will be used for Mr. Bates' own business. The engraving and electrotyping departments will be on the top floor; art and literary departments on the floor below; business offices, magazine and newspaper departments on the fourteenth; and printing, binding, addressing, shipping and storage on the eleventh, twelfth and thirteenth. The ten lower floors will be let, preferably, to publishers or those in kindred businesses, and will be divided to suit their convenience. The building will have its own electrical plant for lighting.

THERE are two more "B's" in the engraving field in Chicago. That city, not satisfied with Binner, Behrens, Barnes, Bersbach, Benedict and Blomgren, now welcomes George H. Brinkerhoff and Joseph H. Barnett as forming a house which proposes to take its place with the others. The new firm is the Brinkerhoff & Barnett Engraving Company, and the officers are: Joseph H. Barnett, president; George H. Brinkerhoff, treasurer; L. A. Larsen, vice-president and secretary. Quarters have been fitted up at 300 to 306 Dearborn street, in the old location of A. Zeese & Co. Mr. Brinkerhoff is well known in the engraving line, having formerly been at the head of Brinkerhoff & Co. on Van Buren street, and Mr. Barnett has also been in the business a great many years, and was formerly vice-president of A. Zeese & Co. The firm will do a general engraving and electrotyping business.

THE *Republican News*, Hamilton, Ohio, in its issue of January 13, had an interesting account of the plant of the Champion Coated Paper Company and the Hamilton Belt Line Railroad of that city. Peter G. Thompson, the president of the Champion Coated Paper Company, is also one of the promoters and directors of the Hamilton Belt Railroad. The Champion Coated Paper Company has become in a very few years one of the most important industrial enterprises in Hamilton. Its business has been rapidly increasing, and the buildings have been added to from time to time until the plant is considered a model in its line. The article states there are in the United States but twenty-one paper-coating mills, and of these the Champion is the youngest and also the largest. Its daily product is 125,000 pounds of coated paper, besides a full line of cardboard and highly glazed paper for box covers. Mr. Thompson was born in Cincinnati in 1851, and went to work at the age of seventeen for Robert Clarke & Co., the Cincinnati book dealers. When twenty-three years of age, he opened a book and stationery store of his own. While in this business Mr. Thompson did much literary work, both as an author and a publisher. He finally sold out his book business and embarked in the publication of children's toy books, in which line of trade he made wonderful success. He sold his interest in the publishing business to engage in the making of paper in Hamilton, and has also been connected with a number of important enterprises in that city. Personally he is of a genial and happy disposition, and combines in a marked degree the attributes of a perfect gentleman and a successful business man. Hamilton has reason to be proud of him.

ENCLOSED find \$1. Many thanks for your "reminder." Have no idea of discontinuing my subscription, for I think THE INLAND PRINTER stands second to none. Do not let me miss this month's issue.—J. Harry Cruse, Baltimore, Maryland.

THE LACKAWANNA RAILROAD AND THREE OF ITS OFFICERS.

THOSE who have had the good fortune to travel over the Delaware, Lackawanna & Western Line ("Lackawanna Railroad," as its familiar trade-mark reads), between Buffalo and New York, in either direction, or in reaching any of the thriving cities of Scranton, Binghamton, Utica, Syracuse, Oswego, Ithaca, Elmira and other places in picturesque New York and Pennsylvania, have always spoken in highest terms of the excellent service that route



T. W. LEE,
General Passenger Agent, D. L. & W. R. R.

supplies, and of the magnificent scenery through which it passes. For the benefit of those unfortunates who either do not travel at all or who have taken some other line, the following concerning the road may prove interesting:

Two gentlemen who had roamed together years ago in the beautiful Columbia river country, which has the reputation of being the garden spot of the American continent, recently met in New York, after several years of separation.

After the spirited conversation which marks the meeting of two old friends had quieted a bit, the traveler, in response to a question from his friend, stated that he had journeyed from Buffalo on the Lackawanna Railroad, and remarked that he had made an exceedingly quick and comfortable journey.

"What kind of scenery do they have on the Lackawanna?" asked the friend.

"You know the Columbia river?"

"Yes; the most beautiful region in all America."

"Well, the Lackawanna has Columbia river scenery every mile of its length."

The Lackawanna Railroad does offer to the traveler one of the most beautiful and interesting journeys in all America. Its scenery is diversified by mountain, lake and river. It passes through one of the oldest regions in the United States, and to the mind of the traveler is brought continually many of the most interesting events of American history and of Indian romance.

A daylight ride in either direction between New York and Buffalo is a journey long to be remembered. On the westward journey the train passes through the famous Bergen tunnel, and, after rushing swiftly across the great Jersey meadows, it begins its climb into the Blue Ridge mountains. In this interesting region were some of the first settlements of the pioneer American. At Morristown, Washington made his headquarters. At various points near at hand were fought famous battles between the early settlers and the Indians, and between the forces of growing America and Great Britain.

Time, however, has healed all the wounds which Nature suffered in these terrible conflicts, and on every hand are spread pictures that entrance the artist. For miles the track skirts the picturesque old Morris & Essex Canal, its tow-path buried beneath a carpet of green, its slow-moving waters reflecting the trees and shrubbery which overhang its banks. Fifty years ago this highway of commerce was one of intense activity; today the traveler, rushing swiftly by on the Lackawanna train, may still see an occasional tow-boat toiling slowly along the crooked channel. Here and there, too, may be seen the curious appliances for dragging these boats to a higher level, up which water could not be made to run.

During all this delightful companionship between the train and the canal the traveler has been climbing steadily into the mountains. Even on hot summer days the air grows cooler and more refreshing as the train speeds on. The hills become more rugged, the valleys deeper, the views longer. Each curve of the road brings to view some new delight of Nature's making. Little lakes glimmer for a moment in the sunlight and then are lost to view behind some projecting mountain or in the dense thickets of mountain shrubbery.

Ahead seems to be an impassable mountain, yet the entranced traveler sees the train winding in and out among the hills always toward it, skirting the majestic Delaware river. The mountains on either side steadily grow higher, the shadows on the roadway become darker, the sky above seems more remote, the train seems plunging steadily against the solid mountain.

In the distance looms up a giant cleft in the very heart of the mountain, and the traveler gets his first view of that famous gap through which the Delaware river, rising hundreds of miles back in New York, has broken its way through the Blue Ridge mountains on its journey to the sea. For miles the train traverses this magnificent valley, conceded by all to be one of the most picturesque spots in all America.

The climb is not over, however, even when the gap is passed and the powerful locomotives toil rapidly along with the heavy trains circling about the sides of the mountains, climbing the smaller hills, dipping occasionally into the valleys, plunging now and then through tunnels to escape too heavy grades. Looking backward one catches frequent glimpses of the gap, and at one point the traveler may look clear across the beautiful valley and see this great gash in the earth, nearly thirty miles away.

From Pocono summit, 1,900 feet above the level of the sea, the westward-bound train begins its journey into the beautiful Susquehanna valley. The scenery here is, if anything, more rugged and picturesque than on the eastern slope of the mountain. Here, too, is the edge of the great coal-mining district of Pennsylvania, penetrated by a branch of the Lackawanna Railroad, which fights its way with river and canal across the Susquehanna valley from Scranton. The interesting appliances which give to the greater part of the United States its winter warmth are seen here and there as the train passes close to some of the great mines.

From Scranton on the train climbs again; this time in the picturesque Susquehanna valley to Binghamton. Thence on west the grades grow easier and easier, and the powerful engines have no difficulty in hauling their heavy loads. In this great stretch to Buffalo, however, the eye never tires, for picturesque valleys lie on either side, dotted with farms like the play-gardens of children, and houses that look like boxes. The climax of this beautiful valley scenery is reached at Dansville, a great city over the housetops of which the traveler looks up and down and along a magnificent valley. Soon the outskirts of Buffalo are reached, and after threading its way among the busy shops and the great manufacturing plants, each teeming with its horde of busy workmen, the train reaches its journey's end, overlooking picturesque Lake Erie.

Not only does the Lackawanna road offer one of the most beautiful journeys in the United States, but it gives it with greater comfort than may be found on any other railroad. All its locomotives are fitted with appliances for burning anthracite coal, and from journey's beginning to the journey's end neither smoke nor cinders molest the traveler. Built as it is among the mountains, it is ballasted with stone, from which there is no dust. Railroad experts who have traversed it concede its road-bed to be second to none in the world, and however long the journey, the traveler will feel neither jar nor jolt. Its ordinary coaches are built by the company and they are noted for their comfort and for their conveniences. The best equipment of the great sleeping-car companies may be found upon all through trains. The dining-car service is up to the standard maintained on the best American railroads. Being double-tracked for its entire length, the danger of ordinary accidents is entirely eliminated, and the careful watchfulness constantly exercised by hundreds of employees make even an extraordinary accident almost an impossibility.

Familiarity with the road naturally leads one to a desire to know something of the personality of the men who conduct it, especially so far as the passenger service and advertising go. We therefore present short sketches of three of the officers through whose efforts the Lackawanna system has advanced to a position second to no other railway in America. These gentlemen are B. D. Caldwell, the Traffic Manager, T. W. Lee, the General Passenger Agent, and William B. Hunter, the advertising manager.

B. D. Caldwell, the Traffic Manager of the Lackawanna Railroad, began his railroad service in 1873 as a clerk in the auditor's office of the Vandalia Railroad, Terre Haute, Indiana. In 1881 he was made chief clerk in the General Passenger and Ticket department of the same road and transferred to St. Louis. In 1885 he went to the Missouri Pacific and St. Louis, Iron Mountain & Southern Railroads as chief clerk of the General Passenger and Ticket department, and during 1888 became Assistant General Passenger and Ticket Agent of these roads, with headquarters at St. Louis. In June, 1892, he was chosen for the position of Chairman of the Western Passenger Association, in which capacity he served until July, 1899, when he accepted the position of Traffic Manager of the

Delaware, Lackawanna & Western Railroad. Mr. Caldwell is too well known in railroad circles to need an extended notice in this connection.

T. W. Lee, the new general passenger agent of the Lackawanna Railroad, is one of the most perfectly equipped men in his line of business. Still a young man, for he was born in 1858, his experience in railroad matters has been wonderfully varied and exceedingly wide. As soon as his school days were completed he jumped at once into the railroad field and for a number of years operated the electric key which covered a little station on the Baltimore & Ohio Railroad in Ohio. His energy was such that it would not permit him to remain a telegraph operator for any great length of time, and after filling the various duties as train dispatcher, he blossomed out as a ticket agent for the old historic railroad at that station. The ticket business was mastered as easily as the telegraph work, and the Baltimore & Ohio began to realize that their country ticket agent was worthy of higher duties, and he was made traveling passenger agent and given the State of Ohio in which to work. His duties frequently called him into the West, where Tom Potter, the well-known president of the Burlington Railroad, was attracted to him and secured his services. He was sent out to work up business, and in working it up he insisted on departing somewhat from the methods of his competitors, and used the country newspapers to a large extent. Columns of Burlington matter were written by him in little country printing-offices all over the West. When the Burlington road later had need for an advertising agent it was not long in picking out Lee for the work. His success here was as signal as in the other departments of railroad work in which he had been engaged, and the Lake Erie & Western claimed him for its general passenger agent. The entire ticket system and much of the present effective passenger service of this road are due to his efforts. Later on, the Western fever caught him and he became general passenger agent of the Oregon Railway and Navigation Company, which later became a part of the Union Pacific system, although still maintaining its identity. Mr. Lee, by this change of the wheel, therefore became one of the general passenger agents of the Union Pacific. Texas was beginning to boom about this time and Mr. Lee became the general manager of the La Porte, Houston & Northern Railroad, now the Galveston, Houston & Northern. The boom burst some years later and Mr. Lee became superintendent of water lines of the Oregon Railway and Navigation Company, having charge of all its boat business, foreign and domestic, and the construction and equipment of many of its best boats. With the acceptance of his present position as general passenger agent of the Delaware, Lackawanna & Western Railroad he returned again to the East, the scene of his first

was formerly railroad editor of the Chicago *Times-Herald*, and is regarded as one of the ablest and brightest newspaper men that Chicago ever claimed. Although his connection with the line only began last August, a marked improvement has already been manifest in the advertising of the Lackawanna system, and it is safe to predict that his reputation for finished, artistic work in the line of publicity will be thoroughly sustained. A number of handsome booklets are now in preparation under his supervision, and the public will soon be advised of them. His writing is concise and logical, and the printed matter he gets out always dignified, tasty and harmonious, entirely in keeping with the excellent line he so ably represents.

The Delaware, Lackawanna & Western Railroad connects at Buffalo with the New York, Chicago & St. Louis Railroad ("Nickel Plate") for all points on the line between Buffalo and Chicago. The equipment of the through line is perfect in every detail, and passengers traveling between Chicago and New York or vice versa can be assured of comfort and elegance en route.



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

SALES already made of "Practical Embossing" on a job press by Frank A. Cunningham, Williamsport, Pennsylvania, would imply that progressive printers can not afford to be without the book. Circulars on application.

THE MORTON LOCK-UP.

Attention is directed to the Morton Lock-up, made by the Wickersham Quoin Company, of Boston, mentioned on another page of this issue. This lock-up is constructed in one piece, thus saving a great deal of time in making up forms. The company also make the improved three-disk cam quoin. Those who are looking for up-to-date devices for the composing-room should investigate the merits of these articles.

"BEFORE AND AFTER USING."

We often smile at the medicine ads.

And yet the proof of all pudding is in the "eating," and "testimonials" are valuable. Here's one, for instance, that means a good deal to printers:

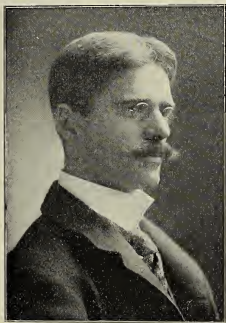
"The Typewriter Type Co., 146 Franklin St., Boston, Mass.:

"GENTLEMEN,—We are satisfied with your type, after giving it a trial, and hereby order five fonts more. We are in a great hurry for this. LORING & AXTELL, Printers, Springfield, Mass."

Why don't you try this type? See insert January INLAND, or send for late samples and prices to The Typewriter Type Company, Boston.

ROYAL MELTON COVER STOCK.

The cover stock used upon this issue of THE INLAND PRINTER is Saranine Royal Melton, made by the Niagara Paper Mills, of Lockport, New York. This particular paper can be furnished in ten different colors, all of which are very attractive. The company has recently issued a sample book of papers showing six very complete lines. These include the following brands: "Tafeta," "Queen," "Royal Melton," "Defender," "Victorieux," "Sultan." The papers will be found useful for pamphlets, brochures and booklets, and



WILLIAM B. HUNTER,
Advertising Manager, D. L. & W. R. R.

railroad service, but equipped with a wide and varied experience which places him in the foremost ranks of the general passenger agents of this country.

The man who advertises a railroad must be more than an expert in ordinary advertising. He must have some knowledge of the railroad business, must be accustomed to dealing with printers (a severe task in many cases), and should have the education and ability to compile plausible arguments to convince the traveling public that his road is the only one to travel over. If, in addition to this, he has had newspaper experience, can grind out "stuff" for the papers, work them for plenty of notoriety for his railroad, turn down people gracefully when occasion requires, and in conversation or by correspondence be always diplomatic, always courteous—he may then be considered an ideal railroad advertising man. Such is William B. Hunter, the subject of this sketch. Mr. Hunter

ranging as they do from inexpensive qualities to the more costly kinds, they will be found to cover a wide range of work. Samples can be had of the mill, or by writing to houses representing them in different parts of the country, the names of which are to be found in the advertisement on page 802.

THE PROGRESS WIRE-STITCHER.

F. P. Rosback, Chicago, has at last perfected a wire-stitcher which he has been working on for some time, has placed it on the market, and can fill orders promptly. It is called the "Progress," and is an up-to-date machine in every particular. The last patent was issued January 2, 1900. The machine has been thoroughly tried, and has been found to stand all tests given it. One of the special features or claims for the machine is that it will not kink the wire, something which causes a good deal of annoyance in many stitchers.

and small for all kinds of ink, such as lithograph, poster, bag, etc. The plant has been added to, and the company feels justified in fully guaranteeing the quality of its inks, as it has always done in the past. The reputation of the house is too firmly established, and its methods and formulas too well understood by those in charge, to admit of anything but the turning out of first-class goods. The Chicago agent is Mr. J. C. Rogers, who has been with the concern so many years, and the salesrooms in that city remain at 345 Dearborn street.

THE BLACK DIAMOND EXPRESS.

The accompanying illustration, reproduced from one of the color-prints of the Detroit Photographic Company, shows the celebrated "Black Diamond Express" on the Lehigh Valley Railroad. The inauguration of this service on the Lehigh Valley Line, between New York and Buffalo, in



Copyright, 1900, by Detroit Photographic Co.

BLACK DIAMOND EXPRESS, LEHIGH VALLEY RAILROAD SYSTEM,
Running between New York and Buffalo.

It is simple in construction and easy of adjustment. There are no parts to change; and if the wire cutters become worn, they can be taken out and others substituted in one minute. At present two sizes are being built, but others will soon be ready for the market. It is proposed to sell the machine through the typefounders and printers' supply houses, as well as direct from the manufacturer. The illustration on page 804 shows the No. 2 machine.

THE QUEEN CITY PRINTING INK COMPANY.

E. H. Murdock, the new president and treasurer of the Queen City Printing Ink Company, Cincinnati, Ohio, informs THE INLAND PRINTER that his company has not changed its formulas for making any of its well-known black inks, such as "H. D.," "Lumberman," "E. B.," etc., but has made quite a radical change in the colored ink department, and is now in position to take orders large

1896, marked an epoch of progression in railway car-building which has met with universal favor at the hands of the traveling public, as shown by the popularity of this train, and the new business which has come to this road by reason of this service; and now with the operation of new coaches of still later date, more comfortable and luxurious, it is confidently expected that the popularity of the train will accordingly increase. The Pullman Palace Car Company is now building for the Lehigh Valley Railroad six new passenger coaches, which in interior and exterior finish and arrangement will eclipse anything heretofore built in this or any other country in the way of passenger cars used on regular trains for the accommodation of the public. These new cars will be run in the Black Diamond Express trains between New York and Buffalo, and will replace the coaches now used in these trains, themselves models of comfort and luxury, but considered by the company to be not good enough for the Black Diamond Express, and which it has been con-

sidered necessary to replace, with the end in view of keeping ahead of all competitors in affording the public accommodations which can not fail to be appreciated to an extent that will occasion increased patronage and consequent increased revenue. The present café, library and dining car, and the magnificent Pullman palace parlor car which have given such eminent satisfaction, will continue to run in this train, the only change of equipment being in the coaches.

THE SIMPLEST CARD CASE IN THE MARKET.

The Aluminum Novelty Company of Chicago has at last invented an aluminum card case that does away with all the objectionable features of the old book-form case. The cards are kept clean, as the case is closed all around. This case can be used for a variety of purposes. It is practicable to use them for engraved cards, and it prevents offsetting and blurring which always results from pressure. The cases are made in two sizes. The company also manufactures advertising novelties of all kinds. Its new 1900 catalogue should find a place in every printing-office. Its advertisement may be found on page 923.

EUROPEAN ENTERPRISE.

Walter Haddon, proprietor of the Caxton Type Foundry, London, England, has issued a notice to the trade, in which he states that he has just returned from America and Canada, where he has spent several months studying the question of American machinery from a printer's point of view, and that he is now in a position to give to the trade the benefit of his knowledge. The Caxton Type Foundry has, during the past month, received from Her Majesty's Government an important order for type and metal furniture on the point system. This is the first order that Her Majesty's Government has placed with a British typefoundry for type on the point system. The gold medal given by the proprietors of the *British Printer* for the most effective design for their November-December cover was won by the compositor who used type and original florettes produced at the Caxton Type Foundry.

THE A. D. FARMER & SON TYPE FOUNDRY COMPANY.

The Chicago house of A. D. Farmer & Son Type Foundry Company recently bought out the printers' supply business of Julius Heinemann & Co., and now have running in their premises at 163-165 Fifth avenue one of the best equipped brass rule plants in the country. They have a special catalogue of plain and fancy rules which they will send on application. Another thing which Western printers will thoroughly appreciate is the fact that they are also manufacturing new and old style mahogany stereotype blocks in Chicago, and are therefore able to save customers a great deal of time, which is an important item, for where blocks are wanted they are wanted quick. The general reputation of the house is a guarantee that the goods manufactured are first-class and can be fully depended upon. The company is sending out circulars showing a number of its borders—"Florence," "Touraine," "Franklin," "Arlington" and "Outline." It is also advertising a new series of type called "Engravers' Title." This letter is made in ten sizes on seven different bodies.

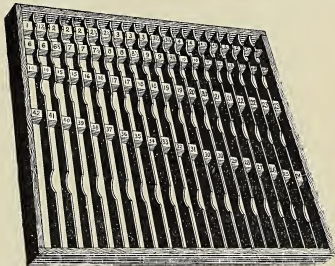
"THE EMPIRE OF THE SOUTH."

An interesting and timely publication setting forth facts about the Southern States has just been issued by the Southern Railway. It is called "The Empire of the South," and gives a comprehensive exhibit of the development of this section of the country in every line of activity. It contains a discussion of the South as it was, as it is, and as to its destiny, and treats at considerable length the various interests,

such as agriculture, cotton, tobacco, iron, coal, resorts and climate. Chapters are devoted to each of the States south of the Ohio and Potomac rivers, and east of the Mississippi river. In these the early history of the States is given, and the important features are touched upon, as well as the progress of the leading cities. The author of the work, Mr. Frank Presbrey, has been a student of the Southern conditions, and with the assistance of the extensive organization of the Southern Railway has been enabled to collate much that will interest the practical man who is interested or contemplates an interest in the South. The book contains 184 quarto pages, each of which is illustrated. It will be sent by mail for 15 cents, the amount required to cover the postage, if request is addressed to J. C. Beam, Jr., Northwestern Passenger Agent, 225 Dearborn street, Chicago, Illinois.

THE SANSPAREIL-HARRIS RULE CASE.

We show below an illustration of a new rule case which is being introduced by a Cincinnati firm, and known as the Sanspareil (without equal) Harris Rule Case. This case embodies all the possible good features in a rule case, and is destined to be the most popular rule case on the market. The size is $14\frac{1}{4}$ by $15\frac{1}{4}$ inches, two to fit in a blank case. Its walls and partitions are a trifle higher than type high,



thus protecting face of rule; rule can not fall flat; can not become wedged in; rule is easy to extract; prevents intermixing of sizes; arrangement of sizes is systematic; each case is complete, with a liberal allowance for sizes most used; is convenient size; occupies little space, and has a large capacity, every bit of space being utilized. It has "new departure" bottom, and the general construction is substantial. It is just this article printers have been looking for, as being attested by its immediate success. On sale at all foundries and supply dealers. We understand that the Hamilton Manufacturing Company has arranged to build the case, which is a guarantee that it will be constructed in best style.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department, or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. Cash must accompany the order to insure insertion in current number. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A BIT, and another bit—two bits, 25 cents—brings to you a copy of my booklet on Souvenir Mailing Cards, with a set of six photogravured cards. You need it if you're interested. OTTO KNEY, Madison, Wis.

ABOUT PRICES FOR JOB PRINTING—Ramaley's New Price List. Fifth edition. Up to date. 75 cents, or two for \$1. D. RAMALEY, Box A, St. Paul, Minn.

BOOKS.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured a small edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. **THE INLAND PRINTER COMPANY**, Chicago.

COMPLETE PRICE LIST FOR JOB PRINTING. Good for any locality. A backbone stiffener. Intended for daily use. 75 cents, or two for \$1. **D. RAMALEY**, Box A, St. Paul, Minn.

CONTESTS in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by **THE INLAND PRINTER**, the result of which was announced in May, 1899. Contains in addition to the designs the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. **THE INLAND PRINTER COMPANY**.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, \$2, postpaid. **THE INLAND PRINTER COMPANY**.

ELECTROTYPING, a practical treatise on the art of electrotyping, by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for St. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of **THE INLAND PRINTER**. 150 pages; cloth, \$1.50, postpaid. **THE INLAND PRINTER COMPANY**.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use several years. Reprinted from **THE INLAND PRINTER**. 10 cents. **THE INLAND PRINTER COMPANY**, Chicago.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty plates and covers, by the artist, and 100 pages. \$1.50. A book that no progressive compositor can afford to be without. **THE INLAND PRINTER COMPANY**, Chicago; 150 Nassau street, New York.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impressions, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by **THE INLAND PRINTER COMPANY**, Chicago and New York.

NICHOLS' PERFECT ORDER AND RECORD BOOK for printers; saves journalizing; \$3; at foundries, or **FRED H. NICHOLS**, publisher, Lynn, Mass.

PRINTERS' CYCLOPEDIA—Eighty solid pages valuable recipes, padding and roller compositions, tables, ink reducers, varnishes, embossing, imposition of books, etc.; lifetime collection by first-class printer. 25 cents. A. PEMBERTON, 271 Seventh street, Buffalo, N. Y.

PROCESS YEAR BOOK, 1899; Penrose's Pictorial Annual; indispensable to photo-engravers and printers; Oscar Binner writes: "Must say it contains oceans of information and I only wish that a copy would get into the hands of every photo-engraver in this country." Colored-page illustrations, cloth, \$1.50, post free. **FENNANT & WARD**, 289 Fourth avenue, New York.

PROOF-READING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teal, critical proof-reader and editor on the Century and Standard dictionaries, and editor Proof-reading Notes and Queries Department of **THE INLAND PRINTER**. 100 pages; cloth, \$1, postpaid. **THE INLAND PRINTER COMPANY**.

SIXTY IDEAS IN JOB COMPOSITION—By William H. Brown, containing sixty samples of everyday practical job composition, printed in ten colors on heavy enameled paper, handsomely bound; compositors will find it very useful in arrangement of type designs in office stationery. price, 50 cents. **THRASH-LICK PRINTING COMPANY**, Fort Smith, Ark.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to \$1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from **THE INLAND PRINTER**, in pamphlet form, convenient for reference; illustrated; 16 pages, postpaid, 10 cents. Will be many times this amount to any printer or pressman. **THE INLAND PRINTER COMPANY**, 212 Monroe street, Chicago; 150 Nassau street, New York.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ADMINISTRATRIX MUST SELL first-class paying job printing plant in prosperous Ohio town; value \$4,500. **M 530, INLAND PRINTER**.

FOR SALE—Cheap, a photo-engraving plant in good running order, or will give a man with money a chance to run on percentage. Address **TEXAS BOX AND BASKET CO.**, Dallas, Tex.

FOR SALE—Modern job office, doing paying business among 40,000 people; will sell at invoice, about \$1,500; this will bear strictest investigation; satisfactory reasons for selling. **BALDWIN BROTHERS**, Rochester, Pa.

FOR SALE—First-class job printing and publishing business in St. Louis; 11 presses, and all necessary equipment for doing business in the trade well established and paying. This city being on the verge of a world's fair, here is a great opportunity for party to buy an established and paying business. Poor health reason for selling. Close investigation invited. \$20,000 required. **M 549, INLAND PRINTER**.

HALF INTEREST in first-class printing and binding business; up-to-date capable man with \$2,000 to \$5,000. **M 570, INLAND PRINTER**.

JOB OFFICE and established weekly newspaper; cylinder press, motor and up-to-date outfit; Ohio; cheap. **M 555, INLAND PRINTER**.

JOB PRINTING OFFICE FOR SALE—Clearing \$200 monthly, \$2,500; in live progressive Western city of 60,000; material new, latest up-to-date styles; good location, steady trade; side line that pays all expenses; owner engaged in other business; must sell within 30 days. P. O. Box 641, Butte, Mont.

MUST SELL AT ONCE—Finely equipped job printing office in live manufacturing city of 30,000; everything up-to-date; established business; proprietor has other business interests, and must sell at once; will sell at a big sacrifice for quick action; answer at once if you mean business. **M 574, INLAND PRINTER**.

PHOTO-ENGRAVING PLANT, up-to-date, seal and rubber stamp works, for sale in a live Western city of 40,000; no competition within 400 miles; doing excellent business; price, \$2,500. **P 409, INLAND PRINTER**.

SPECIAL OPPORTUNITY—A perfectly equipped engraving plant in very choice location is offered for sale, for personal reasons only. Elegant business, paying big on investment; an exceptional opportunity; investigate thoroughly. **M 524, INLAND PRINTER**.

WANTED—In Duluth, Minn., photo-engraving and zinc etching institution; first-class plant desired; no competition; population 100,000. **DULUTH IMPROVEMENT ASSOCIATION**, Duluth, Minn.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE—Cylinder press, bed 30 by 42, good as new, \$400; bran-new Gally Universal press, 14 by 22, just from factory, unpacked, less than jobbers' price; Sanborn Gems paper set, 30-inch bed, new, \$125; 14 by 24 Carlton & Caps stereotype outfit, cheap; 15 full-size 20-case cabinets, fine condition, \$10, \$14; lot good double stands, \$1, \$1.25; cheap abundant job, book and wood type, like new, cheap. Retiring from business. Inquire for what you need. All sold piecemeal. **FRANK J. BOYER**, Reading, Pa.

FOR SALE—Five-horse 500-volt Bullock electric motor, almost new, \$175 cash. **MARSHALL PRINTING CO.**, Marshalltown, Iowa.

FOR SALE—Three folding machines, good as new; will fold 8, 16 or 32 pages; wide range of sizes; point machines; will sell at very low prices. Six-horse power Baxter engine and other machinery. **M 517, INLAND PRINTER**.

GEORGE P. GORDON eighth-medium press, good as new; will sell at a bargain. **F. G. CHANDLER**, Hornellville, N. Y.

NEW OR SECONDHAND MACHINERY, presses, type and supplies; highest discount. **A. MCKILLIPS**, Harrisburg, Pa.

Operated by steam-power. Price, \$1,000. Takes dies up to 24x inches.

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Blindery Outfits furnished promptly.



THE BLACKHALL MFG. CO., . 12 Look Street, BUFFALO, N. Y.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

COMPETENT MAN to run small ruling-machine, superintend padding, cut stock; weekly pay; write at once, stating salary wanted, etc. **SHENANGO PRINTING CO.**, Greenville, Pa.

COMPOSITORS WANTED—Several up-to-date men on catalogue and commercial work; entire plant equipped with latest faces and everything needful to produce the very highest class of work. **M 537, INLAND PRINTER.**

FOREMAN wanted for newspaper and job office; must be first-class job compositor, cylinder and job pressman, and a hustler; state experience and salary required. **E. P. WHITNEY**, Wellington, Ohio.

JOB FOREMAN—First-class compositor, experienced on high-grade, practical and profitable work; must possess originality and understand correct handling of type for the production of up-to-date and tasty typography. **M 511, INLAND PRINTER.**

JOB PRINTER—Good man, familiar with blank book and magazine advertisement work. **THE RICHMOND & BACKUS CO.**, Detroit, Mich.

JOB PRINTER WANTED—A man who can handle neat work quickly; must be thoroughly first-class; steady work. **THE CARSON-HARPER CO.**, Denver, Colo.

LINOTYPE MACHINIST-OPERATOR—Must be able to set 40,000 solid minion, eight hours, and take care of machine; night work; California town; references required. **M 511½, INLAND PRINTER.**

PRESSROOM SUPERINTENDENT wanted for large publishing house in Scotland, Scotchman preferred; applications stating experience. **M 565, INLAND PRINTER.**

PRESSMEN WANTED—Two cylinder pressmen, with large experience on first-class book and catalogue work; only sober men wanted, who can show results as to quality and amount of work. **M 537½, INLAND PRINTER.**

RULER WANTED—Young man with experience enough to go ahead under instructions, who can also work at forwarding; steady employment and a good place to work, with chance for advancement. **M 515, INLAND PRINTER.**

SALESMAN drumming lithographers, printers, etc., can add line whereon New York man earns \$1,800 yearly; free outfit. **P. O. 1371, New York.**

SALESMAN—Wanted, competent salesman in bookbinders' and leather supplies; state full particulars. **MANHATTAN, P. O. Box 672, New York city.**

WANTED—Artistic and progressive young job printer; good place and foremanship for right party. **NEWS-REPUBLICAN, Kenton, Ohio.**

WANTED—Four first-class commercial job printers. **CLARKE & COURTS, Galveston, Tex.**

WANTED—Practical bookbinder (union) who is able to run a shop; must be a good finisher. **M 563, INLAND PRINTER.**

WANTED—Reliable traveling salesman for printing and stationery house; must be competent to figure catalogue work, blank books and bank work; for northern Ohio, western Pennsylvania and New York and eastern Indiana; state experience, salary, etc. **M 548, INLAND PRINTER.**

WANTED—Salesman calling on printers, lithographers and bookbinders to carry side line on commission. **M 558, INLAND PRINTER, New York.**

WANTED—Several experienced ink salesmen who control sufficient trade to warrant liberal salaries, and with such business ability as to make the establishment of branches in all the large cities feasible if expedient. **M 539, INLAND PRINTER.**

YOUNG REPORTER—With experience on daily, who will cover outside towns for weekly; some soliciting; state experience and wages wanted. **M 591, INLAND PRINTER.**

SITUATIONS WANTED.

A FIRST-CLASS RULER desires permanent position; sober, honest, reliable; experienced in all classes of work. **M 546, INLAND PRINTER.**

ALL-ROUND ELECTROTYPYPER and finisher wants charge of small shop; non-union; sober. **M 560, INLAND PRINTER.**

ALL-ROUND PRINTER, long experience in job and news work; sober and reliable; union. **M 553, INLAND PRINTER.**

AN ALL-ROUND MAN, 15 years' experience, wants foremanship or management of large weekly or job shop; Michigan preferred; strictly sober; gilt-edged references, and a worker; steady situation the object. **M 590, INLAND PRINTER.**

A No. 1 half-tone and three-color process etcher wants position with first-class house. **M 547, INLAND PRINTER.**

A YOUNG woman Linotype operator wants position; 5,000 an hour; union; references. **M 536, INLAND PRINTER.**

DUPLEX PRESSMAN desires position on morning or afternoon paper; first-class. **M 577½, INLAND PRINTER.**

FOREMAN—Now in charge of daily and weekly plant, wants change of location. Sober; successful; reasonable salary; sure way of handling "position" ads. **M 514, INLAND PRINTER.**

FOREMAN OF PRESSROOM wants position with up-to-date house; good executive ability; have plant and can save house money by making rollers; married; steady; sober; union; good reference. **M 559, INLAND PRINTER.**

JOB COMPOSITOR—(English and German), sober and steady man, desires permanent position. **M 523, INLAND PRINTER.**

JOB FOREMAN—Up-to-date printer, with experience on the highest grade of artistic printing, desires engagement with a progressive firm who are anxious to improve the quality of their work. **M 559, INLAND PRINTER.**

LINO. MACHINIST, first-class workman; has own kit of tools; large experience; references; steady. **I. T. U. M 506, INLAND PRINTER.**

LINOTYPE MACHINIST—Six years' experience; sober and reliable; references; union. **M 536½, INLAND PRINTER.**

MACHINIST-PRESSMAN wants work dismantling and erecting web presses, Duplex, Potter, Hoe, Scott; price reasonable, work guaranteed. **M 577, INLAND PRINTER.**

MAN WHO CAN ILLUSTRATE practically in line and half-tone, wants inducement to install his own engraving plant. **M 561, INLAND PRINTER.**

MASTER PRINTERS—Are you in need of an experienced man in your business? As foreman or manager I can furnish practical ideas. **M 575, INLAND PRINTER, New York.**

PRACTICAL WEB PRESSMAN desires steady position; sober and reliable. **M 576, INLAND PRINTER.**

PRESSMAN desires trial; now working; best references. **M 569, INLAND PRINTER.**

PRESSMAN working in Ohio desires a change; practical on fine illustrated half-tone and color-work; can handle anything that comes into a first-class pressroom; place must be steady. **M 532, INLAND PRINTER.**

PRINTER of exceptional ability, in present position as superintendent for five years, desires to make change April 1; thorough knowledge of estimating, good executive ability, and a hustler. **M 571, INLAND PRINTER.**

PROOFREADER—With ample experience in both book and job offices, seeks permanent situation with some firm in or near New York. **M 575, INLAND PRINTER.**

ROUTER AND BLOCKER—First-class workman, ten years' experience, wishes change; refer to leading Chicago engravers. **M 567, INLAND PRINTER.**

SITUATION WANTED—A 1 pressman, 16 years' experience half-tone, map, catalogue and color work; can take charge. **M 568, INLAND PRINTER.**

SITUATION WANTED—As foreman of pressroom; union; sober; married; good references; willing to make employer's interests my interests. **M 562, INLAND PRINTER.**

SITUATION WANTED—Job printer, experienced, union, references, samples, best class of work; Illinois preferred. **M 573, INLAND PRINTER.**

STEREOTYPYPER AND ELECTROTYPYPER, 9 years' experience in Berlin, Germany, wants situation with good firm; reasonable wages. **F 490, INLAND PRINTER.**

CHALK PLATES

Simplest, Quickest and Cheapest Process of Engraving. Practically Infallible. Outfits, \$15 up. Catalogue of stereotyping machinery, proofs, etc., free.

HOKE ENGRAVING PLATE CO.,
ST. LOUIS.

SITUATIONS WANTED.

STEREOTYPYER—All-round man, capable of taking charge; prefer job or book work; will go anywhere. M 540, INLAND PRINTER.

WANTED—By an all-round printer (also machinist-operator), a situation as foreman daily newspaper in middle West or South. M 513, INLAND PRINTER.

WANTED—By experienced man, foremanship or business management of newspaper or job office; or will buy interest in Democratic or independent newspaper in county seat, and take inside management; twenty years' experience—thirteen years as owner and manager of newspaper; best of reference; prefer town of 4,500 to 10,000. R. G. WEISELL, Neosho, Mo.

WANTED—Position by an A-1 Linotype machinist, to take charge of plant of from four to six machines; generally handy on all work around newspaper; A-1 references; own tools. M 519, INLAND PRINTER.

WANTED—Position by cylinder and Gordon feeder; can make ready; 18 years old; first-class references. M 535, INLAND PRINTER.

WANTED—Position; capable of taking charge of printing-office; been foreman of weekly and daily; Linotype machinist; can make and set. Would take charge of five or six machines, or do Linotype work by contract. M 510, INLAND PRINTER.

WANT TO MAKE A CHANGE—Good practical working or nonworking pressroom foreman; good, economical manager, up to date and a hustler; will guarantee to turn out good work and keep presses in good order; strictly sober and steady; good references; willing to go anywhere. M 526, INLAND PRINTER.

TO EXCHANGE.

TO EXCHANGE—Twenty-four Lewis's three-color blotter plates for others. Send specimen with inquiry. STANDARD PRINTING CO., Grand Island, Neb.

WANTED TO PURCHASE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of subject of advertising matter will not be forwarded unless necessary postage is sent us.

WANTED—Secondhand 20 16 C.-P. lamp, 110-volt dynamo, Lundell preferred. F. A. NORRIS, Eldora, Iowa.

WANTED TO PURCHASE—A weekly newspaper in town of 800 to 1,500 inhabitants, in Michigan or northern Indiana; give full particulars. M 545, INLAND PRINTER.

WANTED—150 pounds 6-point, 300 pounds 7-point, 200 pounds 8-point body type for newspaper work, secondhand. SPIRIT, Punxsutawney, Pa.

MISCELLANEOUS.

A CHANCE TO LEARN THE LINOTYPE—Coöperative union class; \$25 per month; mechanism and operating taught. WASHINGTON LINOTYPE SCHOOL, 535 G street, N.-W., Washington, D. C.

ABOUT THAT NEW TYPEWRITER TYPE which prints direct from face and perfectly imitates genuine typewriter work—see insert January issue. Particulars of THE TYPEWRITER TYPE CO., Boston.

A PRINTER would make a good advertising man. He possesses one of the essential points to its complete success, namely, typography. Ad-writers make from \$25 to \$50 per week. We will teach this modern, profitable business practically by mail. Send for prospectus. THE PAGE DAVIS CO., 6th Floor, Medina Temple, Chicago.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilled, on common sheet zinc. Price of process, \$1. All material costs, at any drug store, about 75 cents. Circulars for stamp. THOS. M. DAY & SON, Hagerstown, Ind.

ARE YOU interested in stock cuts for newspaper use—any business? Get our catalogues. BARNES-CROSBY CO., 108 La Salle street, Chicago, Ill.

CHALK PLATES RECOATED, ¼ cent per square inch; no infringement of patent. BYRON POPE & CO., Cleveland, Ohio.

ILLUSTRATIONS—The best collection of half-tone and line cuts for advertising purposes, booklets, etc., in United States. Catalogue, four parts, 20 cents. (Refunded.) THE SPATULA, India street, Boston.

SUPERIOR EMBOSSED COMPOSITION at \$1 the pound, the cheapest and best embossed composition on the market. The old reliable. Sold all over the world. Embossing plates made by us will save you 50 per cent. SUPERIOR EMBOSSED PLATE AND COMPOSITION CO., 322 N. Third street, Camden, N. J.

WILL EXCHANGE—By mail, 100 samples of fine jobs for a dozen of yours; want one-color jobs strikingly simple, neat or novel. PACIFIC STATES TYPE FOUNDRY, San Francisco.



The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

Winter Rollers

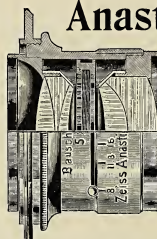
**WE MAKE
THE BEST
THAT CAN
BE MADE**

We use the latest and best compressed-air system in casting, and make solid, perfect rollers by the best formulas.

Established 30 years. Cincinnati is sufficient address in writing or shipping.

BAUSCH & LOMB-ZEISS

Anastigmat Lens



Series IIa.

Has demonstrated its superiority for all kinds of process-work, being in daily use by many of the best engravers. Its speed, covering power, even distribution of light and the absolute sharpness with which it reproduces every line and dot, from full size to the greatest reduction, especially commend it. Sent anywhere on trial.

BAUSCH & LOMB OPTICAL CO.

MANUFACTURERS,
ROCHESTER, N. Y. CHICAGO.

NEW YORK.

THE UNIVERSAL PRESS

MERRITT GALLY
INVENTOR AND SOLE PROPRIETOR
130 FULTON ST., NEW YORK

THE LATEST IMPROVED AND
BEST OF PLATEN PRESSES.
HANDLED BY ALL DEALERS.

SOLD AS A SPECIALTY BY ALL
BRANCHES OF THE AMERICAN
TYPE FOUNDERS CO.

IT STILL GROWS!

The universal satisfaction given by R. B. padding glue is rapidly increasing its sale. Have you tried it? Sixteen cents per pound.
ROBT. R. BURKAGE, 35 Franklin St., New York.

NOT IN THE TRUST.

BRASS TYPE

MISSOURI BRASS TYPE F'DRY CO.
Howard and 22d Sts., St. Louis, Mo.

ST. LOUIS
PHOTO-ENGRAVING CO.
COR. 4TH & PINE STS. ST. LOUIS, MO.

YOU CAN SHARPEN OR WHET YOUR PAPER-CUTTER KNIFE

immediately without taking it out of the machine with Hoerner's "Little Wonder" Sharpener. It always preserves a perfect edge and can not injure the knife—unlike a stone that becomes uneven and dangerous to use. Lasts a lifetime. Does the work at least as quickly as it can be done any other way, and saves the time and danger of removing and resetting the knife. A boon to every printer and bindery, large or small. Only \$3, discount for cash. Descriptive circular and testimonials furnished by typefounders and dealers, or by the inventor, J. S. HOEKNER, Highland, Ill.



Dixon's Electrotyping Graphite

Used and recommended by the leading Electrotypes of the world.

Different kinds prepared for different work.

For moulding and polishing.

JOSEPH DIXON
CRUCIBLE CO.,
JERSEY CITY, N. J.



LET US GIVE YOU A POINT We herewith show a method of pointing for folding machines which has been used for some years in a large publishing house, and is the most practical method we have seen. Just drive these points into the furniture where you want them with the above punch, which does not damage the round end of point. Price: Punch, 25c; Points, \$3.50 per gross. Try them.

HARDINGE BROS., 1036 LINCOLN AVENUE, CHICAGO, ILL.

Campsie's Vest Pocket Estimate Book

The most compact and valuable estimate book on the market.

There is a place for entering every item of cost.

It is convenient and easily carried, and prevents any chance of mistake.

This estimate book is in use by more printers who do the estimating on printing than any other system.

Price, \$5.00 per dozen or 50 cents each. Send 50 cents in coin (my risk) for sample. Address

JOHN W. CAMPSIE,
MILWAUKEE, WIS., U. S. A.
"EVENING WISCONSIN" BLDG.



PATENTED MAY 30, 1899.

Chalk Plates

Four Attractive Specialties

SUCCESSFULLY HANDLED BY PRINTERS AND STATIONERS.

ALUMINUM CASES FOR Unperforated Cards. Pat. Dec. 5, 1899. Hand-somely embossed. Three sizes: No. 1, 2 1/2 x 4 1/4 in.; No. 2, 2 1/2 x 3 3/4 in.; No. 3, 2 x 3 1/2 in. Sample, 10c.; with name engraved, 15c.

FOLDING BLOTTERS. Pat. July 27, '99. Can be sent flat through the mails and present an oval face when adjusted. With aluminum tops for gifts. Sample, 10c.; with name engraved, 15c. Also furnished with embossed or lithographed cards for advertising purposes. Sample, 6c.; ask for special prices on large lots.

MEMO. PADS. Aluminum case, "Memoranda" embossed on cover, and four pads in a neat box. Can be used singly for advertising. Sample box, postpaid, 20c.

ERASABLE TABLETS. Two silicate leaves, "Memoranda" embossed on aluminum cover. Firm name can be embossed for advertising. Sample, 8c.; with name on back, 13c.

"Our Trade Catcher" will tell you of other specialties for printers and stationers, salable at all seasons of the year.

MASS. PUBLISHING CO., Everett, Mass.

273, 275, 277 MONROE STREET



CHICAGO, ILLINOIS, U. S. A.

NEW MODEL No. 27

TYPE-HIGH NUMBERING MACHINE.



\$12.60 THE BEST MACHINE AT ANY PRICE.

No 12345
(Prescribe Impression)

Size, 1 1/2 in. x 1 1/8 in.
Capacity, 1 to 99,999.

Steel Figures.
Entirely Automatic.

Built to Wear.
Fully Guaranteed.

Designed to lock in the form—like a cut—and used with or without type on any printing press.

New Model No. 29—for Cash Sale Books—1 to 50 or 1 to 100 and repeat. is the most perfect device for this work.

WHAT USERS SAY.

* Equal if not superior to any machine **
WEED-PARSONS PTE. CO.,
ALBANY, N. Y.

* Are giving entire satisfaction.
JOHN S. BRIDGES & CO.,
BALTIMORE, MD.

Thank your Model No. 27 all right **
good as others which cost much more **
HARTY & ADAMS,
Columbus, Ohio.

* Give entire satisfaction ** work perfectly ** so easy to clean **
SHULTZ & DODD,
Springfield, Ill.

THE BATES MACHINE COMPANY,

New York Life Building, 346 Broadway, NEW YORK, U. S. A.

LONDON, ENG.—15 Tudor St., E. C.

RECOATING PLATES A SPECIALTY. LOWEST PRICES.

Send for free circular of prices for plates, and recoating and stereotyping outfits.

BELL CHALK PLATE CO., 7 WORLD BLDG., CLEVELAND, OHIO.

We know you need it. TRY IT. It will cost you nothing if you are not satisfied with it.



Manufactured and for sale only by

THE MCGINTY FEED GAUGE CO., DOYLESTOWN, PA.

A Common Sense Device—accurate, reliable, simple and durable—the invention of a practical printer. Greatest time-saver and most needed appliance ever attached to a press.

The Guides can be set in the fraction of a minute. Packing can be changed without danger of displacing pins. Same tympan can be reused over and over again. A set will outlast a new press. Thirty days' trial given, and if not entirely satisfactory, price refunded.

Send for descriptive circular and price list.



TAKE AN OLDS

gas or gasoline engine, put it on your work and if it does not fulfill our claims and satisfy you that there is no better engine on the market, send it back, without expense to you. Our electric and tube igniters are unsurpassed. Our self-contained engines are most convenient.

Free Illustrated Catalogue.

OLDS MOTOR WORKS, DETROIT, MICHIGAN.

Detroit, Mich.: Office and Factory, 1310 Jeff. Ave.

Lansing, Mich.: Factory.

Before Removal.

COUNTRY CYLINDER PRESS

—AT—
EXCEPTIONAL BARGAINS!

REBUILT COMPLETE.

A postal brings Illustrations,
Terms and Prices.

Now—Write!

CONNOR, FENDLER & CO.

New York City.

Why not try

LEATHERETTE and FELTINE?

If you have tried them before, why not come again and discover the improvements we have made?

PEGAMOID LEATHERETTE...

A new article, can be cleansed with water if soiled in process.

Price and Samples on application.

A. W. POPE & CO., Manufacturers and Agents,
45 High Street, BOSTON, MASS.

Bound Volumes of The Inland Printer at less than cost.

Volume IV, October, 1886, to September, 1887; Volume XV, April, 1895, to September, 1895; Volume XVII, April, 1896, to September, 1896.

\$1.00 Each Transportation to be paid by the purchaser.

The information in these books is worth many times the price, which does not cover cost of binding. Order early if you wish to secure one.

THE INLAND PRINTER COMPANY,

212-214 Monroe Street, Chicago.



ROSENOW & COMPANY
PHONE HAR 130
GENERAL ENGRAVERS
373 DEARBORN ST. CHICAGO.

SEND FOR

The Inland Printer Cut and Ornament Book

192 pages; 1,628 cuts.
25 cts., postpaid; we refund the 25 cts.

INLAND PRINTER COMPANY,

159 Nassau St., New York.
212 Monroe St., Chicago.



113 PURCHASE ST.
50 HARTFORD ST.
BOSTON, MASS.

Job Composition...

A book that no progressive compositor can afford to be without.

Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition.

Forty pages and cover, 7 3/4 by 9 inches, neatly printed and bound. 50 cents.

THE INLAND PRINTER CO.
Chicago.

THIS IS A SPECIMEN OF OUR

40c. CUT BLACK

*Highly Recommended
by Hundreds of Testi-
monials. We give the
best always at moder-
ate prices*

*We Manufacture any
Goods you want, and
Remember—Always
the Best*



*Half the Railroads in
the country specify*

**OKIE'S
COPYING INK**

*in contracts. Why?
Because it is the best*

WE SELL

News Ink, - - 4c.

(By the Barrel)

Peerless Book, - 15c.

*Specimen books and
price list on application*

F. E. OKIE & CO. KENTON PLACE
PHILADELPHIA, PA., U.S.A.

MANUFACTURERS OF HIGH GRADE PRINTING INKS



Sample Books vs. Specimen Books.

THE above is a picture of our new specimen book, which we wish to place in the hands of all bona-fide purchasers of printing inks.

We have been much complimented on its appearance. Some of our customers have told us it is the handsomest ink specimen book ever issued. Knowing the money and pains some ink manufacturers spend on their specimens, we doubt this. But we do confidently claim that it is the handsomest real *sample* book of inks ever offered to the printing trade.

Very few specimen books of inks are really sample books. They show specimens of inks, but these are so disguised by special treatment that they are not fair samples. The man who buys an ink, taking the impression of it in the specimen book to be a sample, is disappointed. The ink when delivered does not come up to sample.

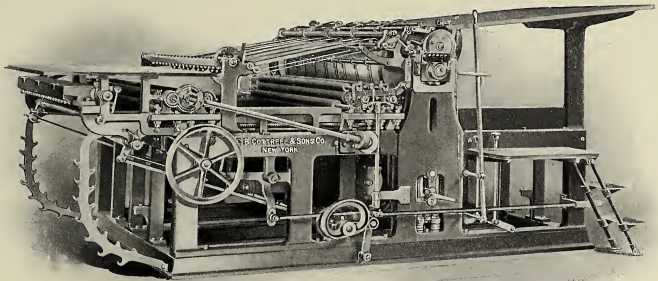
Our book is gotten up on a different plan entirely. We show nothing but actual samples. Here are the real inks: no tricks of the trade or special treatments used to show them off. Ordinary presses and regular methods made these specimens; the same means will produce the same results for you.

This is a fact of great value to the careful ink buyer. When he comes to realize that he can safely order by the specimens we show, we think he will prize our book. He may forgive it for not being the handsomest one out.

Our book would rather tell the truth than take first prize in a beauty show.

F. E. OKIE COMPANY,

Kenton Place,
Philadelphia, Pa., U. S. A.



Almost.

There are men in this world who are almost successful, almost religious, almost well, almost happy.

But a miss is as good as a mile. A recruit who is 5 feet 9½ inches in height, when the standard is 5 feet 10 inches, is rejected just as surely as if he were only 4 feet in height. It is of little avail how valiant, and how strong, and how experienced, and how willing to fight he may be. He is not up to the standard the law requires, and so he is rejected.

If you run and jump 7 feet after a ferry boat leaving the dock, and the ferry boat is 7½ feet away, you fall into the water just as surely as a little child who only jumps one foot; and you sink just as deep, for you both go to the bottom.

"Almost" is a dangerous word. It looks so large and is really so weak. What you require is a certainty. You want to be assured. You want definite answers. You want definite things.

The Cottrell Two-Revolution Printing Press is a definite thing. The Cottrell name-plate is never affixed to anything but the *very best*. It is the machinery which costs at the start all that it will cost for years to come. There are no after-claps of expense, no repairs, no broken parts to be replaced. You pay for perfect service and you get it.

But with a press "almost as good as the Cottrell" you are nowhere.

C. B. Cottrell & Sons Co.

41 Park Row, New York.

279 Dearborn Street, Chicago, Ill.

Standard Oil Company of New York,

Albany Department,

No.

Order _____
Terms _____

Petroleum Products,

Albany, N. Y. _____ 190

Sold to _____

Shipped via _____

Delivered from _____ Warehouse _____

THIS handsome script heading is printed from a Cerotype.
Our plates can be used on any cylinder or job press,
giving results equal to lithographed work. Full particulars, prices, etc., given upon application.

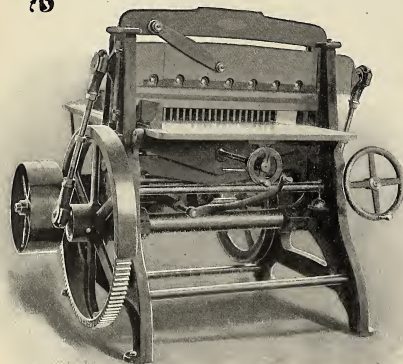
We will help you to secure orders by furnishing handsome sketches free of charge.

FRANK McLEES & BROS.,

We are the only Makers of Cerotypes.

216 William Street, NEW YORK.

SECOND machines to previous users prove
the **BROWN & CARVER CUTTERS** are
Profit Producers.



**Oswego
Machine
Works**

OSWEGO, N. Y.

SELLING AGENTS:

VAN ALLENS & BOUGHTON, 17-23 Rose St., New York.
C. R. CARVER, 25 North Seventh St., Philadelphia, Pa.
T. E. KENNEDY & Co., 414 E. Pearl St., Cincinnati, O.
MILLER & RICHARD, 7 Jordan Street, Toronto, Can.
AMERICAN TYPE FOUNDERS Co., 405 Sansome Street, San Francisco.

Chicago Store, . . . 319 Dearborn St.

J. M. IVES, Manager.

A. D. FARMER & SON TYPE FOUNDING COMPANY

MAKERS OF PRINT-
ING TYPE, BRASS
RULES, LEADS, SLUGS
METAL FURNITURE
AND BRASS TYPE



NEW DRESSES FOR NEWSPAPERS
AND MAGAZINES :::::::::::
COMPLETE OUTFITS FOR BOOK
AND JOB OFFICES OF ANY SIZE
:::::::::::::::::::
MACHINERY AND WOOD FURNI-
TURE IN STOCK FOR IMMEDIATE
SHIPMENT :::::::::::::::

NEW YORK...63-65 Beekman St.
CHICAGO...163-165 Fifth Ave.

Send for New 1900 Specimen Book

Henry Lindenmeyr & Sons

PAPER WAREHOUSES
32, 34 & 36 BLEECKER ST.
20 BEEKMAN STREET
— NEW YORK —

CARRY IN STOCK THE LARGEST LINE OF
STANDARD GRADES AND HIGH QUALITY

Novelties in Cover Papers



Book Papers, White and Colored.
All Finishes.

Coated Papers of every description.

Writings, Ledgers,

Bonds, Parchments,

Gravure, Plate Chrome,

Specialties in Thin Papers,

Cardboard of all kinds.

PATENT GRIPPER BAR



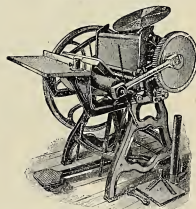
To shift grippers, give knob on side one-eighth turn, shift grippers, turn knob again and both grippers are tight. No wrench required.

Hand-Lever Presses.

Foot Presses.



Four sizes made; \$15 and up.



Five sizes made; \$65 and up.

...DEALERS INVITED...

New Champion Press Co.

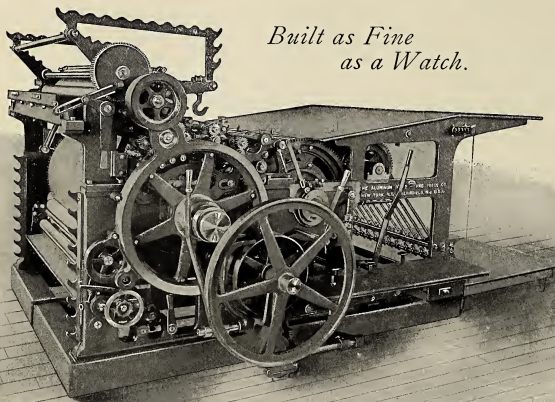
C. OLMESDAHL, MANAGER.

Machinists and Manufacturers of Job Printing Presses.

175 Grand Street,

NEW YORK.

The Alumographic Rotary



*Built as Fine
as a Watch.*

AMONG THE USERS OF OUR PRESSES ARE THE FOLLOWING CONCERNS:

The Milwaukee Litho. & Engraving Co.,	Milwaukee, Wis.	The National Folding Box & Paper Co.,	New Haven, Conn.
The J. Ottmann Litho. Co.,	New York.	The Munson & Co.,	" "
The Sackett & Wilhelms Litho. & Ptg. Co.,	" "	The Forbes Litho. Mfg. Co.,	Boston, Mass.
The Gray Litho. Co.,	" "	The Friedenwald Co.,	Baltimore, Md.
Trautmann, Bailey & Blampey,	" "	The Howell Litho. Co.,	Hamilton, Ont.
The Orcutt Co.,	" "	The Canada Eng. & Litho. Co.,	Montreal, Can.
The Brett Litho. Co.,	" "	Mardon Son & Hall,	Bristol, Eng.
The Stecher Litho. Co.,	Rochester, N. Y.	The Printing Machinery Co.,	London, Eng.
The Karle Litho. Co.,	" "	Compton & Sons Litho. & Ptg. Co.,	St. Louis, Mo.
The Rochester Litho. Co.,	" "	E. S. & A. Robinson & Co.,	Bristol, Eng.
The Globe Sign Co.,	Akron, Ohio.	Seiter & Kappes,	New York City.
The Goes Litho. Co.,	Chicago, Ill.	Monasch Litho. Co.,	Minneapolis, Minn.
The Carqueville Litho. Co.,	" "	Brooks Bank Note Co.,	Springfield, Mass.
The Buxton & Skinner Staty. Co.,	St. Louis, Mo.	Kabushiki Kwaisha Toyo Insatsu Kwaisha,	Kioto, Japan.
The Calvert Litho. Co.,	Detroit, Mich.		

What stronger recommendation can our press have than the above list of the foremost lithographers in the United States, Canada, England and Japan, who have adopted the Aluminum Rotary Printing Press.

We control all patents for surface printing from Aluminum. All presses using Aluminum are subject to licenses granted through our agents.

The Aluminum Plate & Press Co.

NEW YORK OFFICE, 87 Nassau St.

LONDON OFFICE, 28 Queen St., E. C.

Works: Plainfield, N. J.

WESEL QUALITY

[ONE WORD SUGGESTS THE OTHER]

AND MODERATE PRICES

FOR THE ADVANCED PRINTER

Self-Inking Proof Presses (hundreds in use); complete line of equipments for Linotype offices; Linotype Slug Cutter (\$12); Patent Linotype All-Brass Galleys, self-locking; Patent Iron Grooved Block for those who print from plates—it will supersede all other styles of stereo blocks; Iron Imposing Surfaces; Iron Case Stands and Racks; Electric Welded Chases; Hand Presses; Printers' Saw Table (\$70); Paper Cutters; Card Cutters; Rule and Lead Cutters; Galleys of all kinds; Brass Rule, and Printers' Tools of every description, all our own make, all WESEL QUALITY.

Most Complete Stock of
Printing Machinery and
Material in America.

COMPLETE OUTFITS
a Specialty.

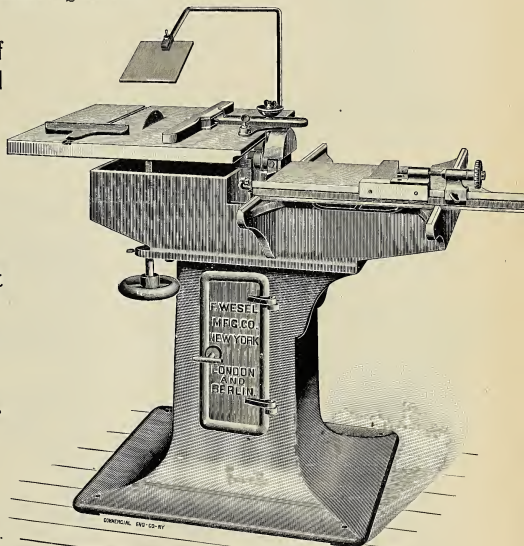
Our Prices are the Lowest
for same quality.

F. Wesel Mfg. Co.

82-84 Fulton Street
New York

LONDON AGENT:
PRINTING MACHINERY Co., LTD.,
15 Tudor Street, E. C.

BERLIN AGENTS
FISCHER & KRCKE,
16 Friedrich Strasse.



WESEL COMBINED SAW TABLE AND TRIMMER.

COMPLETE LINE OF MACHINERY FOR ELECTROTYPERS, STEREOTYPERS AND PHOTO-ENGRAVERS

SEND FOR CATALOGUES

BUY ONLY THE BEST

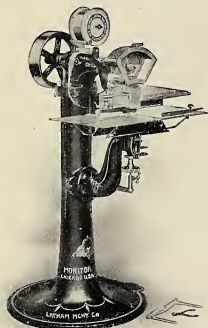
==We Make It.

Monitor Machinery

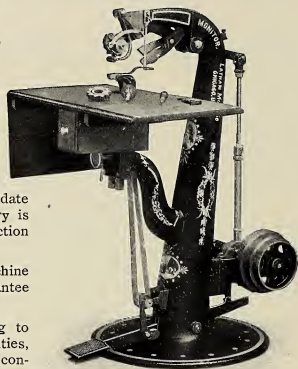
Is used in all up-to-date offices. Our machinery is giving the best satisfaction everywhere.

WE manufacture every machine we advertise, and guarantee them.

WE are continually adding to our number of specialties, sparing no expense in constructing them on first-class mechanical principles.



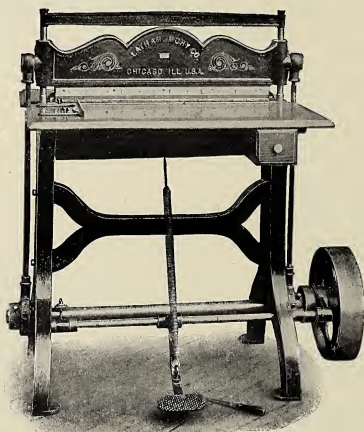
No. 1—20th Century Monitor Stitcher.
Capacity, 1 sheet to $\frac{7}{8}$ inch.



Combined Steam and Foot Power Monitor Numbering and Paging Machine.



Multiplex Monitor Punching Machine.



Monitor, Extra Heavy, Power Perforator.

Let us send you details. Write for Catalogue, Secondhand Lists, Terms, etc.

LATHAM MACHINERY CO.

197-201 SOUTH CANAL STREET, CHICAGO
NEW YORK STORE—8 Reade St. LONDON, ENGL.—Printing Machinery Co., Ltd.

Announcement

THE advertising department of the Neidich Process Company begs to announce to the printing fraternity that it has about completed plans for an elaborate campaign of advertising for the benefit of its lessees, in which it will seek to educate the business men of the country to the profitable use of its well-known typewritten letters. Experience gained by the direct control over the production of nearly a million letters each week enables it to lay before every business man a plan by which he can get new business through the mails at a minimum of cost.



Large returns have always followed this form of advertising, and the only regret is that there are still a few of the smaller cities in which there is no printer representing us to reap the harvest from the seed we are sowing.

May be the other man is writing us while you are thinking. If he gets our contract you will be too late, as we give *exclusive* rights.

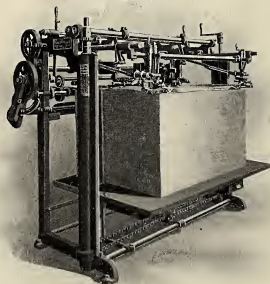
The Neidich Process Co.

730-732-734 Drexel Building

PHILADELPHIA

The Dexter Folders Feeders

— For —
Folders
Printing Presses
Ruling Machines



Giving
Unqualified
Satisfaction.
200
In Use.

NEW YORK, 127 DUANE STREET
 CHICAGO, 315 DEARBORN STREET
 BOSTON, 12 PEARL STREET
 LONDON, 46 FARRINGTON STREET
 TORONTO, 28 FRONT ST., WEST

DEXTER AUTOMATIC FEEDING MACHINE.

MAIN OFFICE AND FACTORY

DEXTER FOLDER CO., Pearl River, N. Y.

Queen City INKS *Are Unrivalled.*

OUR WELL-KNOWN BRANDS OF

Blacks...

"H. D.," "LUMBERMAN," "E. B.," etc., still lead, the formulas having undergone no change. They have stood the test of time, and can be relied upon.

WE GUARANTEE the Quality and Working and Lasting Properties of all our goods.

CHICAGO,
 345 Dearborn Street.

Our Colored Ink Department

has been radically improved, and we are in position to fill orders, large or small, for every kind of INK—Lithograph, Half-tone, Poster, Bag, etc.

Write for Prices and Sample Sheets.

QUEEN CITY PRINTING INK CO.
 CINCINNATI, OHIO, U. S. A.

When You See

THIS
TRADE-
MARK



You will know that it stands for
THE BEST GRADES of



Black AND
Colored
Inks

Columbia Printing Ink Company, Inc.

C. J. DUNN, Manager.

Telephone,
1135 Williamsburg.

292 Flushing Ave.,
BROOKLYN, N. Y.

When in Want

OF BOOKBINDERS'
MACHINERY

Call on Us.

WE HANDLE NONE BUT THE BEST

ACME CUTTERS
BROWN FOLDERS
MONITOR STITCHERS
JACQUES SHEARS
ELLIS BACKERS
AUTOMATIC FEEDERS

AND A FULL LINE

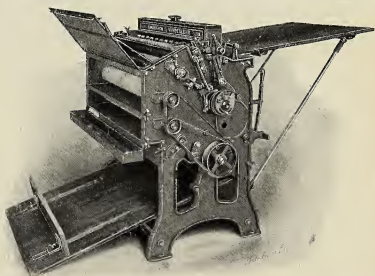
Weld & Sturtevant

199 So. Canal St.
CHICAGO

12 Reade St., cor. Elm
NEW YORK

The Emmerich Bronzing Machine...

Over 2,000 of these
Machines in use



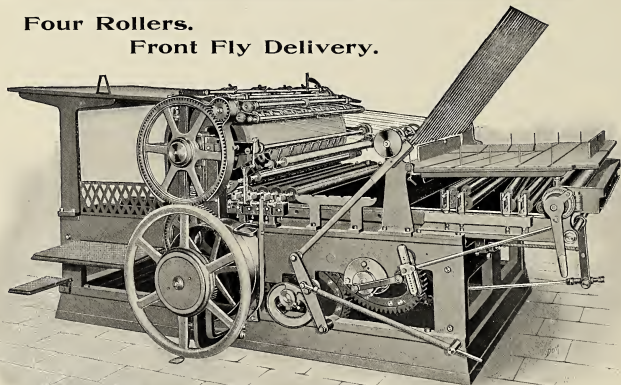
SIZES

12 x 20—14 x 25—16 x 30—25 x 40—28 x 44—34 x 50—36 x 54—40 x 60—64 x 44

Emmerich & Vonderlehr 191-193 Worth Street
New York City

THE WHITLOCK NEW CRANK MOVEMENT TWO-REVOLUTION PRESS

**Four Rollers.
Front Fly Delivery.**



... SIZES ...		
Bed Inches.	Form Covered.	Sheet.
45 x 62	40 x 58	42 x 60
43 x 56	38 x 52	40 x 54
39 x 52	34 x 48	36 x 50
35 x 47	30 x 43	32 x 45
29 x 42	24 x 38	26 x 40

EMBODYING THE FOLLOWING VALUABLE FEATURES:

Swiftest, Smoothest Running and Most Durable Bed Motion.
Extreme Rigidity of Impression. Absolute Register. Perfect
Distribution. Driven Angle Rollers. Trued Box Type Bed.
Continuous Cylinder Surface. Tipping Fountain. Adjustable
Quadruple Air Springs. Smooth Sweep of Fly. Four Full-
length Tracks. Trip Motion. Back-up Motion. Hinged
Roller Frame, with Roller Offset Device. : : : : : :

... MANUFACTURED BY ...

THE WHITLOCK PRINTING PRESS MFG. CO.

— SALES OFFICES —

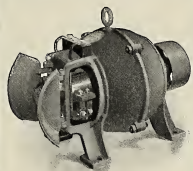
NEW YORK, 132 TIMES BUILDING. BOSTON, 10 MASON BUILDING. CHICAGO, 706 FISHER BUILDING.
WORKS—DERBY, CONN.

SOUTHERN AGENTS:

J. H. SCHROETER & BRO., 39 W. Mitchell St., ATLANTA, GA.

EUROPEAN AGENTS:

T. W. & C. B. SHERIDAN, 46 FARRINGTON ST., LONDON, ENG.

LUNDELL**MOTORS****RELIABLE****ECONOMICAL****THE SUCCESSFUL PRINTER**

Is the one who always aims to be the best printer. He never allows another to surpass him in producing good work. Modern ideas, latest inventions and up-to-date methods are constantly sought by him who forges his way ahead. The use of Lundell Motors has enabled many a printer to pass his competitor and get the job. Why? Because the motors are attached individually to each press and machine and save money in the running expense account. There is no waste power. One press can be operated without running the whole plant. The motors being attached to the presses, there is no dirt, oil, etc., dropping from the shafting, pulleys and belting. There is no deterioration of stock from dirt. The premises are clean and the printer turns out neater work and increases his reputation for fine printing. The compositor and pressman take more pride in their work when given better facilities. Use the Lundell Motors and the business will increase. Catalogue 351 tells the story.

CLEAN**SAFE****SPRAGUE ELECTRIC COMPANY****GENERAL OFFICES: 527-531 West 34th Street, NEW YORK CITY**

WORKS: Bloomfield, N. J., and New York City

CHICAGO OFFICE: Fisher Building**BOSTON OFFICE: 275 Devonshire St.**

EMPIRE SEPARATE LEAF PRICE BOOKS

PATENT
APPLIED FOR

WE HAVE JUST BROUGHT OUT UNDER THE ABOVE NAME A LINE OF GOODS WHICH WILL FILL A LONG-DELT WANT, I. E., A PRACTICAL PRICE BOOK WHICH WILL NEVER HAVE TO BE THROWN ASIDE AS USELESS THROUGH BEING "OUT-OF-DATE." WHAT A BOON TO ANY AND ALL WHO BUY OR SELL GOODS OF ANY KIND.

DESCRIPTION—ANY NUMBER OF LEAVES OF FINE BOND PAPER YOU MAY NEED UP TO A HUNDRED (THE BOOKS HAVE A HUNDRED TO START), WHICH YOU CAN INSERT OR REMOVE AT WILL.

AN INDEX (EXTENSION TABS) OF YELLOW PAPER TO MARK THE BEGINNING OF EACH LETTER OF THE ALPHABET.

BOUND IN RED IMITATION RUSSIA OR BLACK SEAL AND ASSORTED IN SIZES TO SUIT ALL.

THEY SELL AT SIGHT, SO GET SOME FOR STOCK AT ONCE FROM THE MANUFACTURERS

BOORUM & PEASE COMPANY

MAKERS FOR THE TRADE ONLY

101 and 103 Duane Street, NEW YORK, N. Y.

Lithographic Work on an ordinary press by an ordinary printer....

Litho-Cerotypes are relief plates by our new wax-engraving process.

These plates are type high and can be used on any ordinary printing-press.

They take no more make-ready than type, and the results are far brighter, cleaner and snappier than any lithographed work on stone ever produced.

The cost is within reason, and the Litho-Cerotype is your property. The next time the work comes in, the profit is increased the amount of the first outlay and you are not dependent on any one.

These Litho-Cerotypes will stand seventy thousand impressions if you handle them half right.

We are map, script and diagram engravers as well.

Stock plates of the following maps in colors, from which we will sell duplicate plates, will print on any press.

Size of maps :

Cuba, 13 x 20 in.
Cuba and Puerto Rico, 6 x 7½ "
Philippines, 5½ x 8¼ "

Bormay & Co., Engravers, ^{ALL} _{Processes,}
Telephone, 371 John. 64 Fulton St., New York.

BRONSON'S BARGAIN LIST OF PRINTERS' MACHINERY ^{... NOW IN ...} All our Secondhand Machinery is thoroughly and carefully rebuilt and guaranteed. ^{WAREHOUSE.} **SECONDHAND PRESSES.** ^{March 1, 1900.}

TWO REVOLUTION.

- 237—43x56 Two-Revolution Cottrell & Babcock, 4 rollers, rack and cam and table distribution, air springs, rear delivery, side steam and overhead fixtures. REBUILT.
- 268—42x60 Two-Revolution Potter, 4 rollers, table distribution, air springs, rear delivery, side steam and overhead fixtures.
- 280—36x52 Two-Revolution Potter, air springs, 4 rollers, rack and cam and table distribution, rear delivery, side steam and overhead fixtures.
- 281—43x56 Two-Revolution Campbell, wire springs, 2 rollers, table distribution, front delivery, side steam and overhead fixtures.
- 282—34x50 Two-Revolution Campbell, wire springs, table distribution, 2 rollers, front delivery, side steam and overhead fixtures. REBUILT.
- 284—37x52 Two-Revolution Campbell, wire springs, table distribution, 4 rollers, front delivery, side steam and overhead fixtures.
- 298—41x50 Two-Revolution Campbell, 4 rollers, rack and cam and table distribution, wire springs, front delivery, side steam and overhead fixtures.
- 385—38x53 Two-Revolution Scott, 4 rollers, table distribution, air springs, rear delivery, side steam and overhead fixtures. REBUILT.
- 389—37x52 Two-Revolution Cottrell, 4 rollers, table distribution, air springs, rear delivery, side steam and overhead fixtures.
- 409—45x60 Two-Revolution Hoe, 4 rollers, air springs, table distribution, rear tapeless delivery, side steam and overhead fixtures. REBUILT.
- 419—23x30 Two-Revolution Pony Campbell, 2 rollers, wire springs, table distribution, front delivery, side steam and overhead fixtures.

THREE REVOLUTION.

- 203—40x54 Three-Revolution Taylor, air springs, steam and overhead fixtures. (Press suitable for newspaper work.)
- 265—37x54 Three-Revolution Taylor, air springs, tape delivery, side steam and overhead fixtures.

STOP CYLINDERS.

- 261—34x48 Hoe Stop Cylinder, 6 rollers, rear delivery, side steam and overhead fixtures.

- 341—37x52 Cottrell Stop Cylinder, 6 rollers, table distribution, front chain delivery, side steam and overhead fixtures. REBUILT.

DRUM CYLINDERS.

- 226—24x29 Hoe Pony Drum Cylinder, tape delivery, wire springs, rack and screw distribution, steam and overhead fixtures.
- 223—17x21 Hoe Pony Drum, 2 rollers, wire springs, tape delivery, steam and overhead fixtures. REBUILT.
- 214—24x29 Country Campbell, 2 rollers, table distribution, tape delivery, wire springs, steam and overhead fixtures.
- 262—17x21 Hoe Pony Drum, 2 rollers, wire springs, tape delivery, steam and overhead fixtures.
- 270—20x25 Country Campbell, 2 rollers, table distribution, tape delivery, steam and overhead fixtures.
- 276—36x52 Potter Drum, wire springs, table distribution, 2 rollers, tape delivery, side steam and overhead fixtures.
- 279—37x52 Hoe Drum, rack and screw distribution, 2 rollers, tapeless delivery, wire springs, side steam and overhead fixtures.
- 288—17x22 Potter Drum, wire springs, rack and screw distribution, tapeless delivery, 2 rollers, side steam and overhead fixtures. REBUILT.
- 289—33x50 Taylor Drum, air springs, table distribution, 2 rollers, tape delivery.
- 382—33x46 Babcock Country Drum, 2 rollers, rack and screw distribution, tapeless delivery, side steam and overhead fixtures.

OSCILLATORS.

- 349—39x53 Campbell Oscillator Job and Book Press, rack and table distribution, 4 rollers, front delivery, side steam and overhead fixtures. REBUILT.
- 381—31x43 Campbell Oscillator, 4 rollers, table distribution, front delivery, side steam and overhead fixtures. REBUILT.

The largest and best stock of cylinder and job presses on earth. Nothing advertised that is not actually in my warehouse. Every machine guaranteed thoroughly rebuilt, and in first-class condition. My storeroom is ample for the display of machinery. Call and satisfy yourself at any time or write for descriptive prices.

Telephone, Main 224.

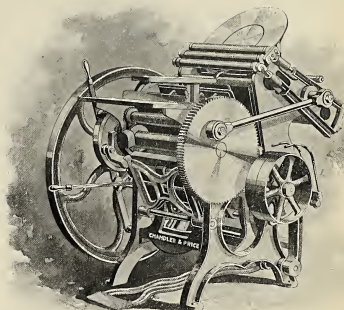
BRONSON'S PRINTERS' MACHINERY HOUSE,
54 North Clinton Street, CHICAGO, ILL.

H. BRONSON,
Manager.

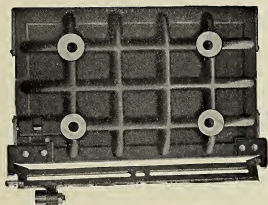
Strength

IS AN ESSENTIAL OF A
PERFECT PLATEN PRESS.
IT IS ONE OF THE LEAD-
ING CHARACTERISTICS OF
THE

CHANDLER & PRICE..... **JOBBER**



ONE  REASON....



Thickest at point of greatest strain.

IS FOUND in the construction of the platen. It has more metal than the platen of any other make of Gordon presses. The construction is convex, heavily ribbed, and thickest in the center at the point of greatest strain—as shown in the illustration. The tympan rests on a perfect surface and the gripper bars and platen ears are of malleable iron, a metal much tougher and more expensive than cast iron. The construction secures firmness, rigidity, perfect impression—making possible perfect register and perfect work in every way besides insuring



Durability

ONE OF THE CHARACTERISTICS
AND ECONOMIC FEATURES OF
THE CHANDLER & PRICE PRESS.

STRENGTH AND DURABILITY, with Perfect Mechanical Construction, make a press always ready and equal to any demand or any emergency.

THE CHANDLER & PRICE CO., CLEVELAND, OHIO, U.S.A.
MAKERS

THE J. W. O'BANNON COMPANY

Agents for
HOLLISTON
LINEN-FINISH
BOOK CLOTHS and
BUCKRAMS, also
KERATOL
Imitation Leather

**Manufacturers of Book Cloth, and
Dealers in Bookbinders' Supplies**

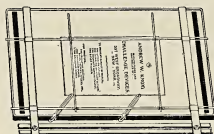
74 DUANE STREET, NEW YORK

Book Cloth Factory
BROWNVILLE, R. I.

Cable Address
Obannonco, New York

THE CHALLENGE GRIPPERS BEARERS. PUNCH..... SHIELD....

Of course you've heard of them. If not, just look up some previous issue of the best journal for printers ever published, or send for circulars. Apologies to all whose wants we have not attended to. We expect to catch up with orders and requests very soon.



The Challenge Bearers (mounted on chase) working over steel bands of The Challenge Gridders—the favorite method.

ANDREW W. KNOX, Challenge Devices, 337 West Broadway, NEW YORK.

The Keen Edge and
Wearing Qualities of the

Lancaster Paper Knives

Give the best results, and the second order, which we are always after.



THEY ARE FULLY WARRANTED.

LANCASTER MACHINE & KNIFE WORKS - - LANCASTER, N. Y.

L. Martinson & Co... Machinists.

Printers' and Bookbinders'
Machinery a Specialty.

196 and 198 SOUTH CLARK STREET,
Sixth Floor, Rear...

CHICAGO.

THE RULE CASE OF THE FUTURE



Embodies all possible Good Features in a Rule Case

PLYMOUTH PAPER CO
HOLYOKE, MASS.

Writing Papers,
Bonds, Ledgers
and Linens.
All
Grades.

WHITMORE MFG. CO.
HOLYOKE, MASS.

MANUFACTURE BEST GRADES OF
Surface Coated Papers
AND
Card Board

ESPECIALLY ADAPTED FOR
LITHOGRAPHING
AND THREE-COLOR WORK.

SLADE, HIPP & MELOY
139 Lake Street,
Chicago,

Agents for...

KERATOL

The best imitation of leather made.
Send for samples and prices.

ESTABLISHED 1893.

H. GRIFFIN & SONS,
Bookbinders' and
Pocketbook Makers'
Supplies....

We carry large assortment of Imported Marble
Papers. Send for sample book.

INDEX TABS. FLEXIBLE GLUE.

Agents for Keratol and Skivorette.

75 and 77 Duane Street, NEW YORK CITY.

CARBON BLACK

MADE BY
GODFREY L. CABOT
BOSTON, MASS

ECLIPSE.
ELF.
SUNSET.
BANNER.

I manufacture all my Papers, both full
and semi, thin and thick, in three qualities.

Black and Colored Carbon Papers

Send for Samples.

HOWARD WHITFIELD,

Factory—32 and 34 Hudson St., Jersey City.
New York Salesroom, . . . 123 Liberty Street.
Chicago Office, 115 Dearborn Street.

Trade Price, 20 x 30—\$12, \$14 and \$16 per 500
sheets. Special price on quantities.



CHICAGO OFFICE:
207 SOUTH CANAL STREET.



Foot Power Perforator.

THE BLACK & CLAWSON CO.

HAMILTON, OHIO,

BUILDERS OF IMPROVED...

Paper and Pulp Mill Machinery...

INK MILLS.....
PERFORATORS.

Saturating and Drying Machinery,
Plating Machines,
Special Machinery, etc.

Write us for prices and further particulars.

WM. J. ALEXANDER, Pres. GEO. T. SCHUSTER, Vice-Pres.
F. J. WELCH, Secretary and Treasurer.

CHICAGO ELECTROTYPE & STEREOTYPE CO.

Half-Tone, Designing,
Zinc Etching, etc.

ILLUSTRATING Fine Book and Catalogue
Work a specialty.

149-155 Plymouth Place,
Harrison 612. CHICAGO.

National Electrotype Company,

PROCESS ENGRAVING
AND ELECTROTYPING.

OUR SPECIALTY

Is Nickel-Plated Half-Tone
Electrotypes.

We guarantee them to be just as good as the
original plates.

300-306 Dearborn St., CHICAGO.

Silver
Medal
and
Diploma

ALL BOOKBINDERS'
MATERIALS

J. L. Shoemaker & Co.

National
Export
Exposition,
1899

15 South Sixth Street
PHILADELPHIA, PA.

The ***

New Jersey Wire Stitcher

The Best Wire Stitcher

KAST & EHINGER

MANUFACTURERS OF

PRINTING INKS

OF EVERY DESCRIPTION.

CHAS. HELLMUTH

MANUFACTURING AGENT FOR THE UNITED STATES.
Office and Factory, 46-48 E. Houston St., New York.
CHICAGO OFFICE AND FACTORY; WELLS BUILDING, 357 SOUTH CLARK STREET.

Three-color Process
and Proving Inks a
specialty.

IMPORTERS OF
BRONZE POWDERS
and LITHOGRAPHIC
SUPPLIES.

The Oldest Engraving House in America

The
Best
Too



Good
Work
Only

THE BECK ENGRAVING COMPANY
147-149 151 NTH 10TH ST. PHILA-PA.



Inland Printers! Write To THE STANDARD ENGRAVING CO of New York 61 Ann Street

C. W. CRUTSINGER

MANUFACTURER OF

Printers' Rollers

AND COMPOSITION

OUR ELASTIC TABLETING GLUE
IS THE BEST ON THE MARKET

21-23 South Third Street
ST. LOUIS ... MISSOURI

This Beats Wind, Steam or Horse Power.

WE OFFER THE

Webster Gas Engine,



2 1/2 actual horse-power,
for \$150, less 10 per cent
discount for cash. Built on
the interchangeable
plan. Built of the best
material. Made in lots of
10, therefore we can make
the price. Boxed for ship-
ment, weight 800 pounds.
Made for gas or gasoline.
Write for Special Catalog.
WEBSTER MFG. CO.
1073 W. 16TH ST., CHICAGO.
Eastern Branch, 516 Day St., New
York City. Southern Agents, Boland
& Chesnut Co., Ltd., 8. Peter and
Lafayette Sts., New Orleans, La.

Printers' Rollers..

BEST
and
CHEAPEST
in
USE!

Also Tablet Gum
GODFREY & CO.

909 Sansom St. Philadelphia, Pa.

The Dittman Overlay Process

Is a patented method of making overlays for
half-tones, woodcuts and all illustrations requiring
overlays. It is a perfect and very rapid method,
surpassing the old-fashioned hand-cut overlay in
all the cities where it has been introduced. If time
is valuable, finer results desirable, and saving in
the cost of printing any object, the practical up-to-
date printers should use this process. Full par-
ticulars will be given upon application to the
company. The foundation patent for all manu-
factured overlays is owned by it. Licenses can be
obtained for territory or shop. Address

THE DITTMAN OVERLAY COMPANY,

409 Pearl St., NEW YORK CITY.

Quality sells the MORTON LOCK-UP -

Eighteen Lengths
3 in. to 22 3/4 in.

The Quickest, Safest and Most Complete Lock-up Made. All in One Piece.

Sold by the

RELIABLE
DEALERS.

Send for

Price List.



Also, improved
WICKERSHAM
Three-Disk-Cam
QUOINS, made
in Two Sizes.

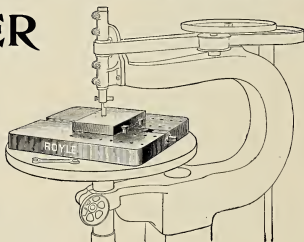
An iron sidestick with broad bearings (true and square), attached to the best machine-finished Steel Quoins. POWERFUL and RIGID. DIRECT SPREAD. Absolutely SECURE against wood or metal. Place directly against type, furniture or chase. Give key a half-turn and the work is done. No SKEW or SPRING; no waste of TIME or PATIENCE; and NO QUOIN CAN DROP OUT through carelessness, if any one has sufficient bearing. Lock at any expansion, from one to fifteen points.

Manufactured by **WICKERSHAM QUOIN COMPANY**, 174 Fort-Hill Square, BOSTON, MASS.

A SMALL ROUTER

At a low price—such as our No. 3, for instance—is a very desirable tool in a small newspaper office or job printing establishment. It saves a great deal of time and is a great convenience in many ways.

We can furnish a Type-High Bed Plate for the No. 3 Router, for bringing blocks to “type-high.”



JOHN ROYLE & SONS, Paterson, N. J., U. S. A.

London Agent—P. LAWRENCE, 57 Shoe Lane, E. C.

EARHART'S “THE HARMONIZER”

New Work—

IT is 5 7/8 inches in size, containing 248 pages, handsomely bound in cloth, with title stamped in two colors. It contains an average of 8 pages each of about 30 different tints, colors and shades of paper, each page showing a different color effect, over one-half of which are in two colors and the balance in one color. All the effects shown are the best that can be produced on the different tints and colors of stock used. In addition to the two-color combinations shown, there are tables giving from 10 to 30 others, for each different tint of paper. At the bottom of each combination is given a list of colors, any one of which, if used with the two shown, will produce harmony. Printers are well aware of the fact that there is today a greater demand for all kinds of colored paper than ever before. The demand has been steadily growing for many years, until today colored stock is used for nearly every purpose for which white stock is used. In printing on colored stock all printers experience more or less trouble in selecting an ink that will produce a harmonious and pleasing effect. A great deal of valuable time is wasted in trying inks of different colors before one is found that will produce a good effect. Under these conditions it often takes more than double the time necessary to turn out a satisfactory job. “The Harmonizer” will overcome this.

It is of great value to every printer who prints on tinted or colored stock, it matters not how great his experience or how large or small his concern may be. The different pages are printed with 12 original and 24 mixed colors, which are shown in the front part of the book, printed on white plate paper, with all the necessary explanatory matter. With this book before him, the printer will never be at a loss as to what ink he should use to produce the best effect on any tinted or colored stock he may select.

FOR SALE BY
The Inland Printer Co.

212-214 Monroe Street, CHICAGO,
OR
150 Nassau Street, NEW YORK.

PRICE, \$3.50 PER COPY, EXPRESS PAID.

SEND FOR

THE INLAND PRINTER CUT AND ORNAMENT BOOK

192 pages; 1,628 cuts. 25 cents, post-paid; we refund the 25 cents.

**INLAND PRINTER
COMPANY**

150 NASSAU STREET, NEW YORK.
212 MONROE STREET, CHICAGO.

You Can't Find Today's News in Yesterday's Paper

You can't do your printing on a Hand Press and compete with Perfecting Presses.

You can't use antiquated inks on modern presses—that is, if you want to turn out the maximum quantity and quality of work.

You certainly can't use old-time inks and get the proper results on all the various papers and other materials, which daily confront the printer with new difficulties.

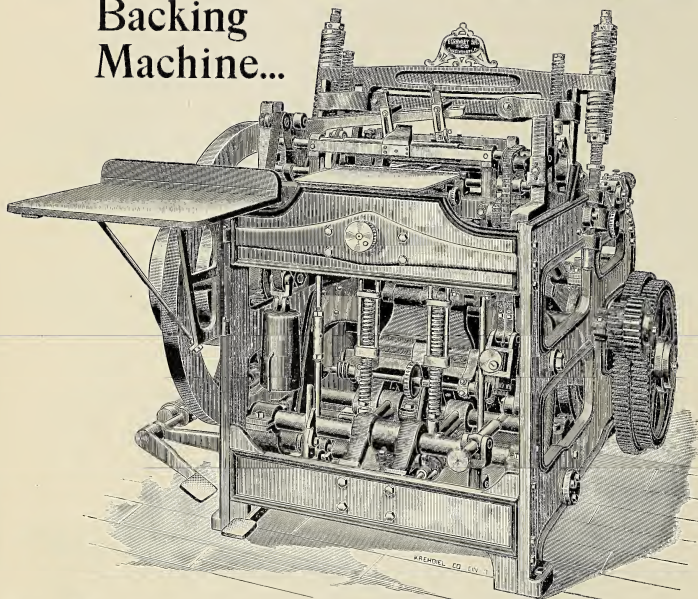
ULLMAN'S INKS always give satisfaction, because they always keep pace with the improvements in presses, papers and plate making.

A FEW OF
THE FACTORS
THAT MAKE
ULLMAN'S INKS
WHAT
THEY ARE

Thirty years' experience.
Newest, most modern and best equipped plant.
Manufacture on scientific basis.
Complete facilities for making all the Varnishes, Dry Colors, Dryers, etc., used in our Inks.

SIGMUND ULLMAN CO., Inkmakers, New York

The Crawley Power Rounding and Backing Machine...



This Machine rounds and backs books by one continuous action in a very uniform manner, and at a speed that is productive of great economy over the old way of doing such work. Economy of room in the bindery is also attained, as the machine occupies but half the space of the ordinary appliances for rounding and backing books. It is built with the utmost care, and constructed so as to avoid breakage by the obstruction of a misplaced book or other object while in operation. The power required is about one-half horse-power.

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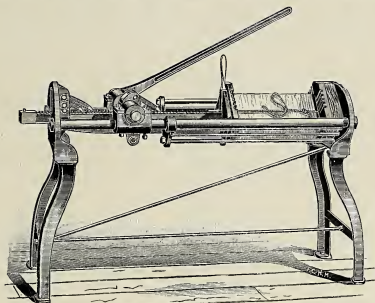
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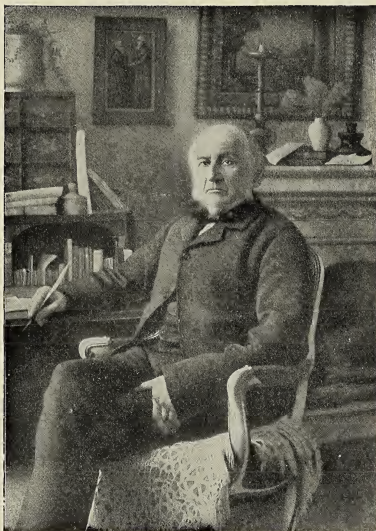
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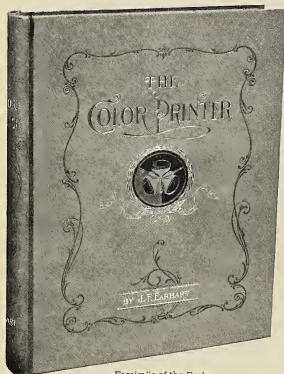
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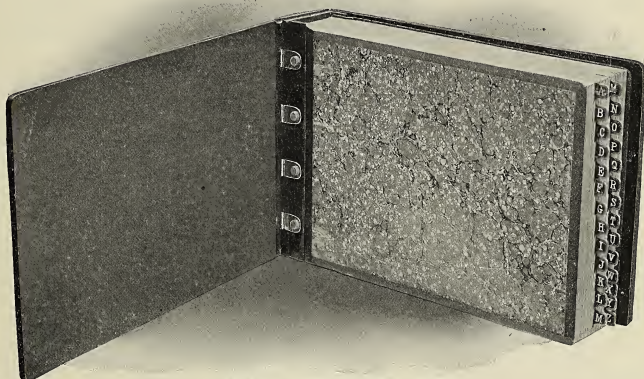
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Siebold, J. H. & G. B., 106 Centre street, New York. Three-color printing inks, dry colors and bronze powders.

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Dick, R., Estate, proprietor R. Dick Mailer, 139 W. Tupper street, Buffalo, N. Y.

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Mall Plate Co., 73 W. Adams street, Chicago. Saves expressage (all plates postpaid by us).

MONOTYPE METAL.

Blatchford, E. W., & Co., metal for Lanston Monotype Machines, 54 North Clinton street, Chicago.

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Bates Machine Co., N. Y. Life bldg., New York. New models; new prices; send for catalogue.
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Force, Wm. A., & Co., 59 Beekman street, New York. Paragon, Conqueror, Monarch, Excelsior and Force typographical numbering machine makers.

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Wetter, Joseph, & Co., 515-521 Kent ave., Brooklyn, N. Y. Of all kinds for all purposes; send postal for printed matter.

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American Type Founders Co., See list of branches under Type Founders.

Knowlton & Beach, 29-35 Elizabeth street, Rochester, N. Y.

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Sable Robbins Paper Co., The, Middletown, Ohio. English cloth and other blottings.

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Eardley & Winterbottom, 125-127 Worth street, New York.

F. Wesel Mfg. Co., 82 Fulton street, New York.

PAPER CUTTERS.

Isaacs, Henry C., 78 Warren street, New York. **Shildewend, Paul, & Co.**, 195-199 South Canal street, Chicago.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 119 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe st., Chicago. Headquarters for printers' supplies.

Illinois Paper Co., 181 Monroe street, Chicago. Cover and book papers exclusively.

McGee, Irwin N. C., Paper and card-board of all kinds. Philadelphia.

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Beecher, Peck & Lewis, 137 Jefferson avenue Detroit, Mich. Paper for printers' use.

Dohler & Mudge, Baltimore, Md.

Elliot, A. G., & Co., Philadelphia, Pa. Specialty parchment and art vellum papers.

PAPER JOGGERS AND COUNTERS.

F. Wesel Mfg. Co., 82 Fulton street, New York.

Hart, R. A., & Co., Battle Creek, Mich. Write for circulars.

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Berkshire Typewriter Paper Co., Pittsfield, Mass. Specialty: Typewriter papers.

Crane Bros., Westfield, Mass. makers of ledger and linen papers.

Crane, Z. W. M., Dalton, Mass. Extra fine writing papers and ladies' stationery.

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Paterson Parchment Paper Co., Passaic, N. J.

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MacDonnell, John T. F., Holyoke, Mass.

PATENT FLEXIBLE RUBBER STAMPS.

Buck, T. S., 227 Canal street, New York. Rubber type. Beware of imitations and substitutes.

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Lavette, H. C., 203 Randolph st., Chicago. List of jobbers and samples sent gratis.

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Rosback, F. P., 54 South Canal street, Chicago.

PHOTO-ENGRAVERS.

Bauer, H. C., Engraving Co., 17-21 South Meridian street, Indianapolis, Ind. Engraving by all processes.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Photo, half-tone and wood engraving.

Brown-Blencoe Co., The, Dayton, Ohio. High-grade general illustrators.

Central Electrotyping and Engraving Co., 263-271 St. Clair street, Cleveland, Ohio.

Dobinson, W. J., Engraving Co., 277 Washington street, Boston, Mass. Half-tone and line etching.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

General Engraving Co., Pitt bldg., 227 St. Clair st., Cleveland, Ohio. Photo and wood engraving.

Illinois Engraving Co., 346-356 Dearborn street, Chicago. Engraving by all processes.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PHOTO-ENGRAVERS.

- Kelley, S. J., Engraving Co., Binghamton, N. Y.
Half-tone, line, wood engravers, electrolytters.
- Ormsbee, H. J., Engraving Co., 322 South
Salina street, Syracuse, N. Y.
- Pennalair Engraving Co., Evening News
building, Detroit, Mich.
- Peters, C. J., & Son, Boston, Mass. Half-tone,
line and wax engravers.
- Sanders Engraving Co., St. Louis, Mo. Electro-
typers and photo-engravers.
- Williamson-Haffner Engraving Co., 1633 Arapa-
hoe street, Denver, Colo.
- Zeese, A., & Co., half-tone engravers, zinc etch-
ers, map and wood engravers, electrolytters,
300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS AND ELECTRO-
TYPERS.

- Ringler, F. A., Co., 26 Park place, New York.
Manufacturers of plates for all printing and
embossing purposes.

PHOTO-ENGRAVERS' MACHINERY.

- F. Wesel Mfg. Co., 82 Fulton street, New York.

PHOTO-ENGRAVERS' PROOF PRESSES.

- Shnidewand, Paul, & Co., 195-199 South Canal
street, Chicago. Manufacturers Reliance
Special.

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- Levy, Max, 1213 Race street, Philadelphia, Pa.
- Wolfe, M., Dayton, Ohio. Teacher new 3-color
process. Manufacturer screen plates.

PHOTOGRAPHIC PUBLISHERS.

- Photochrom Co., The, sole publishers of Photo-
chrom and Photo-tint, Detroit, Mich.

PLATE AND EMBOSsing PRESSES.

- Kelton's, M. M., Son, C. Kelton, proprietor, 124
Baxter street, New York City.
- King, A. R., Mfg. Co., 532 West 22d street, New
York. "King" embossing and plate presses.

PRESSES.

- Duplex Printing Press Co., Battle Creek, Mich.
Flat-bed perfecting presses.
- Goss Printing Press Co., 16th st. and Ashland
ave., Chicago. Manufacturers newspaper
perfecting presses and special rotary print-
ing machinery.
- Hoe, R., & Co., New York and London. Manu-
facturers of printing presses and materials,
electrotypers' and stereotypers' machinery.
Chicago office, 238 Dearborn street.
- Isaacs, Henry C., 78 Warren street, New York.

PRESSES—CYLINDER.

- American Type Founders Co. See list of
branches under Type Founders.
- Babcock Printing Press Manufacturing Co.,
The, New London, Conn.; New York office,
38 Park Row; Barnhart Bros. & Spindler,
general western agents, Chicago.
- Campbell Printing Press and Manufacturing
Co., 5 Madison avenue, New York; 354 Dear-
born street, Chicago; 5 Bridwell place, E.
C. London, England.

PRESSES—HAND.

- Kelsey Press Company, Meriden, Connecticut.

PRESSES—ROLL-PAPER.

- Caps Bros., Kansas City, Mo., U. S. A. Sheet
and roll wrapping-paper presses.

PRESSES—JOB PRINTING.

- American Type Founders Co. See list of
branches under Type Founders.
- Eardley & Winterbottom, 125-127 Worth street,
New York.
- F. Wesel Mfg. Co., 82 Fulton street, New York.

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- American Type Founders Co. See list of
branches under Type Founders.
- F. Wesel Mfg. Co., 82 Fulton street, New York.
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self-inking proof presses, saw tables.
- Graham, E. K., & Co., 516 Commerce st., Phila-
delphia. New and secondhand machinery
and supplies.
- Hartnett, R. W., & Bros., 52-54 North Sixth st.,
Philadelphia, Pa.
- Morgans & Wilcox Mfg. Co., Middletown, N. Y.
Patent steel furniture and other specialties.
- Schultz, F., 66-68 N. Jefferson st., Chicago. Manu-
facturer printers' book and news chases.

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- Kennedy, T. E., & Co., 414 East Pearl street,
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secondhand machinery, sell Barnhart's type,
Huber cylinders, Gordon and Universal job-
bers, Brown & Carver cutters, and other
goods. Quote best prices.
- Powell, F. M., Co., 327 Dearborn street, Chicago.
All kinds of printing machinery, type and
material; new and secondhand brass rule
a specialty.

PRINTERS' PROOF PRESSES.

- Shnidewand, Paul, & Co., 195-199 South Canal
street, Chicago.

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COMPOSITION.

- Bendernagel & Co., 521 Minor street, Philadel-
phia. Compositions adapted to the work.
- Bingham Brothers Company, 49-51 Rose street,
New York. Also padding glues.
- Chicago Roller Co., 84 Market street, Chicago.
- Dietz, Bernhard, Grant and Mercer streets,
Baltimore, Md.
- Godfrey & Co., printers' rollers and roller com-
position, Philadelphia, Pa. Established 1865.
- Grayburn, John, 525 First ave., Pittsburg, Pa.
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- Wild & Stevens, 148 Congress street, Boston.
Mass. Established 1859.
- Wood, Lowe & Co., 158 Ellicott street, Buffalo,
N. Y. Steam paste and tablet cement.

PRINTERS' WOOD MATERIALS.

- Keller, C. C., 120 S. American st., Philadelphia.
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PRINTING INKS.

- Olde, F. E., Co., Philadelphia, Pa. Printing inks
and bronze powders.

PRINTING PRESSES—SECONDHAND.

- American Type Founders Co. See list of
branches under Type Founders.
- Preston, Richard, 45 Pearl st., Boston, Mass.
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- Hempel & Dingens, Buffalo, N. Y. Sole manu-
facturers in the world of genuine Hempel
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- Hickok, W. O., Mfg. Co., Harrisburg, Pa. Rul-
ing machines and pens.
- Piper, E. J., 44 Hampden street, Springfield,
Mass.

SECONDHAND MACHINERY.

- Campbell, Nell, Co., 23 Beekman street, New
York City. Cylinders, jobbers, cutters, etc.

SHIPPING TAGS.

- Dennison Manufacturing Co., 128-130 Franklin
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- Helmold, J. F., & Bro., 32 South Jefferson st.,
Chicago. Printers' and boxmakers' cutting,
creasing and perforating rule.

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- Blatchford, E. W., & Co., 54 Clinton street,
Chicago.
- Kansas City Lead and Metal Works, Four-
teenth and Wyandotte sts., Kansas City, Mo.

TABLETS AND PADS.

- American Pad & Paper Co., Holyoke, Mass.
New York office, 320 Broadway, Room 609.

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- Crooke, John J. Co., 80 Illinois st., Chicago.

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cisco. SPECIAL DEALERS—Atlanta, Dodson
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Co.; Toronto, Toronto Type Foundry;
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Place, Mount Pleasant, W. C. Melbourne,
Alex Cowan & Sons, Ltd.
- Barnhart Bros. & Spindler, 183-187 Monroe st.,
Chicago.
- Brace's New York Type Foundry, V. B. Mun-
son, successor, 13 Chambers st., New York.
- Crescent Type Foundry, 346-348 Dearborn
street, Chicago.
- Graham Type Foundry, 567 Cleveland ave., Chi-
ago. Novelties in borders and ornaments.
- Hansen, H. C., type founder and printers' sup-
plier, 24-26 Hawley street, Boston, Mass.
- Inland Type Foundry, 27-29 Pine st., St. Louis,
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Type.
- Newton Copper-Faced Type Co., 18-20 Rose st.,
N. Y. Type copper facing electrots, stereos.
- Toronto Type Foundry, leading printers' sup-
ply house in Canada; highest class ready
prints and plates. Branches: Halifax, Mon-
real, Winnipeg, Vancouver. Head office,
Toronto. Everything for the printer.

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- Wiekling, R., & Co., 358 Dearborn st., Chicago.
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TYPESETTING MACHINES.

- Empire Typesetting Machine Co., 203 Broad-
way, New York. Western agency, 163 Fifth
avenue, Chicago.

TYPEWRITER RIBBONS AND CARBON
PAPERS.

- Little, A. P., Rochester, N. Y.
- New York Carbon and Transfer Paper Co., 107
Liberty street, New York. Typewriter rib-
bons, carbon papers and fine linen papers.

WOOD TYPE.

- American Type Founders Co. See list of
branches under Type Founders.
- Hamilton Mfg. Co. Main office and factory,
Two Rivers, Wis.; eastern factory and ware-
house, Middletown, N. Y. Manufacturers of
wood type, cases, cabinets, galleys, etc.

WRITING PAPERS—FOLDED.

- MacDonnell, John T. F., Holyoke, Mass.

THE INLAND PRINTER—MARCH, 1900.

CONTENTS:

	PAGE
The Influence of Ruskin on Typography.....	827
By G. F. Stewart.....	827
Discrimination in the Use of Words—No. XXX.....	829
By F. Horace Teall.....	828
Establishing a Newspaper—No. V.....	828
By C. F. Byxbee.....	828
EDITORIAL:	
The Use of Lye.....	833
Department of Printing Trade Economics.....	833
Two Important Copyright Decisions.....	833
Selling Ink Without Chromes.....	834
Seely Glazed Paper and Its Objectionable Odor.....	834
The Survival of the Fittest.....	835
Bookbinding for Printers—No. 8 (Illustrated).....	837
By a Binder.....	841
Correspondence.....	843
The Employing Printer.....	843
By Cadillac.....	846
The Artisan.....	849
By Aug. McGrath.....	851
Proofroom Notes and Queries.....	853
By F. Horace Teall.....	853
Echoes from the Press Club of Chicago.....	853
By Frederick Boyd Stewart.....	853
Process Engraving Notes and Queries.....	853
By S. H. Horgan.....	853
Designers and Engravers of Type—No. XXVI—John M. Wehrle.....	853
By William B. Loy.....	858
Notes and Queries on Electrotyping and Stereotyping.....	860
Machine Composition Notes and Queries.....	866
By An Expert.....	866
Notes on Job Composition.....	866
By Ed S. Ralph.....	866
Color Work from One Cut.....	831
By John G. Pined.....	838
Charles J. Leary, the Blind Printer (with portrait).....	838
The Man with the Hose.....	839
Poster Show at the Exposition.....	839
The Reading of Manuscripts.....	846
A Costly Place to Live In.....	852
The Press Club of Chicago.....	852
The Commercial Artists' Association of Chicago.....	865
The Death of Henry Wray at Detroit (with portrait).....	865
The Agricultural Press League.....	872
Official Catalogue of the Paris Exposition.....	876
Advertising for Printers.....	878
By a Printer.....	878

	PAGE
A Wonderful Collection of Autographs (with illustration).....	879
Outing of Illinois Editors.....	880
The Montreal Expo and the Banquet.....	881
Printing Trade Economics.....	882
By Henry W. Cheronny.....	891
The New Government Printing Office at Washington (Illustrated).....	896
The Lackawanna Railroad and Three of its Officers (with portraits).....	896
Postal Information for Printers and the Public.....	877
By E. F. Wagner.....	887
Patents of Interest to Printers.....	887
By C. H. Cochrane.....	872
Newspaper Gossip and Comment.....	879
By O. F. Byxbee.....	879
Books and Periodicals.....	879
Pressroom Queries and Answers.....	886
By a Pressman.....	854
Notes and Queries on Lithography.....	854
By E. F. Wagner.....	889
Review of Specimens Received.....	888
Estimating Notes, Queries and Comments.....	897
By J. L. C.....	893
Obituary.....	893
Trade Notes.....	894
Business Notices.....	897
ILLUSTRATIONS:	
"Old Bill".....	Frontispiece
"They're Off".....	829
A Friendly Visit.....	830
Crater Lake.....	830
Harvesting in New Zealand.....	840
Threshing from the Stock.....	840
Print Shop of B. McClinton.....	841
Five O'clock Tea.....	842
Melody.....	844
John Kuske.....	846
Anticipation, Realization, Masturbation, Demoralization.....	848
The Inland Printer's Children's Page for March.....	850
A Quiet Game of "Mumbley Parg".....	859
Pan-American Exposition Views:	
Court in Machinery and Transportation Building.....	873
The Tower.....	878
Graphic Arts, Horticulture and Forestry Buildings.....	885
Graphic Arts and Transportation Buildings.....	888
"Absent But Not Forgotten".....	876
A Lone Palm on the Florida Coast.....	883

TYPE SPECIMEN PAGES.....863, 864, Insert

INDEX TO ADVERTISEMENTS.

	PAGE
Acme Staple Co.....	800
Aluminum Novelty.....	923
Aluminum Plate & Press Co.....	923
American Type Founders Co.....	Insert
American Writing Paper Co.....	816
Arbuckle Mfg. Co.....	817
Ault & Wiboroc Co., The.....	Insert
Babcock Printing Press Mfg. Co.....	803
Bates Machine Co.....	903
Bausch & Lomb Optical Co.....	902
Beck Engraving Co.....	919
Bell Chalk Plate Co.....	919
Benedict, Geo. H. & Co., Cover.....	805
Binner Engraving Co.....	805
Black & Clawson Co.....	919
Blackhall Mfg. Co.....	903
Bloom & Pease Co.....	916
Bormay & Co.....	916
Boston Engraving Co.....	904
Boston Printing Press Co.....	819
Bronson Printers Machinery House.....	916
Brown Folding Machine Co.....	806
Buffalo Printing Ink Works.....	806
Burrage, Robert R.....	929
Business Directory.....	929
Butler, J. W., Paper Co.....	793
Cabot, Godfrey L.....	918
Campbell Printing Press & Mfg. Co., 794, 795, 796.....	903
Campsie, John W.....	903
Challenge Machinery Co.....	806
Chambers Brothers Co.....	824
Champion Coated Paper Co.....	Insert
Chandler & Price Co.....	917
Chicago Electrotyping & Stereotype Co.....	919
Chicago Paper Co.....	809
Chicago Roller Co.....	923
Child Amos Cutter & Press Co.....	810
Chicago Loring & Co.....	926
Color Printer, The.....	913
Columbia Printing Ink Co.....	913
Crown, Fendler & Co.....	904
Cutrell, C. B. & Sons Co.....	905
Cramer, G., Dry Plate Works.....	824
Crawley, E., Sr.....	922
Crescent Embossing Co.....	924
Cruisinger, C. W.....	919
Dexter Folder Co.....	912
Dick, Rev. Robert, Estate.....	899
Dorman Overlay Co.....	919
Dixon, Joseph, Crucible Co.....	903
Duplex Printing Press Co.....	798
Electric City Engraving Co.....	807

	PAGE
Electro-Light Engraving Co.....	810
Emmerich & Vonderlehr.....	820, 813
Farmer, A. D. & Son, Typefoundry Co.....	907
Farrington, J. C.....	814
Francis, Harry.....	802
Freund, William, & Sons.....	809
Fuller, E. C. & Co.....	912
Gally, M.....	801
Godfrey & Co.....	919
Griffin, H., & Sons.....	918
Hamilton Mfg. Co.....	823
Harding Bros.....	903
Harmonizer, The.....	920
Harris & Jones Co.....	815
Harris Automatic Press Co.....	797
Hellmuth, Charles.....	919
Hoe, R. S. & Co.....	818
Hoerner, J. S.....	903
Hoke Engraving Plate Co.....	916
Howard Iron Works.....	807
Huber, J. M.....	817
Illinois Paper Co.....	824
Jones, The John M., Co.....	801
Jurgens Bros. Co.....	810
Kast & Ehlinger.....	919
Knott, Andrew W.....	918
Lackawanna Railroad.....	923
Lancaster Machine & Knife Works.....	918
Latham Machinery Co.....	910
Leary, Fred H., Co.....	907
Lindenmyer, Henry, & Sons.....	910
Martinson, L. & Co.....	918
Massachusetts Publishing Co.....	903
McGinty Feed Gauge Co.....	904
McGinty, Frank, & Bros.....	802
Meigh, Edward L.....	814
Mergenthaler Linotype Co.....	814
Metal Plate Co.....	919
Miehle Printing Press & Mfg. Co.....	Cover
Missouri Brass Type Foundry Co.....	903
Morrison, The J. L. Co.....	819
National Electrotyping Co.....	919
Nichols Process Co.....	918
New Champion Press Co.....	907
Niagara Paper Mills.....	802
O'Bannon, The J. W. Co.....	918
Okie, F. E., Co.....	Insert
Olds Machine Co.....	904
Oliver, J. H.....	806
Paper Mills Company.....	820
Pavver Printing Machine Works.....	819
Peerless Printing Press Co.....	820
People's Bible House.....	925
Plymouth Paper Co.....	918
Pope, Arthur W., & Co.....	904
Printing Machinery Co., Ltd.....	912
Queen City Printing Ink Co.....	921
Rosback, F. P.....	804
Rosenow & Co.....	904
Rowe, James.....	824
Royle, John, & Sons.....	809
Sanspareil-Harris Rule Case.....	918
Scott, Walter, & Co.....	813
Seayhold Machine Co.....	792
Shepard Loose-Leaf Book Co.....	927
Shimeldew, Paul & Co.....	918
Shoemaker, J. H.....	918
Slade, Hipp & Mely.....	918
Sprague Electric Co.....	919
Standard Engraving Co., Philadelphia.....	906
St. Louis Photo-Engraving Co.....	903
Tarpcin.....	918
Tamplyn Co.....	800, 801
Ullman, Sigmond, Co.....	921
United States Envelope Co.....	Insert
Vanite Co., The.....	922
Van Alens & Boughton.....	808
Van Bibber Roller Co.....	902
Walcutt Brothers.....	918
Ward Advertisements.....	899
Webster Mfg. Co.....	920
Weld & Stuart.....	913
Wesel, F. Mfg. Co.....	909
Weston, Byron Co.....	807
Wetter, Roger, & Co.....	809
White, James, & Co.....	802
Whitfield, H. C.....	918
Whitlock Printing Press Mfg. Co.....	914
Whitmore Mfg. Co.....	918
Wickersham Quoin Co.....	920
Williamson-Hatner Engraving Co.....	919

The

INLAND PRINTER

October: eighteen ninety-nine

NATIONAL
EXPORT
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DEVOTED TO
.. THE ART..
OF PRINTING



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NUMBER
.. ONE..
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Thanksgiving



1899

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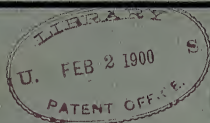
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